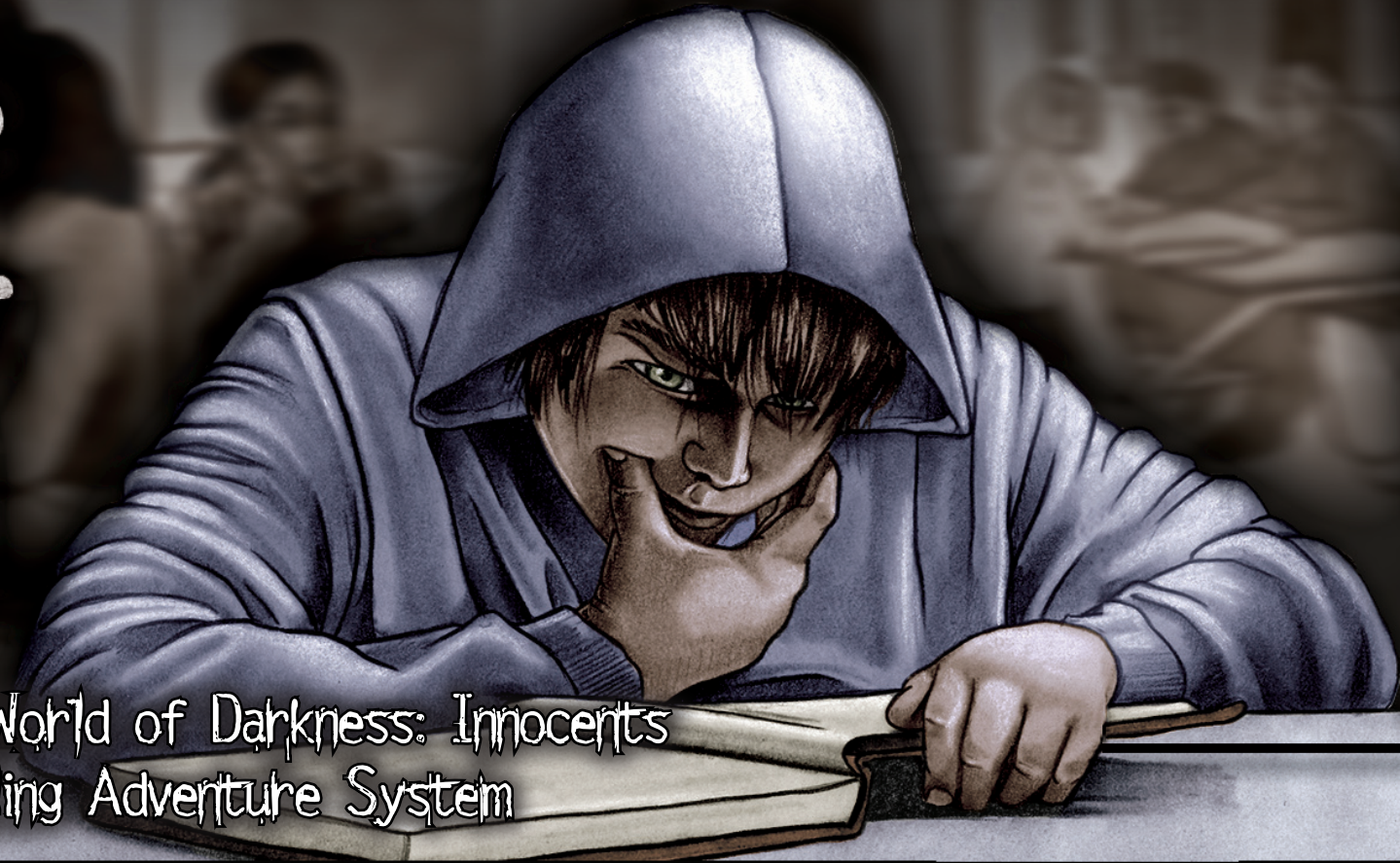


Children are contemptuous, haughty, irritable, envious, sneaky, selfish, lazy, flighty, timid, liars and hypocrites, quick to laugh and cry, extreme in expressing joy and sorrow, especially about trifles, they'll do anything to avoid pain but they enjoy inflicting it: little men already.
- Jean de La Bruyère, Les Caractères

The New Kid



An adventure for World of Darkness: Innocents
using the Storytelling Adventure System

Written by P. Alexander Skokel Developed by Eddy Webb Special Thank to Matt McFarland
Edited by Genevieve Podleski Layout by Jessica Mullins Art: August Hall, Heather Kreiter, Thom Ang, Phil Hilliker, Justin Norman, James S. Cole, Ken Meyer Jr., James Stowe, Doug Stanbaugh, Eric Deschamps, Costas Harritas, Jaun Serrano, Cathy Wilkins, Travis Ingram, Avery Butterworth, Eric Lofgren, Mattias Tapia

STORYTELLING ADVENTURE SYSTEM

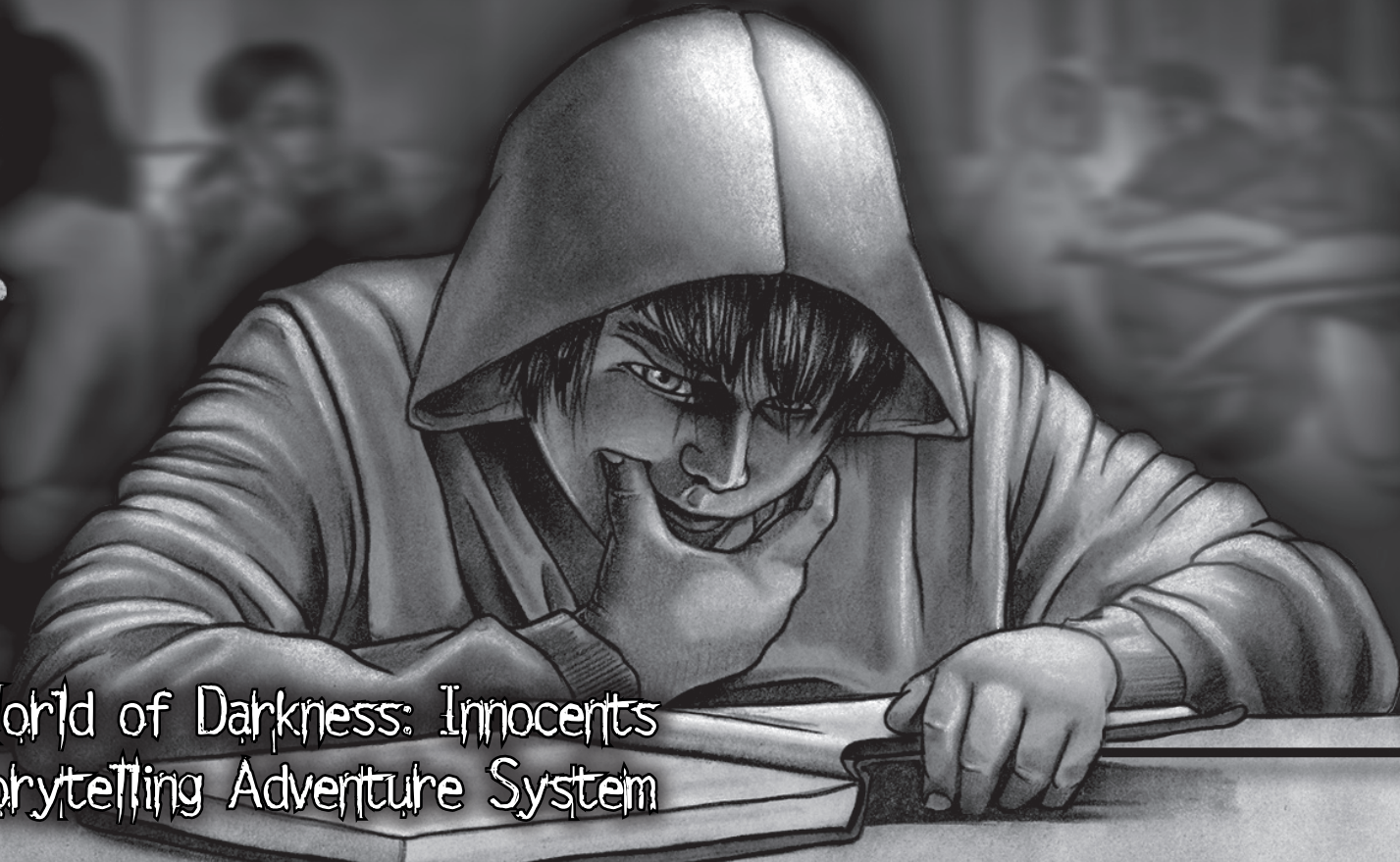
MENTAL	●●○○○
PHYSICAL	●●●○○
SOCIAL	●●●○○

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STORYTELLING ADVENTURE SYSTEM		
SCENES 8	MENTAL PHYSICAL SOCIAL	●●○○○ ●●●○○ ●●●○○
		XP LEVEL 0-34



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No one has lived in the Mayfair House for as long as you can remember, maybe even as long as you've been alive. Like a big gray toad nestled into the woods, it gazes down on the corner, eyes empty and soulless.

But that's all changed. You didn't see the moving van yourself, but everyone at school's talking about it. There's a new kid in town.

Introduction

What you are reading is **The New Kid**, a self-contained story for use in your **World of Darkness: Innocents** chronicle. **Innocents** introduces a new kind of character to the **World of Darkness**. While not suave bloodsuckers, powerful shapeshifters or even humans with extraordinary powers, the characters in **Innocents** are those with perhaps the greatest potential of all: children. Though children have limitless potential (and even a few advantages over the monsters in the night), they have many more weaknesses.

These weaknesses are precisely what makes playing an **Innocents** character a unique, suspenseful and ultimately fun experience. Children do not have the physical strength or stamina of adults. They don't possess the same knowledge or experience, and they are not given the same respect that adults are. If an adult goes to the police with tales of a bloodsucking monstrosity prowling the streets of his neighborhood, they might consider him a little off, but they are likely to do at least a cursory investigation. If a child goes to the police with the same story, they can be assured a quick drive back to their parents' house. Children do, however, have a huge advantage over adults in combating the supernatural: credulity. Whereas an adult will ignore a threat, rationalizing it away until it is too late, children *know* that there are things lurking in their closet, just outside the window and in that abandoned house on the corner. Adults turn a blind eye until the supernatural comes for them. Children know, and some are willing to seek it out.

This product is intended for Storytellers, not players. It contains the nuts and bolts of the story: the scenes, characters and creepy locales. If you plan to portray a character who will experience this story, reading this means that you will be robbing yourself of some of the pleasure of uncovering the surprises, twists and the tension that arises from the unknown.

Think of this story as a box that contains all of the pieces that you need to craft a strong story for your **Innocents** players. The tools you need to put the story together can be found in **Innocents**. That book, however, is not strictly necessary to run this story if you have the **World of Darkness Rulebook**. This story can be used with those rules and the sample player characters provided

in the back of this story. Similarly, there is nothing stopping you from using this product to tell a story for **Mage: The Awakening**, **Changeling: The Lost** or any of the other **World of Darkness** games, though the Storyteller is encouraged to keep in mind just what kind of questions are likely to be asked of an adult found lurking around the schoolyard. While use of this product can help you and your players get a taste for **Innocents** before you purchase it, this story works best when used with that book. The context, rules and advice contained in that product is indispensable for any Storyteller hoping to portray the **World of Darkness** through the eyes of its smallest denizens.

What's Inside

This story kit breaks down into four basic parts:

The **Introduction**, which you're reading now, gives you the gist of the story, the rundown on Storytelling characters and the history and backstory necessary to help bring the setting and the characters to life.

The **Scenes** are the heart of the story. They detail the core actions of the tale and help you improvise in the midst of your story.

The **Player Characters** are a collection of fully detailed characters with the histories and stats already provided that you can give to your players to portray so that you can get going straight out of the box.

The **Scene Cards** mark the beginning of in-play resources designed for easy printing. If you can't print this whole kit, just print pages 40-41 for the bare-bones outline you need to tell this story.

ABOUT THE STORYTELLING ADVENTURE SYSTEM

If this is your first Storytelling Adventure System (SAS) product, you've chosen a fine place to start. To keep this story kit lean and focused, though, we haven't included a lot of the core premises and Storyteller suggestions that are at the heart of the SAS. Whether you're a new Storyteller or an old hand, be sure to read the **free SAS Guide**, found at the SAS website:

www.white-wolf.com/sas

Here are some of the features available in **The New Kid**:

- **Interactive links.** Clicking on anything in blue will take you directly to the section referenced, or to an appropriate character sheet or prop. It can also take you to an external website that could be useful.

- **Storyteller characters.** Clicking on a Storyteller character's portrait will take you to that character's sheet. Clicking on the sheet will take you back to the character's writeup.

Treatment

Everyone knows the new kid. Everyone knows he's a bit... off. That strange way he talks, clearly from out-of-state. Those sweaters he wears. How he doesn't talk to anyone and spends all of recess counting the bricks on the wall of the school gym. Everyone knows that the new kid is weird... they just don't know *how* weird. **The New Kid** tells the story of a group of children as they uncover the secrets of the newest student at school and the strange powers he seems to wield.

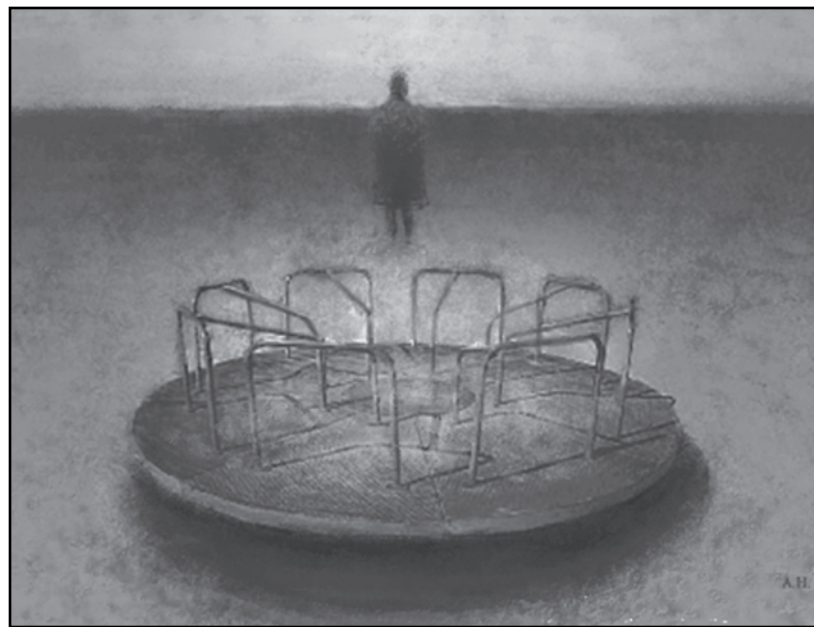
The story introduces the player characters to Bradley, a youth recently arrived at their school. The first act is largely non-linear, providing a number of scenes in which the characters get to know Bradley, sometimes helping him out of schoolyard trouble, but each time discovering some new odd quirk about him or experiencing some strange occurrence that happens in his presence. By the time that the first act ends, the players should be invested enough in the hapless boy and curious enough about his myriad quirks to follow a clue that suggests that whatever's up with Bradley stems from his home life. The second act provides Bradley's house for exploration: a dilapidated, creaky, cobwebbed Victorian manse. Some of the challenges here depend on when and how the characters decide to enter the home, but there will be mysteries and dangers provided for the characters to interact with. The second act culminates in the discovery of Bradley's father's dark secret: that he is a scientist trying to draw energy from another plane of reality who is forcing his son to help him carry out his dark work. The third act involves confronting Bradley's father on his home turf.

Theme: The Unknown

The new kid in school is an outcast because no one knows him, where he's from, what his parents do or what music he likes. Bradley doesn't know or understand his own powers, or even his family situation and how it affects him. Dr. Carter is digging at layers of reality that he doesn't begin to understand, trying to mine an unknown power source from an unknown universe.

Mood: Loneliness

Bradley, as a new student at the characters' school, feels utterly alone. By becoming involved with him, the player characters risk becoming outcasts themselves, with only each other for comfort. Attempts the

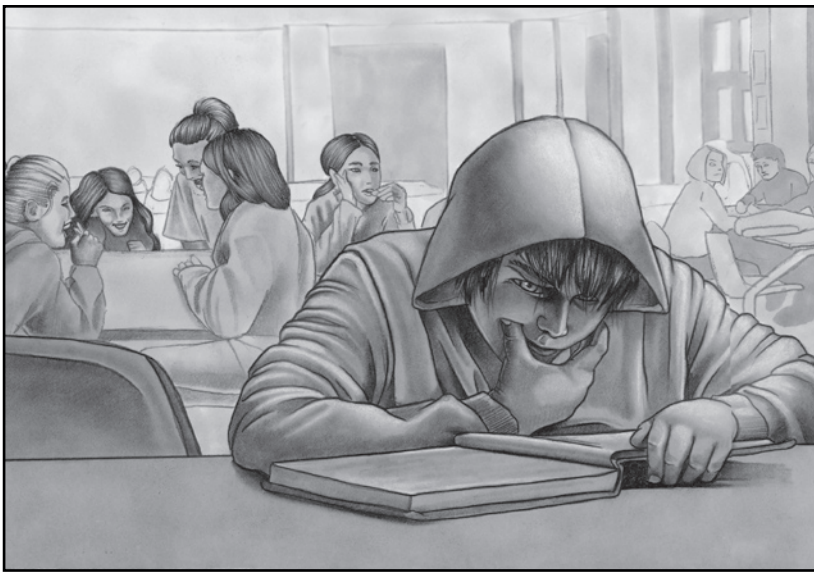


characters make to enlist the aid of adults or other students will be rebuffed; they can only rely on themselves. Dr. Carter is driven by his own loneliness, throwing himself into his work in the hope that he will escape the memory of his lost wife. Ultimately, **The New Kid** is about the isolation suffered by those that delve into the unknown, including the players' characters, and the bonds that can form or break between them.

Storyteller Advice

The most important piece of advice for running **The New Kid** can be summed up in one sentence: Your players' characters are children. Each description should be given with that in mind. Children are small, so things seem larger to them. Children live with fear constantly, and they are not apt to question the nature of what they fear. They fear, and that is enough. Children are more likely to cower than to stand up to their fear, and more likely to make a break for it than fight a monster head on. Remind your players when necessary that they are portraying children, especially when they react to a source of fear or danger as an adult might.

Children have a shorter range of experiences than adults, and tend to assign undue importance to smaller, more personal events. Work with this, blowing up the importance of things like who



is sitting with who in the cafeteria or what brand of backpack the new kid wears. Allow the characters to focus on the unusual things that happen around Bradley, but remember that the focus of the story is on the relationships between Bradley, his father and the characters.

Finally, unless you're under a time constraint, take your time with these scenes. Life often seems to move pretty slowly for children. Give them all the time they want to play around in any given scene before moving on. Most of the scenes below are ended by adult-imposed time limits such as the ringing of a school bell, so when it seems the characters are almost finished with the scene, interrupt them with the bell and shuffle them to the next part of your story.

For more excellent advice on playing child characters or running a story for children, pick up a copy of **World of Darkness: Innocents**.

A Chapter in Your Chronicle

Because the central crux of **The New Kid** is based on the arrival of a new presence into the characters' lives, the story can easily be dropped into an ongoing chronicle. One day the characters are on their way to school when Bradley gets on their bus, and that's where the story begins. Some of the actions the characters might take towards the end of this story can have severe effects on your chronicle, however. If your players' characters committing arson would derail

your chronicle, feel free to discourage or disallow that course of action. (Of course, if the characters end up with a several-year stint in juvenile detention, it might serve as a perfect transition to a standard **World of Darkness** game in which the players portray their **Innocents** characters as young adults.)

The major location of the story, the Mayfair House, can be easily replaced by any other haunted house that you have already used in your chronicle, and **The New Kid** might even serve as the climactic story that wraps up the characters' interactions with the house.

A Story By Itself

The New Kid is designed to be run as a self-contained story. The Storyteller can start it quickly by using the pre-generated characters provided, or the Storyteller can use the character creation rules in **Innocents**.

Background and Set-Up

This product provides a lot of background and other elements needed to run **The New Kid**. However, certain aspects of the story such as what the school is like, what kind of neighborhood the characters live in and even what ethnicity the characters are is left deliberately vague. Before running this product, take a few minutes to determine what the socio-economic situation is for the characters. They might not even be aware of how relatively wealthy or poor their parents are, but it is important for the Storyteller to know in order to appropriately detail the environments. Think about it: an inner-city school that's all pavement, red brick and chain link fences will feel very different from a wealthy private school made up of well-manicured lawns and sandstone walls. Where the story takes place affects every aspect of the story, from the kind of principal Mrs. Hoffman is to the tactics and rationale behind Max's bullying.

The characters begin the story knowing one another. If this is the launching point of your chronicle or if you are running it as a stand-alone story, you should take a few minutes before the game starts to let them discuss how they know one another and what they think of each other. Ask each player to tell an in-character humorous anecdote about each other character. Four of the pre-generated characters are directly related to one of the other characters, so if you're using them or if any of your characters are siblings, make sure that you address this before play begins.



Innocents contains complete rules for portraying children in the World of Darkness, but these notes should be enough to allow you to run **The New Kid** with the provided characters and a copy of the **World of Darkness Rulebook**.

FAULTS, ASSETS AND TRIGGERS

Innocents does not utilize the Virtue, Vice or derangement traits from the **World of Darkness Rulebook**. Instead, characters possess an Asset, a Fault and possibly one or more triggers, respectively. Once per game session, if a character behaves in a manner in accordance with his Asset, he regains all spent Willpower points. Once per scene, on the other hand, he may regain a single Willpower point by acting in accordance with his Fault. Characters whose Morality degenerates are at risk to gain triggers. See **Innocents** for more information on triggers. If you're using this story without that book, you can choose to assign derangements from the **World of Darkness Rulebook** or simply ignore this aspect of the game.

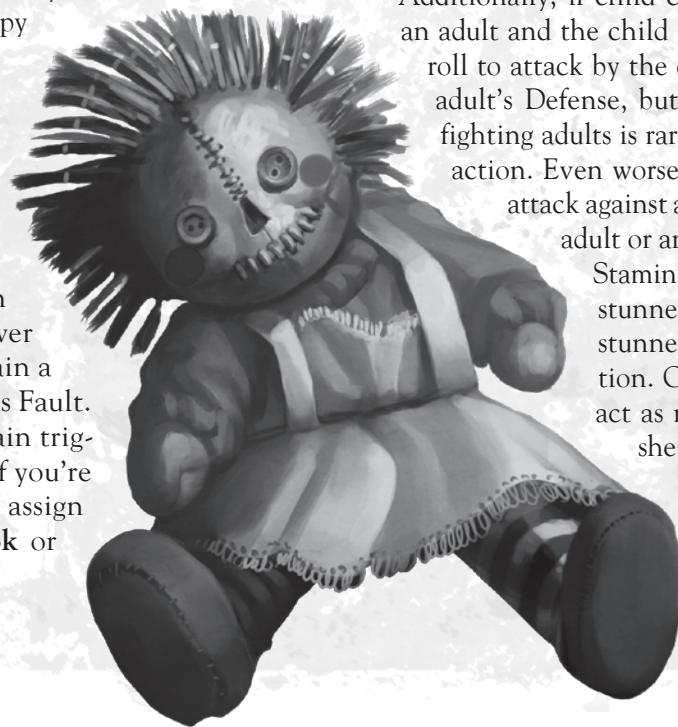
CHILDREN AND ADULTS

You'll notice as you read over the cast of characters and the player characters provided at the end of this product that **Innocents** characters, whether children or adults, use the same skills with the same ratings between 1 and 5 dots. Additionally, children have a similar number of dots to the adults around them, especially in Attributes.

Obviously children aren't as strong, experienced or capable of withstanding punishment as adults. Generally speaking, it can be assumed that the dots on an adult character's sheet represent a greater level of talent, skill or knowledge than the same number of dots on a child character's sheet. While two children with Strength 3 are equally strong, an adult with Strength 3 trumps them both. However, children are capable of being more skilled than adults, and a child with Computer 3 is more capable than an adult with Computer 1. As a rule, no child character possesses more than three dots in any given skill.

When the logic "this character is an adult and therefore more capable of a given action than a child" does not suffice, use the following system: adults gain the 8 again rule on all rolls against children. There are two exceptions to this rule: adults do not get the 8 again rule on rolls to find kids that are running for their lives or hiding.

Additionally, if child characters initiate combat with an adult and the child is not wielding a weapon, each roll to attack by the children subtracts not only the adult's Defense, but also her Stamina. Obviously, fighting adults is rarely the recommended course of action. Even worse, if the successes rolled for any attack against a child character (whether by an adult or another child) exceed the child's Stamina, the character is at risk of being stunned. A character at risk for being stunned rolls Resolve as a reflexive action. On a success she is fine and can act as normal. On a failure, however, she is stunned and loses her Defense rating until the end of the current turn and her next action, whether it would come in this turn or the next.



The Cast

The most important characters in the story are the characters portrayed by the players, whether those outlined at the end of this story kit or ones created using the rules detailed in **Innocents**. Presented here are a few Storyteller characters with full stats for their abilities. These characters are mutable, so feel free to change anything about them that isn't working for your specific chronicle. Max is left deliberately vague as an archetypal bully so that you can add whatever specifics you'd like to adapt him to your personal schoolyard.

In addition to the major characters provided, there are several minor characters with partial write-ups that define their most commonly used abilities. These characters are archetypal and can be freely adapted to help populate your story's schoolyard with fellow students, stern teachers and oblivious parents.

Bradley Carter

Quotes: *(Subterfuge)* "I'm just a little tired. Bad dreams. No big deal."

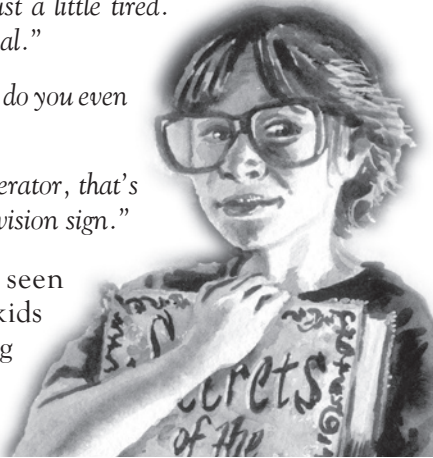
(Empathy) "Why do you even care about me?"

(Study) "No, no. The numerator, that's the top part, goes under the division sign."

Asset: Calm. Bradley has seen things that the rest of these kids can't even imagine. Nothing fazes him. He's strangely unflappable, a trait that has not earned him any friends and only makes him a greater prize for the school bullies.

Fault: Cowardly. Bradley's stoic demeanor hides a spirit roiling in turmoil and fear. Bradley is deathly afraid of the things in the walls, the voices in his head, the protection of whatever spirits surround him. Most of all, he's afraid of being seen as any weaker than he already is or drawing attention to himself.

Background: Bradley has always existed in the shadows: in the shadow of his father's accomplishment, in the shadow of the cooler kids at school and now in the shadow of his mother's death. He doesn't understand exactly how she died, but he feels that his father's work is somehow to blame. He thought that the move from their old house,



where the walls rattled and the air buzzed and creaked, signified a fresh start. He thought it would be good for his father, and for a while it was. Not anymore, though. The shadows have come home to roost, and now he can only hope to keep his head down and live through it.

Description: Bradley is a slight boy, small for his age, and his clothes are slightly too large for his frame. They are decidedly not hip, however, and his button-up shirt is tucked into his slacks, which would be nicer if they didn't bear the scuffs and grass stains of countless playground encounters with bullies. His perfectly round wire-rim glasses perch precariously on his nose, and his weak chin and small ears give him the charisma of a turtle. Bradley's hair is cut short (for ease of care), and while it starts the day carefully combed, by recess it's always disheveled.

Storytelling Hints: Bradley is equal parts cipher and mystery. He's the new kid. Everyone expects him to be a little strange, but Bradley seems to take all of those typical new kid tells to the extreme. Even the teachers think he's a little off, which means that they're unfortunately deaf to his plight. The fact that he's good at pretending that there's nothing wrong and generally not drawing attention to himself doesn't help in that regard. He doesn't speak much, usually keeping to the very bare minimum number of words to resolve any given encounter. The exception is in class, when his hand shoots up at every question (and sometimes between them); when called on, he tends to speak on the subject at hand until the teacher asks him to quit.

What Bradley isn't, is helpful. Even if the characters convince him that they're working for his benefit, he tends to be so private and circumspect that they have to drag information out of him. Even then, he doesn't understand enough of what is going on and how it is affecting him, to illuminate much of the mystery... at least not purposefully. What he doesn't say and how he acts might speak volumes.

Guardian Angel: The effects of Bradley's Guardian Angel merit are covered in the individual scenes. The true nature of the Guardian Angel is left vague so that the Storyteller can design something fitting for her chronicle; the focus of this story, after all, is not on the entity itself, but the broken relationship between Bradley and his father. The entity may be a sentient energy entity that has followed Bradley from his former home to the characters' neighborhood, or it may have followed him to school from the Mayfair house. If the former, it is possible that the entity was responsible for Bradley's mother's death, either out of malice towards the child or an alien jealousy over the relationship between the two. It is also possible that the Guardian is Bradley's mother, or at least the ghost that remains of her. Conversely, the occurrences witnessed by the characters may simply be the effects of an interfering wizard

or stranger creature. In a pinch, the provided statistics will suffice to portray the Guardian Angel, but the Storyteller is not bound by these.

After any scene in which Bradley's Guardian Angel manifests in a public manner, Bradley becomes instantly stigmatized. Rumors abound about him, some kids calling him a witch or a monster (or worse). If the characters stood up for Bradley, they gain a share of the stigma as well and suffer a -1 on all Social rolls with their fellow students for at least the remainder of the story.

Dr. Irwin Carter

Quotes: (Study) *"The world is a machine, full of moving parts, none of them understood. If we could tap that potential... Well, if there's a god, that's where he is."*

(Investigation) *"My god! The vibrations! The new resonances are interdicting the old! That implies... I'm not sure what that implies, but damn is it interesting!"*

(Intimidation) *"I'm going to take you home and we're going to have a talk with your parents."*

Asset: Optimistic. Irwin is sure that there's a brighter future for humanity, and that it can be arrived at through the power of science. He rarely worries about the small things in life: Everything will work itself out.

Fault: Irresponsible. Irwin's lackadaisical attitude makes him an irresponsible adult and parent. Bills don't always get paid on time, Irwin's never seen one of Bradley's (admittedly good) report cards and can't imagine Bradley getting in any kind of trouble. He's also reckless in his experiments, experiments that threaten to drag alien intelligences into the world of the characters... or already has.

Background: Always a brilliant student, Irwin had little difficulty in the private high school he attended or the well-funded university physics program he was awarded a fellowship to. While his primary academic interest was in the use of lasers as an information-gathering medium for non-traditional technologies, once he had his doctorate he set aside his

dreams in the interest of employment at a government think-tank on alternative sources of energy. His research there, in concert with one of the larger petroleum companies in the country, pushed boundaries his associates hadn't even realized were there. Irwin's theory (that there are locales in the world where energies bubble forth from other planes of existence, and that those locales could be scientifically harnessed to provide a near limitless source of energy with the right technology) was miles ahead of the work his compatriots were doing with fuel cells. This was all until a cabal of highly-placed financial backers worked to have him pushed out of the organization. Irwin found a new home that he believed rests on an "energy well," but the death of his wife forced him to move. Now he has settled in the characters' neighborhood, picking the old dilapidated home because of its potential. Since the death of his wife, Irwin has thrown himself madly into his work, unaware that the same forces that killed his wife are now plying his son.

Description: There is no doubt that this man is Bradley's father. He shares the same weak chin, the same hawkish nose, the same slightly buggy eyes. Even his glasses are similar, though his wire-frames are square rather than round. The first thing a child meeting Irwin is likely to notice, however, is just how tall he is. Bradley towers over the characters, his frame long and wiry like some kind of mad scarecrow. His long arms end in twig-thin fingers that seem always to be grasping or wrapping about something. The bags under his eyes and shadow under his brow, the result of sleepless nights spent interacting with things not of this world, further underscore his severe features. He's the kind of person who might startle an adult if she came upon him in a dark alley. To kids who happen upon him in the bowels of a dark Victorian home, he's positively terrifying.

Storytelling Hints: Equal parts mad scientist and oblivious father, Irwin is anything but evil. He is working towards a brighter tomorrow, and he's becoming frustrated that other people in the scientific community simply won't recognize this. He would never hurt the characters (or his son) on purpose, but he also might not notice if he were doing something that might hurt them until it was too late. Irwin believes he's on the edge of some great breakthrough, and nothing is going to stand in his way. He has all of the intensity of a religious zealot, speaks in nigh-indecipherable jargon and gesticulates wildly when explaining things to others. He can also be a stern disciplinarian and, assuming he can catch them, will drive the characters back to their parents to have a chat with them about trespassing.

Max Cooper

Quotes: (*Intimidation*) “Shut up, jerkweed!”

(*Bullying*) “Whatcha gonna do? Go cry to your mommy!”

(*Subterfuge*) “Mark and I were over on the swings. We didn’t even see it happen, honest!”

Asset: Friendly. Max, despite his status as a bully, is incredibly kind and personable to those he likes, those in positions of authority over him and all adults.

Fault: Egotistical. He considers himself king of the castle.

Background: Max’s background and his reasons for bullying are up to the Storyteller. Perhaps his parents or older siblings are abusive towards him, so he takes it out on others. Or perhaps he has learned his behavior from them and they are bullies towards their own peers. Maybe they are just oblivious, and establishing a reign of terror over the school is the only attention he can get.

Description: Max is big. Max is thick. Max looks like he could kick your ass. We leave Max’s description up to you. He’s the bully, but he’s the bully of your school, the school of your story. Maybe he has latched on to thug fashions. Maybe he’s a young jock, replete with jersey for his favorite team (and scorn for all others). Maybe he doesn’t have the money for either and wears a simple hoodie and jeans. Or perhaps he wears the school uniform like a suit of armor and officiates over the playground as if it were his personal fiefdom. Whatever you choose, keep in mind the small details: his strong, hard jaw, his beady eyes, his wiry musculature.

Storytelling Hints: Whatever your setting, Max is a shark. Whatever positive traits he might possess serve only to obscure his cruel intentions. Maybe his cruel intentions mask a sad, abused individual...or maybe not. The question here isn’t “Why do kids bully one another,” it’s “Why does this kid bully Bradley?” Once you’ve answered that question, you’ll be well on your way to effectively portraying Max.

Max may be a total jerk to Bradley (and possibly the characters), but he can be all smiles and kind words to those he wants to impress. Whether he possesses a suave, silver-spoon demeanor or an almost animal charisma is up to you and the needs of your chronicles. The important thing is that Max is well-liked (if not popular), and crossing him should have greater potential ramifications than a possible beating.



Supporting Characters

Use these characters to flesh out the characters' school and neighborhood. Change them as necessary, but keep notes on what changes you make. Tonight's amorphous Hanger On may drive next week's story.

Principal Hoffman, Experienced Disciplinarian



Quote: "Now tell me exactly what happened."

Background: Principal Hoffman has been at the school in some capacity or another since before the kids were born. In many ways, she is the physical personification of the school. Kids will identify her specifically with the school, and the storyteller should underscore this. The Principal is never encountered off-campus, and her life outside of the walls of the institution is a mystery.

Description: A matronly woman with a no-nonsense hairdo and the cheeks and jowls of a pit-bull. She is the best-dressed woman in school, often adopting suits that serve as a mark of authority. Her features can be as animated and friendly as a cartoon when she is pleasant, and as hard as a museum statue when disciplining students.

Storytelling Hints: Hoffman has worked in education for twice as long as the eldest player character in this story has been alive. In a way, that makes her a primal, elemental force. She is the motherly force of schoolyard authority, and every student defers to her. When she walks down the hall, scuffles end, kids quiet down and everyone heads for their respective classes. Hoffman has a number of techniques up her sleeve that she uses to administrate her student body, from friendly cajoling to intense browbeating or vague threats about permanent records. Hoffman brooks no nonsense, and while she understands that kids will be kids, she also believes that the classroom is for learning.

Abilities

Intimidating Kids (dice pool 6, 8 again): *She's writing in some kind of folder on her desk, possibly about you. She glances up, her eyes locking with yours. Then a smile crosses her features. "Come on in," she says. "Take a seat. Let's have a talk."* Hoffman doesn't think of it as intimidating kids, precisely, but she's well aware of the effect she can have on them with the right length of silence or a glance towards the telephone and the promise of parental contact it holds.

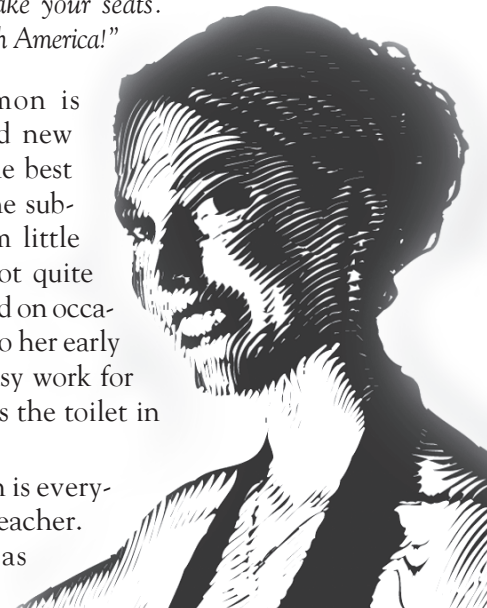
Seeing Through Lies (dice pool 7, 8 again): *Her eyes narrow slightly as you speak, but her head is nodding. "Are you sure there isn't anything else you want to tell me?"* Mrs. Hoffman is incredibly difficult to fool. She's been working with kids for years, has heard every excuse and lie a million times. She will keep prying until she's sure that she's learned the truth of a given situation.

Ms. Lemon, New Teacher on the Block

Quote: "Okay class, take your seats. Today we're talking about South America!"

Background: Ms. Lemon is straight out of college and new to teaching. She thinks the best of her children, even as she subconsciously considers them little devils. Ms. Lemon does not quite consider herself an adult, and on occasion late nights intrude onto her early morning in the form of busy work for her students while she hugs the toilet in the faculty bathroom.

Description: Ms. Lemon is everything you could want in a teacher. Tall, thin and pretty (as some of the boys point out), she's more like your friend or older sibling than your teacher. She's quick with a joke and makes learning fun. She's stingy with the hall passes, though, and will send you to the Principal rather than tolerate disobedience in her classroom.



Storytelling Hints: Ms. Lemon does not have as much experience with children as the Principal and, as a result, she ends up straddling a number of lines that she would do better to fall on one side of or the other. She's still worried about what her students think of her, so she tends to be informal and friendly with them, which makes the betrayal so much more bitter when she sends them to the Principal Hoffman for acting up because it is the only way she knows to discipline them. Ms. Lemon is decidedly *not* someone the kids can confide in. Not only does she not know how to deal with bullies, but she certainly doesn't believe that there's anything wrong with Bradley or that supernatural forces are afoot. On the other hand, she's not as savvy as some other teachers, and the characters can more easily pull one over on her than others. She might never even notice that she's been had.

Ms. Lemon is the rank rookie to Principal Hoffman's grizzled veteran. Most other teachers fall somewhere in the spectrum between them. Feel free to mix and match aspects of the pair to help populate your own school.

Abilities

Catching Them in the Act (dice pool 4, 8 again): *As the rest of the class files out for lunch, Ms. Lemon follows, her eyes focused only on a pair of bickering students.* Ms. Lemon isn't so much oblivious as she is naïve. Obvious attempts to trick her or to break away from the rest of the class are more likely to fail and should be penalized accordingly, but if the characters come up with a good plan, grant them bonus dice on their roll. Chances are, Ms. Lemon won't notice them.

Teaching (dice pool 6, 8 again): *Ms. Lemon grins widely as she pulls the model from under her desk. It's the human body, but clear and you can see all of the organs floating around inside it. One or two of the girls squeal in disgust, but even they can't pull their eyes from it.* Ms. Lemon is an excellent and excited teacher. If the characters encounter something that they would have learned about recently in her class, the Storyteller can roll her dice pool to assist the characters in any Intelligence or Study-based rolls to understand the phenomenon. Each success on Ms. Lemon's roll serves as a bonus die for the characters' rolls.

Mrs. Martin, Oblivious Parent

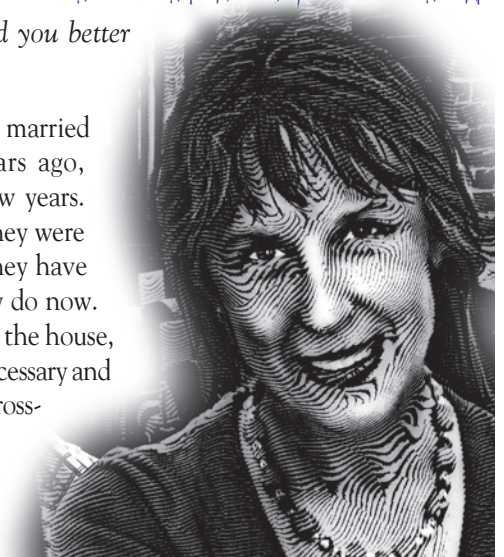
Quote: *"I thought I raised you better than this."*

Background: Mrs. Martin married Mr. Martin twenty-two years ago, after they had dated for a few years. They met in college, where they were both studying subjects that they have nothing to do with what they do now. While he is at work she helms the house, cleaning and cooking when necessary and watching television or doing cross-words or sudoku otherwise.

Description: Mrs. Martin was no blushing beauty as a youth, but age has been kind to her. Her slightly rounded cheeks and broad hips fit a woman in her forties better than they did a woman in her teens and she recognizes it, moving and speaking with the confidence of a duchess. There are, however, marks of decay that a child might notice when he first realizes how mortal his parents are: her hair is dyed a false coppery red, and lines have carved deep furrows around her eyes. When filled with anger, her face burns a bright red, as if her scalding blood is ready to burst forth in parental punishment.

Storytelling Hints: She is Mrs. Hoffman's domestic counterbalance, and unless the characters do something truly horrible, the two should only meet offstage (for parent conferences); such meetings should strike characters with as much fear as any monster, and the Storyteller should feel free to ramp up the tension of awaiting the matriarch's return.

While she loves her children, Mrs. Martin also has a bit of a blind spot when it comes to their behavior. They are able to get away with more when under her care than they are at school. While she's likely to notice signs of physical trauma, she'll rationalize the more subtle damages the World of Darkness has left upon her children until forced to recognize it (at which point it may be too late). While Mrs. Martin is provided as the mother of Charlie and Michael (as well as their collegiate elder brother Jake), she can be adapted to be a parental figure for any of the other player characters presented in this story or those of your players' creation.



Abilities

Sparing the Rod (dice pool 5, 8 again): *Your mother's face seems frozen, contorted in anger, her features red, as if her blood is boiling just below the surface. Her eyes turn towards you and cut like glass. "You are grounded, mister," she says evenly. "And that's going to be the least of your troubles."* Mrs. Martin is capable of quite the tongue-lashing, and the characters might earn one over the course of their misadventures. Her fire-and-brimstone speeches are enough to make any child reconsider an act of disobedience. Successes on this roll are applied as penalties to lie to Mrs. Martin, or on rolls to break the rules while in her house.

Empathetic Listener (dice pool 6, 8 again): *Your mother reaches out, pulling you close. Her fingers slip through your hair, combing it back as she kisses you on the cheek. "It'll be okay, honey. Don't worry. Just tell me all about it."* Mrs. Martin is a good listener, and can be incredibly comforting. Each success on this action can assuage the effects of one Trigger for one scene.

Hangers-On

Quote: "Yeah, what he said."

Background: When it comes down to it, children are social creatures, just as adults. Most of them tend to run in groups, and many are simply hangers-on. Use these basic dice pools for the various other students

in the school who might serve a minor purpose in the story, such as those that Max or Taylor might call on with their Allies Merits.

Description: He or she could be anybody, any age, rich or poor.

Storytelling Hints: This depends largely on the hanger on in question, but for any given hanger on it might be helpful to identify three things: what is her Fault, what does she want right then and how does she feel towards the characters? The first provides a lens through which the Storyteller can filter her actions. The second, which does not have to involve the characters, helps the Storyteller understand and portray the character more clearly. Finally, the third gives the character an edge of attitude that the players will understand immediately.

Abilities

Defense (2): *He ducks out of the way of the blow, his hands flailing, artlessly shoving aside an incoming strike.* Kids don't like getting hurt, and most will run to an adult rather than fighting (in which case they will double their Defense rather than take actions of their own other than movement). The main exception to this rule is for bullies and those that back them.

Playground Scrapping (dice pool 4): *Suddenly the schoolyard devolves into flailing fists and gnashing teeth.* Most kids aren't trained fighters, but the larger ones, like those that hang out with Max, are pretty capable of doling out a beating... especially if the kid on the receiving end is being held down by one of their friends.

Staying Uninvolved (dice pool 5): *As the crowd cheers the fight on, several students hang back, hoping not to be dragged into it at all.* Hangers on are often hangers on because they don't have a great deal of ambition themselves. While convincing them to stand up to a bully or help investigate the new kid is feasible, it's not easy. Kids don't like getting in trouble if they can help it. Characters trying to convince other kids to do something that will get them in trouble suffer a -3 to their dice pool. Convincing them to do something that will probably get them hurt imposes a -5 penalty.

Quote: "Excuse me, but that seat's taken."

Background: The group coalesced in the last year or two, when they all realized that they were really into goth music, rap, videogames, football or being pretty. Now they are loathe to letting in a newbie unless he can walk the walk and talk the talk.

Description: A few of the groups in school are cliques built around a common hobby or taste in entertainment. This is just one such group, whether dressed entirely in black from Hot Topic, listening to gangsta rap on their MP3 players or preening for one another in front of the girls' bathroom mirror. Sometimes they



The Exclusive Clique

seem to move as one, and the only sure thing is that they are not interested in your company.

Storytelling Hints: The clique sometimes seems like a single individual. They dress the same, they have the same interests and while they don't speak the same words at the same time, they are prone to finish one another's sentences. Get one away from the group, however, and you might just be able to have a conversation with an individual. The Storyteller can use the clique to represent Crispin or Taylor's contacts, or the player characters might be members of different cliques themselves, only coming together outside of school because they live near one another.

Abilities

Too Cool for School (6 dice): *The older girls look down on you in disbelief from under their carefully styled hair. Then the dam breaks as they begin laughing.* Not everyone likes the clique, but they know who the members are and there can be definite advantages for running with a group. This ability might be rolled in a contested roll against the characters if they come into conflict with the clique in a social situation. Choose a primary actor for the player characters. Other characters present can roll to assist before rolling the primary actor's pool against the clique. Whoever comes out on top wins the lunchroom or playground... for the day.

Credulous Adult

Quote: "Well let's see what we can do about that..."

Background: The characters may be able to find an adult over the course of their adventures who is willing to listen. There's nothing wrong with giving them an ally. The credulous adult may have a connection with the darker aspects of the World of Darkness, or he or she may simply be a friend or family member who trusts the character and knows that she's not lying. If your players are portraying the characters presented in this product, Jake (Charlie's older brother and mentor) might serve as such a character.

Description: A credulous adult can come in just about any form, with any gender and background that makes sense for your story.

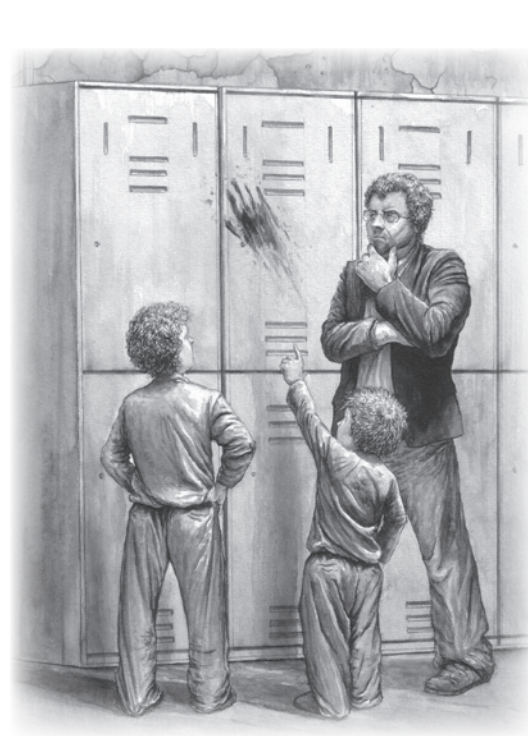
Storytelling Hints: Not only does he care about the character's well-being, he's willing to listen to them with an open mind. He sits

beside them, leans in, eyes focused directly on theirs as they speak. He nods with the important points, and seems concerned when they outline their theories. And while he might even believe some of the stranger stories the characters concoct, he will never encourage them to get involved in something dangerous themselves. If he feels that there is sufficient danger to the characters or to Bradley, he may even call the authorities on their behalf (which may earn him the characters' disfavor if they spoke to him in confidence).

Abilities

Suggesting What's Really Going On (dice pool 5): "Falling temperature? Animals acting strange? Sounds like a ghost to me. Or a vampire. Probably a ghost, though. Unless he's a psychic, I mean." The unfortunate thing about the credulous adult is that he tends to believe anything. A success on this roll may provide the characters with some useful information, but it will almost certainly result in a great deal of nonsense as well.

Providing Advice (dice pool 6): "Hmm. Well, there's too many people at school, too little control over your own schedules, to really be able to check up on this kid. If it were me, I'd probably go check out the house. Maybe go over with some cookies or something? Tell your parents before you go, though. Just in case." The credulous adult can be relied on to provide advice that pushes the characters in the right direction without underestimating the threat of the supernatural. Most credulous adults are exceedingly careful, having seen the dangers posed by the unnatural first-hand.



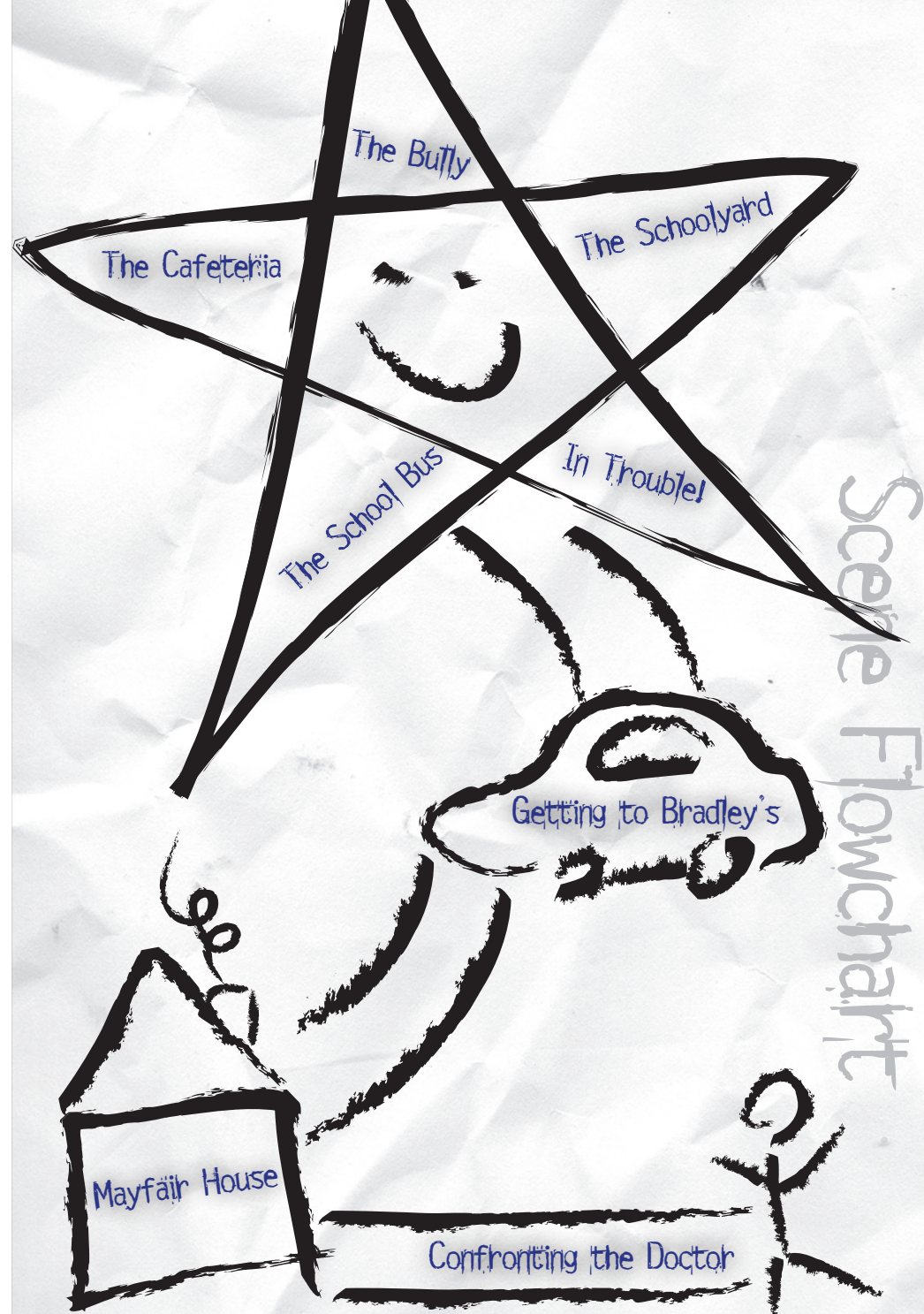


Scenes

It may help to think of the following scenes as following a traditional three-act structure, not unlike a horror film. The first act establishes the characters and basic premise of the film. The next act complicates the issues established in the first act, ramping up the tension until the climactic third act, in which the issues are resolved, for better or worse. In this story, the first act should introduce the characters to Bradley and his nemesis Max. The second throws the pair together, but things get complicated when it turns out Max isn't the source of all of Bradley's worries. The second act culminates with the characters exploring Bradley's house in an attempt to get to the bottom of what's wrong. In the climactic third act, the characters confront Bradley's father and the strange energies in his home.

The first five scenes can be used in whatever order the Storyteller prefers in order to establish the tensions in the story and then ramp them up. Variations of the same scene might even play out several times. For example, the Storyteller might use "The School Bus" multiple times as the characters travel back and forth from school. In the first run of the scene, Bradley simply gets bullied. In the second, the tire blows out. In the third, no one will talk to Bradley, save possibly the player characters. The Storyteller can use these scenes to underscore the cyclic repetitive nature of school and the difference in how things are after the characters intervene in a given situation. The sixth scene serves as a transitional scene to the stage of the end of the story, Bradley's home. The seventh scene is the end of the second act, raising the tension until the final scene, which is the third act and the climax.

The scenes we provide are simply the skeleton of your story. It is up to you as Storyteller to add the muscle and skin in the form of interaction with non-player characters and additional scenes that might come up due to player actions and transitions. Good luck and have fun!



The School Bus

MENTAL ••

PHYSICAL •

SOCIAL •••

Overview

This scene takes place when the characters are on their way to school and see the new kid for the first time. They witness him being picked on and have the opportunity to pick on him themselves or stop the school bus abuse. If they do neither, they are witness to a strange occurrence.

Description

In the morning the bus is a cold, tightly enclosed cage on wheels, bringing the characters to the inevitable school day stretching out before them. In the afternoon it is a space of glorious freedom, where they can talk when they want about what they want and the warm sun filters through the windows, the promise of the afternoon playtime before them. In both directions it is ruled with an iron fist by Mr. Seals, who the students call “Groucho.” He allows the students a lot of freedom until the moment he feels student behavior is distracting him. Then he clamps down, shutting everyone up with promises of detention.

*The bus begins rolling away from your bus stop before you’ve taken your seats, causing you to lurch your way towards the back. Glancing back over your shoulder, you see Groucho’s eyes in the rearview mirror, those steely blue orbs demanding that you find a place to sit **immediately**. You do so, your breath hanging on the air, your eyes looking out onto the passing landscape, taking it in with the sure knowledge that you’ll be in a classroom for several hours that will seem like an eternity.*

If any of the characters did not do their homework the night before, have them roll Intelligence + Study. The character may make up to 2 rolls, each roll representing fifteen minutes of feverish work. If the character gains 3 successes, the assignment is passable. 5 successes means it was done well and 7 successes means that it is as good as it might have been had he done it at home. The first roll should occur after the previous description in italics. The second should be asked for after the following text, assuming the character would rather do his homework than get involved with the new kid.

All of the kids on the bus glance towards Groucho as the bus begins to slow down. The realization dawns quickly: it’s a new bus stop! The students look out of the right window, some dashing across the aisle to get a better view. The first thing you notice is the old Mayfair House, a massive, dark affair that seems more like a crouching gray frog than a home. Dwarfed by the house’s shadow you see him: The new kid.

The doors squeak open, and you hear his light footsteps on the stairs before his head appears at the far end of the aisle. He is small and frail, with thick glasses, short hair and no chin to speak of. He has obviously been dressed by his parents, wearing a collared shirt tucked into brown slacks that looks like something your parents might wear. Clutched in his hand is an old copy of The Danger Brothers, a set of stories about two brothers who solve mysteries through logic. As the bus pulls away, you glance back at the Mayfair House. You can’t shake the feeling that you are being watched.

Bradley takes his seat. Give the characters a little time to examine Bradley, if they like. He stays to himself, tries to read his book and generally ignores as best he can anyone who speaks to him. The players should be reminded that associating with someone so obviously strange can have a negative effect on their social life. If none of the players begin picking on Bradley, other kids on the bus take up the slack. If the players stick up for Bradley, discussion quickly becomes heated. Whatever happens, when the tension gets appropriately high in the bus, read the following:

“Stop!” Bradley yells, sudden and shrill. The bus strikes a bump, sending you bouncing out of your seat... when there is an almost deafening burst of noise. The bus lurches sickeningly sideways, the scream of other kids mixes with the screech of brakes and tires against pavement, and then the bus slams into the far side of a ditch. There is a moment of silence as the smell of rubber hangs in the air. Kids’ heads pop up from behind vinyl seats and peer wide-eyed at one another. Eventually they all fall on the same person: the new kid.

Feel free to cut quickly from that moment to your next scene, glossing over with narration how the kids are herded off of the bus, told to wait quietly while Groucho calls for help and then picked up by another bus and taken to the school. Most of the kids give Bradley a wide berth, and Groucho cuts off any speculation with a demand of silence. Conversely, the characters may slip off to discuss what happened out of earshot of the other kids.



Storyteller Goals

Introduce Bradley and give a clear indicator that strange things happen in his presence. This should put the player characters in a unique position; even though by lunch everyone in school knows what happened, the characters were *there*.

Character Goals

Probing Bradley for information about himself or his house, making fun of Bradley, defending Bradley from those who would bully him.

Actions

The characters can pick on Bradley, stand up for Bradley against the other kids or simply sit back and ignore the others.

Picking on Bradley

Dice Pool: Presence + Intimidation (players') vs. Resolve + Composure (Bradley's, dice pool 4) if picking on Bradley; Presence + Socialize (players') vs. Resolve + Intimidation (bullies, dice pool 4) if defending him.

Action: Instant and contested

Convincing other kids to join in on taunting Bradley is a Presence or Manipulation + Socialize roll. Each success convinces another student to help make fun of Bradley and adds a bonus die to rolls to do so.

Hindrances: Characters are defending Bradley (-2)

Help: Each fellow student the characters enlist to aid in picking on or defending Bradley (+1 per student)

Roll Results

Dramatic Failure: If either side rolls a dramatic failure, the side suffers a resounding defeat. For those picking on Bradley, a dramatic failure results in a -1 penalty to further attempts to intimidate him. For Bradley or the defenders, it results in a -1 on all social rolls at school due to being thoroughly embarrassed.

Failure: Whether the characters are picking on or defending Bradley, they fail to do so effectively. If they were defending him, they gain the added stigma of having helped "the weirdo," and suffer a -1 penalty to social rolls with those who dislike Bradley.

Success: If the characters are picking on Bradley, they gain a +1 to do so again in the future, as well as a +1 on social rolls with students who are impressed by such behavior. If the characters are defending Bradley, they win the argument.

Exceptional Success: If those picking on Bradley roll the exceptional success, they get +2 on further rolls to intimidate Bradley and +1 to social rolls with those who dislike Bradley. If those defending Bradley achieve an exceptional success, they gain a +2 to all future social rolls with Bradley except those that rely on Subterfuge or Intimidation.

Consequences

Characters like Michael and Crispin might get back a Willpower point by fulfilling their Cruel Fault, while Taylor can fulfill her Cowardly Fault by avoiding him. Conversely, Jennifer might regain all spent Willpower points by fulfilling her Friendly Asset towards Bradley (even if he doesn't reciprocate), while Charlie has the chance to right a wrong and fulfill his own Fair Asset. Bradley's attitude towards the characters will be affected depending on their actions.



The Schoolyard

MENTAL ... PHYSICAL • SOCIAL ...

Overview

This scene occurs during recess or directly after school, any time where the students are free to roam about the playground. The characters gather together to get away from the questions and discuss what they know. In doing so, they come across Bradley and have another opportunity to interact with him, away from the bullies and hangers on. After they first find him in this scene, the characters can find Bradley at his hiding place from then on, assuming they do nothing to him that would compromise it as a safe area. Use this scene as a guide for such interactions.

Description

The scene takes place on a quiet, secluded corner of the playground, a set of tires half-buried in the ground to make a bench of sorts. The characters make their way there to have a chance to talk with one another, and they come across Bradley.

You manage to break away from the rest of the kids during recess. Their questions and opinions have been incessant this morning. Whispered words between desks, notes passed when the teacher's back was turned. A quick glance about ensures you that nobody's near.

Give the characters a chance to chat about whatever they have on their mind before introducing Bradley to the scene (after all, they've been in class since the last major scene).

A figure rounds the corner of the building. You recognize his slouching posture and wire-frame glasses immediately. Bradley doesn't seem to notice you, walking past without any form of greeting. He makes his way over to a line of three car tires buried halfway in the dirt to form an arching bench and sinks onto it. He stares forward at the wall.

At this point, let the characters choose their course of action. Bradley tends to avoid people, even if approached in a friendly manner. He retreats from any sign of violence or bullying as quickly as possible, and if unable to, his Guardian Angel might get involved (see below). Assuming the characters approach Bradley, read the following:

As you approach Bradley, he does not acknowledge you, his lips moving slightly as he mutters under his breath. His eyes move across the wall. If you listen closely, you can make out his words: "Fifty-three, fifty-four, fifty-five," counting as if intoning a careful chant. As you come to a stop near him, he falls into silence. His head turns towards you, his eyes shifting to take each of you in.

Storyteller Goals

Provide an opportunity for the characters to talk among themselves away from classmates and teachers, and give the characters a chance to interact with Bradley, underscoring his oddness.

Character Goals

Speak with one another; figure out what is up with Bradley.

Actions

The characters can try to talk to Bradley, which isn't terribly useful. Allow the characters to guide the conversation. As long as they are civil, Bradley answers any questions posed to him. His answers are, however, equivocal and monosyllabic. He has come outside to count bricks, because it helps him clear his mind. It also keeps him far from the crowds and bullies among the other students. Questions about his home life produce vague, unhelpful answers. They can also ignore him, bully him or interrogate him (rules for bullying are given in "The Bully").

Interrogation

Dice Pool: Manipulation + Intimidation (players') vs. Resolve + Composure (Bradley's, dice pool 4)

Action: Extended and contested. The task requires a number of successes equal to the Bradley's Resolve + Composure (4) for the characters, or a number of successes equal to the lowest Resolve + Composure among the player characters present for Bradley. If the characters speak to Bradley as a group, choose the character with the highest Manipulation + Intimidation as primary actor, and have the others assist as per a teamwork action. Each roll represents five minutes.

Hindrances: Bradley fears the information might put him in danger (+3 for Bradley)

Help: Characters have an object that could be used as a weapon or promise physical violence (+1), characters actually use physical vio-

lence (+3, though this risks Morality degeneration for bullying – see “The Bully” for more information)

Roll Results

Dramatic Failure: If either side rolls a dramatic failure, Bradley’s Guardian Angel comes to help him.

Failure: No progress is made towards breaking Bradley down, or Bradley makes no progress towards ignoring his interrogators.

Success: If Bradley gains the target number of successes, the characters realize that he’s not going to talk. If the players reach the target, he starts to cry and Bradley’s Guardian Angel comes to help him.

Exceptional Success: If either character wins the contested roll and exceeds their target number by 5 or more successes, the Guardian Angel comes to help him. If the characters achieve an exceptional success, Bradley shouts “Here it comes!” and cries out for his father before the Guardian Angel comes to help him.

Bradley’s Angel

If the characters manage to rouse Bradley’s Guardian Angel, either by attacking him or through the interrogation action above, read the following:

As Bradley backs away, whimpering, a chill fills the air. There’s no wind, no sudden gust to explain it. Your breath becomes visible in the air in front of you as Bradley closes his eyes in terror. Your nose and feet go numb. Bradley’s eyes slide open, and while he seems afraid and aware of what’s happening, he doesn’t seem effected by the cold at all.

If one of the characters has Unseen Senses that relates to ghosts or spirits, read the following to her:

You feel a sudden lurch in your gut, as if something has hooked into your belly and is pulling your stomach back against your spine. Your eyes water and you wonder if you’re going to blow chunks right where you stand.

Have each character roll 7 dice minus their Stamina, re-rolling all successes. If they are wearing cold weather clothing (likely only applicable if the story takes place in winter), they can subtract 2 from the resulting successes. They take the number of successes they roll as bashing damage from their Health points. If the amount of damage any character takes exceeds her Stamina, have her immediately roll Stamina. On a success she’s fine, but on a failure her head swims and she can take no action the next turn save run from Bradley.

At this point let the characters run from Bradley; any who try to stick around need to roll Resolve + Composure with a penalty equal to the damage they took. If any characters stay, the cold air continues and the same attack roll is made, but this time warm clothing reduces the successes by one. The next turn, if the characters remain, the clothing will be ineffective against the cold. The cold will continue to cause damage each turn, even if Bradley is knocked unconscious. If a character’s Health points are filled with bashing damage, he will have to make a reflexive Stamina roll each turn to remain conscious. Upon failure, he falls to the ground, shivering and passes out, only to awake a half hour later in the nurse’s station. Characters in this situation likely proceed directly to the scene “In Trouble!” when they are taken to speak to Principal Hoffman about what happened.

Characters who run from Bradley escape the cold and can thaw out either on the playground or inside the school building, but are now scared of him and suffer a -2 penalty on Social rolls against him involving Intimidate or Socialize. The characters might tell a teacher what happened, but who’s going to believe that one child attacked another with cold air?

ANGELS IN CONFLICT

It is possible that one of the player characters will possess the Guardian Angel Merit. Since the characters are solely to blame for anything that causes Bradley’s Guardian Angel to take action in this scene, don’t allow them to claim the Guardian Angel Merit as a “get out of jail free card.”

Some Guardian Angels might not even be able to be present at the scene (a vampire, for example, won’t be able to help at the school during the day). At best, a Guardian Angel will keep the characters from any serious harm and will make sure that they revive some distance away if they pass out from the cold, handily avoiding the Principal.

Sometimes it’s good to have friends in unusual places.

Consequences

The characters might gain some small information from speaking with Bradley, but the best they can hope for by interrogating him is for him to shut up (if he wins the rolls) while the most likely result is that the Guardian Angel takes effect (see above).

In Trouble!

MENTAL ••

PHYSICAL –

SOCIAL •••

Overview

This scene comes into play if the characters get in trouble and are brought before an authority figure, whether it's their parents, Principal Hoffman or possibly even the police. The details of the scene will vary depending on who the characters are speaking to, but the broad strokes and the actions available to the characters remain largely the same. This scene can even be run multiple times for individual characters as the authority figure speaks to each separately, depending on the Storyteller's preference. The outcome of the scene depends largely on the characters' actions.

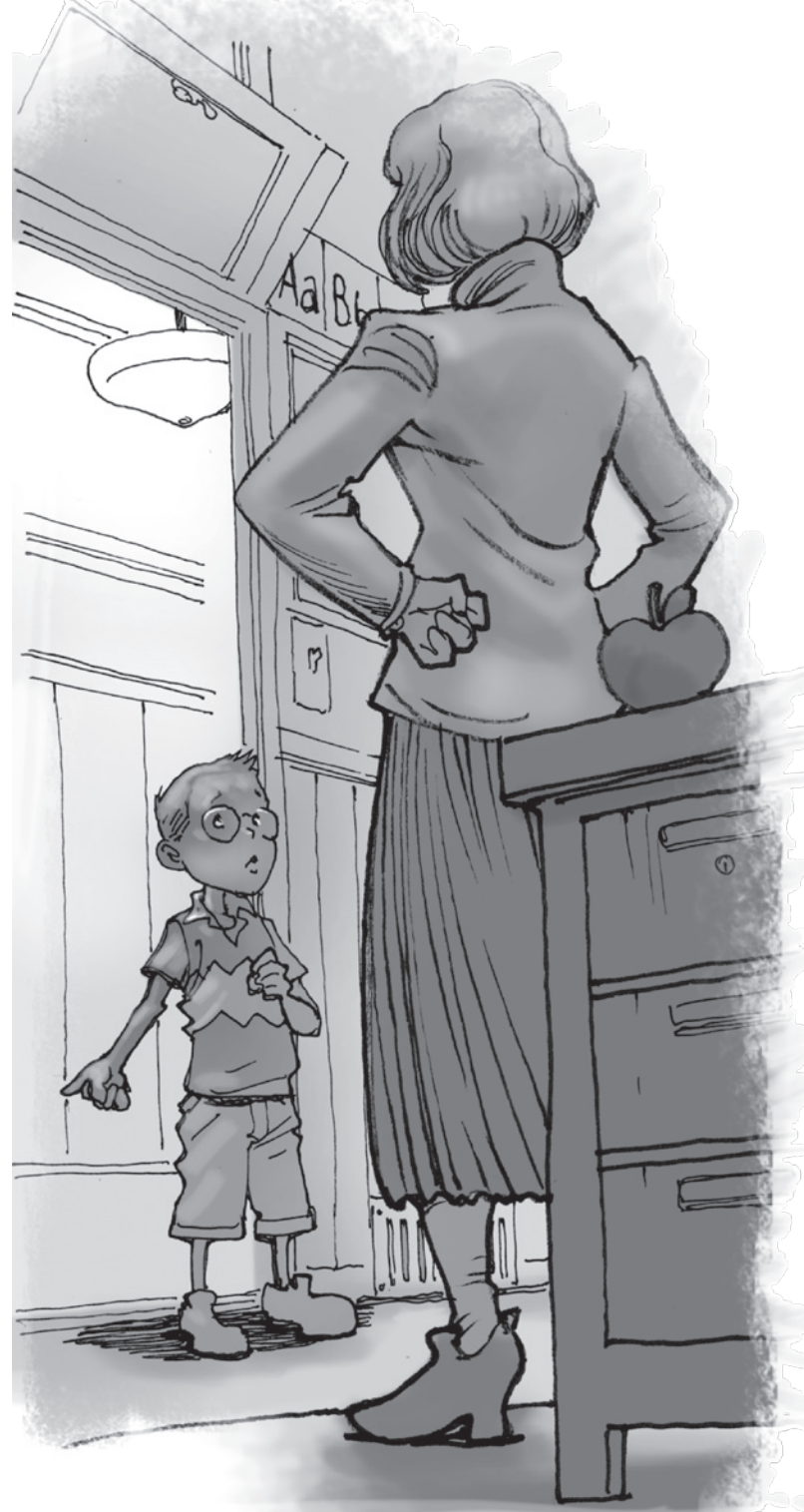
Description

If the characters are brought before Principal Hoffman, this scene occurs in her office, a relatively small (for an adult) room in the back of the administrative offices at the school. It should reflect the school as the Storyteller has set it up. In a brick-walled public school, her office has white cinderblock walls in need of a new coat of paint. In an expensive public school, the office might have oak paneled walls with Hoffman's various degrees proudly and publicly displayed. A confrontation with one of the character's parents might occur in their kitchen, den or home office, while the unfortunates who have to speak to the police do so in a simple room with a single table and two chairs and a mirror that takes up the entirety of one of the walls.

You are ushered unceremoniously into the room and set down before Principal Hoffman's desk. The Principal strolls slowly to the other side of her desk, glancing down at the papers there. Her eyes linger on a framed picture that you can only see the back of.

She sinks heavily into her chair, looks down at you, and says "Let's get this over with."

The authority figure then questions the character or characters, trying to get to the bottom of the disturbance that led to this scene. When she is content, she will send the child on her way (assuming



The New Kid

In Trouble



that, in the case of the police, the child has done nothing that will result in jail time), possibly calling the characters' parents or levying some form of punishment. A common piece of advice, depending on how characters handle themselves, will likely be to avoid Max Cooper, Bradley Carter or whomever else the characters may have crossed.

Storyteller Goals

Emphasize the powerlessness of children in the face of authority. Underscore the differences between the various adults in the characters' lives. Guide the characters in the right direction, or at least away from the wrong direction.

Character Goals

Get out of this with as many of their privileges intact as possible. Avoid letting too much of their worries about Bradley leak to the adults. Conversely, they might attempt to enlist the aid of the adults in helping Bradley. This is unlikely unless the authority figure is also the Credulous Adult (see p. 11), but they might be able to convince their parents or Mrs. Hoffman to call Dr. Carter or the police to swing by the house to check things out. Unfortunately for the children, Dr. Carter will easily persuade the authorities that everything is just fine.

Actions

The characters' main goals in these scenes will likely be staying out of trouble, which usually involves giving up as little information as possible (see "Clamming Up," below). Alternatively, they might just fess up and take their punishment.

Clamming Up

Dice Pool: Composure + Subterfuge vs. subject's Wits + Empathy (7 dice for Principal Hoffman, 6 dice for the parents or police, 4 dice for Ms. Lemmon)

Action: Extended and contested. The task requires a number of successes equal to the authority figure's Resolve + Composure (6) for the characters or a number of successes equal to the lowest Resolve + Composure among the player characters present for the adult. If the characters are spoken to as a group, choose the character with the highest Composure + Subterfuge as primary actor and have the others assist as per a teamwork action.

Hindrances: Characters are spoken to one-on-one (-1), characters didn't have a chance to formulate a story before hand (-1), each time this scene has to be evoked for a single authority figure (-2 per occurrence), authority figure has physical proof of wrongdoing (-3)

Help: Characters have witnesses to their innocence (+1), characters worked out a story in advance (+1 to +3, depending on quality of story)

Roll Results

Dramatic Failure: The characters are caught in an obvious lie. Whatever trouble they are in is treated as if it is significantly worse, and all Social rolls with this character suffer a -1 penalty for the remainder of the story. If the authority figure rolls a dramatic failure, she believes the characters' story without further question and they get off scott-free.

Failure: The character is no closer to hiding her complicity or ferreting out the truth.

Success: If the characters garner 6 successes before the authority figure reaches her target number, they manage to wiggle out of the greater share of the trouble. The authority figure may offer them advice on the situation, and any punishment is likely to be a slap on the wrist. If the authority figure reaches her target number first, she gets the truth (more or less) from the characters and assigns an appropriate punishment. She may still offer some advice, but it will be given in a more imperious manner.

Exceptional Success: If the characters reach their target number with five more successes than necessary, it is as if the authority figure had rolled a dramatic failure (see above). If the authority gains an exceptional success, she sees through the characters' story, and the results are as if the characters had rolled a dramatic failure.

Consequences

The most likely consequence of this scene is that the character or characters come out of it with an appropriate punishment. This could range from detention (if the authority figure was Principal Hoffman or a teacher) to extra chores (if it was a parent) to criminal proceedings for the worst of crimes.

The Bully

MENTAL •

PHYSICAL ••••

SOCIAL •••

Overview

The characters come across Bradley being harassed by the school bully, Max Cooper, and some of his friends. They have the opportunity to join in with the abuse, step in to help Bradley or simply wait and watch. There is a strong chance that the scene will end with Bradley's Guardian Angel helping him.

Description

This scene occurs at any time when there is no close adult supervision. This might be during recess, after school or after getting off of the school bus. The characters come across a group of other children gathered in a circle, cheering and jeering.

You hear voices yelling and laughing. "Get him!" one cries out. "Kick that freak's butt!" another shouts. Nearby, a semicircle of kids from different grades stand gathered at a safe distance from Bradley. The boy has his arms wrapped tightly around his copy of The Danger Brothers. Max Cooper and two of his cronies step from the mob, drawing the attention of all present. Max circles Bradley once, glaring at the boy, before he knocks the book out of Bradley's hand. It bounces off the ground and one of them kicks it, sending it spinning and bouncing towards you. The crowd cheers.

At this point the characters have four options: they can watch the events unfold without getting involved, they can actively help Max bully Bradley (perhaps as payback for "The Schoolyard"), they can try to stop Max or they can walk away. If they choose the last option, they hear about what happened the next day at school. Take care to make bullying Bradley an attractive option to characters who dislike him or have the Cruel or Violent Faults. Make sticking around for any reason unattractive to characters who are already scared of Bradley.

Storyteller Goals

Give the characters a chance to play hero or take vengeance and another piece of evidence that something is decidedly wrong with Bradley Carter.

Character Goals

To help or hurt Bradley, or to stay uninvolved

Actions

If the characters leave, they find out later that the bullies were attacked by bugs when they tried to hurt Bradley (see "Bradley's Angel Redux," p. 21). If they stick around and watch, they might see those events play out on their own. They might, on the other hand, try to bully Bradley or even protect him.

Bullying

Dice Pool: Strength + Intimidation (bully) versus Resolve + Composure (victim)

Action: Extended and contested. The task requires a number of successes equal to the Bradley's Resolve + Composure (4) for the bullies or a number of successes equal to the lowest Resolve + Composure among the bullies present for Bradley (4, if none of the player characters join in). Each roll represents one minute.

Hindrances: For bullies: Tiny Merit (-1), younger than victim (-2), recently screwed up publicly (-2). For victims: poor hygiene (-1), different manner of dress/speech from the majority (-2), known emotional disturbance (-3), different social class from the majority (-2).

Help: For bullies: Giant Merit (+1), Striking Looks Merit (+1), rich parents (+1), reputation among other kids (+1), older than victim (+1). For victims: protection from older kid (+2).

Roll Results

Dramatic Failure: If either side rolls a dramatic failure, Bradley's Guardian Angel steps in. If the defenders roll the dramatic failure, Bradley is particularly shamed by the display, breaking down in tears. If the bullies roll a dramatic failure, Max seems like a weakling. He gains a -3 to bully any of the defenders in the future.

Failure: No successes are gained toward the total.

Success: If the defenders reach the target number first, Max recognizes that Bradley isn't going to break. If the player characters stepped in to help Bradley, Max's trigger activates and he immediately attacks the primary actor among the defenders. Otherwise he simply hurls one last invective at Bradley and struts away. If the bullies reach the target number first, each regains a

Willpower point. Max and any other character who fulfills his Fault by bullying Bradley regains two Willpower points, and they leave Bradley huddled in terror as they cheer in victory and congratulate one another.

Exceptional Success: If either side exceeds the target number with an excess of five successes, Bradley's Guardian Angel steps in. Additionally, if the bullies gain the exceptional success, Bradley breaks as if he had rolled a dramatic failure. If the defenders gain the exceptional success, they regain all of their Willpower points as if they had fulfilled their Asset, and gain a +1 to resist all bullies for the next week.

WILLPOWER AND MORALITY

Any character with the Brave, Dependable or Fair Assets regain all of their Willpower points (if they haven't already done so during the session) by coming to Bradley's defense. Doing so also wins Bradley over to their side, though he's quiet and cagey even with those he considers his friends.

Any character who has a Morality of 5 or higher who takes part in bullying Bradley must roll three dice. If they roll a success, they feel bad that night for their actions during the day. On a failure, they lose a dot of Morality as they rationalize their behavior. Have any character that loses a dot of Morality roll their new Morality. On a failure, they gain the Berserk trigger; they have become more like Max Cooper.

Fight!

If the players want to get their characters involved in a fight, first remind them that children typically do a great deal of posturing, and one usually backs down before the first blow is thrown.

If someone stands up to Max, he suddenly snaps. Everyone involved (including Max's hangers on) rolls Wits + Composure. Anyone who fails is denied their Defense and cannot act in the first turn as Max suddenly lunges at the individual that stood up to him. Those who succeed on the roll may act as normal in the first turn, and all characters can act normally from the second turn on.



Bradley stays out of the fight, and Max is joined by three of his hangers on, two of which were flanking him and the third of which steps out of the crowd to assist his buddy. On the second turn of combat, Bradley's Guardian Angel will attack the kids involved in the scuffle. If the combat lasts eight turns, an appropriate adult for the location of the scene will arrive and intercede, which almost certainly leads the characters to the scene "In Trouble!" If any character brings out a weapon such as Charlie's baseball bat or Michael's dog, the fight ends immediately and Max backs off (though the Guardian Angel's effect continues). It is unlikely that characters will have access to such weapons while at school, but if they do, they can expect a suspension at the least.

A player character's Guardian Angel may get involved in this scene, assuming it is able to do so. It responds subtly in a manner that fits its nature. Crispin can expend dice from his Guardian Angel bonus dice pool (see his character sheet) for an Armor rating of 1 per die spent per turn against attacks or the effects of Bradley's Guardian Angel.

If the scene devolves into combat, the characters are likely to come out of it battered and bruised. Their parents will definitely take notice, and the kids will likely find their activities severely curtailed as a result. Any character of Morality 6 or greater who causes lethal damage (even if it comes as a result of a bashing attack), any character of Morality 5 or greater who causes aggravated damage (regardless of the source of damage) or any character of Morality 4 or greater that accidentally kills another in this combat rolls 3 dice to avoid losing a dot of Morality. Any character of Morality 3 or greater who intentionally kills another character in this scene rolls 2 dice. Any character with the Cruel Fault automatically loses a die from his roll. If the characters kill another character, the loss of Morality is the least of their worries, as the police will definitely get involved.



Bradley's Angel Redux

The appearance of Bradley's Guardian Angel in this scene is decidedly more subtle than in the one before, but no less strange. If the Guardian Angel steps in, a swarm of insects appears. The swarm is size 5, which means that all entities within a radius of five yards suffer one Health point of bashing damage per turn.

As the tension rises, you hear a cry from behind you, within the group of onlookers. A second cry follows soon after and you glance back for an instant, just in time to see Annie, that redheaded girl from the bus, running and slapping at the back of her head. You feel a tickling on your leg and glance down, just in time to see the bug before it bites you. You yelp in pain as the insects swarm all around you, crawling, biting and flying about your head.

If the characters decide to flee, they can easily escape the swarm in a turn. If characters wish to remain and either bully Bradley or fight Max, they need to make a Resolve + Composure roll each turn to do so. Parents are bound to ask questions of characters who come home covered in and bites. If any of the characters suffer from allergies to insect bites, a harrowing trip to the hospital may be in order.

The Cafeteria

MENTAL ••

PHYSICAL –

SOCIAL •••

Overview

The characters find Bradley sitting by himself in the lunchroom after the events that have branded him a total outcast. If the player characters are sympathetic to his plight (or if they just want to get to the bottom of what's going on), they can have lunch with him. Bradley is his typical quiet self, and his lunchroom habits turn out to be as strange as anything else about him.

Description

The scene takes place in the lunchroom, where Bradley has been banished to the far end of his lunch table. The mood of the scene should underscore Bradley's isolation in a crowd of children.

In the cafeteria, you notice the new kid sitting hunched on his seat, his feet raised and resting on the metal bar that connects the seat to the table. His Danger Brothers lunchbox is sitting in front of him, and he is staring at it as if trying to will it to open with his mind.

The characters can choose to sit with Bradley, find seats where they can spy on him unobserved or avoid him entirely. If the characters talk to Bradley, they find him either quiet and reserved or completely silent, depending on the characters' past actions. If they ask him why he's not eating, he just shrugs and opens his lunchbox. If the characters are spying on him, they see him do much the same thing.

Bradley flips up the latches of his lunchbox, takes a deep breath and opens it. He examines the contents with a disappointed frown. The new kid reaches into the box and withdraws a silver, cylindrical thermos... and nothing else. He opens it, looks into it, sniffs the contents and sips from it, wincing slightly.

If the characters ask him what he's eating, he tells them it's soup. Most questions they ask him will get a short, abrupt answer if the characters haven't been friendly towards him. If the characters have won Bradley over, he is considerably more open (see "Question and Answer" below).

Storyteller Goals

To point the characters to Bradley's home life as a source of his strangeness, and to humanize Bradley after his overtly supernatural displays.

Character Goals

To find out what is going on with Bradley, or to increase their popularity by avoiding him or bullying him.

Actions

The characters have an opportunity to speak to Bradley, either by approaching him as a friend and equal or through intimidation. Alternatively, they may ignore Bradley and instead work to regain any lost social status.

Question and Answer

Dice Pool: Presence + Socialize

Action: Extended. Each roll represents one minute of socializing. This task can be performed as a teamwork action.

Use this section any time the characters question Bradley after having won his trust. Conversely, they can try to rip the answers to these questions from him via "Interrogation" (pp. 15-16) or "Bullying" (pp. 19-20), but that risks drawing the attention of Bradley's Guardian Angel. The information below is important to continuing the story, so make sure that if the characters decide to abuse Bradley rather than befriending him that they get the important bits before Bradley's Guardian Angel involves itself. The down side, of course, is that the teachers are far more likely to get involved in an altercation that occurs in the cafeteria.

Hindrances: The characters are on neutral terms with Bradley (-3); they had a hand in harming him (-6)

Help: The characters have actively helped Bradley and won him over (+3)

Roll Results

Dramatic Failure: Bradley becomes frustrated with the characters, packs up his lunch and leaves the cafeteria, ending the scene.

Failure: The characters make no progress towards understanding the new kid.

Success: Each success garnered by the characters nets them an answer to one of the questions in the sidebar.

Exceptional Success: Bradley confides in the characters, answering any of their questions. He may do so even without being asked.



QUESTIONS AND ANSWERS

Where does your power come from? / How do you do that? / Do you know magic?

"I... don't have any... powers. I'm not... some kind of mutant."

"Sometimes... when I'm scared... strange stuff happens."

Do you know what it is?

"No."

Has this always been like this?

"No. Just since I moved here."

Why did you move here?

"Dad couldn't stay at our old house anymore. Not since it killed Mom."

Did anything strange happen in your old house?

"Sometimes. Weird sounds, mostly. Like in the walls. I think it has to do with Dad's work."

What about where you're living now? Is it strange living in the old Mayfair house?

"Uhm... it's not so great. Cold. I... not so great."

Is your house haunted?

"I don't know. How do you know that? I don't really like it. Living there, I mean. It's a lot like my old house."

Well are there ghosts there?

"I don't think so. Ghosts used to be people, right?"

What is your Dad's job?

"He's a scientist. He's researching alternative fuels. Like stuff to run things that isn't oil. I can't really talk about it. It's top secret."

Do you get to help him?

"Sometimes."

What is in the thermos?

"Soup. Dad always makes me soup. I guess it's easy. But it's usually kinda cold by lunch. Mom used to make me sandwiches."

Why are you so into *The Danger Brothers*?

"I'm not, really. Mom... Mom used to read it to me, when I was younger. So it's comforting I guess. Dad still thinks I'm way into it. Dad doesn't really get me."

If the Storyteller feels it necessary to further the plot and point the players in the right direction or on an exceptional success, Bradley may also volunteer the following information:

- "I don't get a lot of sleep. Dad keeps me up pretty late sometimes. It's okay, though. I don't know if he ever sleeps."
- "I can't hang out after school. I have to do my homework, then I've gotta help Dad."
- "I'm kinda worried about Dad. I'm not sure he knows what he's doing."
- "I think what happened... I think it's something that followed me out of that house."

Dice Pool: Presence + Socialize

Action: Extended. This task requires a number of successes equal to the social penalty the characters are trying to work off multiplied by 3. Each roll represents one minute of socializing. This task can be performed as a teamwork action. The roll is penalized by any previous penalties to social rolls that apply.

Hindrances: The characters have been publicly friendly with Bradley (-3)

Help: The characters make fun of Bradley (+3), the characters have Allies among the student body or the Deep Pockets Merit (+1 per dot in the Merit)

Roll Results

Dramatic Failure: The characters find themselves in an even worse state than they started. The dice pool penalty with the group in question increases by 2.

Failure: The characters make no progress towards reestablishing themselves in their chosen social circle.

Success: Each three successes garnered by the characters alleviates one die of social penalty accrued during the story by being bullied or assisting Bradley.

Exceptional Success: The characters not only heal their wounded reputation, but also actually manage to vicariously help Bradley. They are no longer in danger of taking on a social stigma for dealing with him.

Consequences

If the characters listen to Bradley without judging him, not only do they gain significant insight into what's going on, they also gain Bradley's friendship. If the characters have been abusive towards him in the past, they can even make it up to him somewhat in this scene, if they're willing to be conciliatory.

The Cafeteria

Getting to Bradley's

MENTAL ...

PHYSICAL •

SOCIAL ...

Overview

By this point the characters should understand that something's decidedly off with Bradley, and they likely know that it has something to do with his home life. They may try to take what they know to an adult, but almost any adult will blow them off. After all, the strange things these kids claimed happen must simply be a product of their over-active imaginations. That doesn't mean that going to an adult is a useless proposition, and the Storyteller should use teachers, parents or the dreaded Principal Hoffman to provide clues, advice or even a suggestion that they go over and introduce themselves. If all else fails, have Bradley ask for the characters' help or invite them over to his house.

Storyteller Goals

Show the characters that the answer to their mystery is at Bradley's house, facilitate their entrance into the house.

Character Goals

Get to the bottom of what's going on, get out of their homes without getting caught.

Actions

Physically getting to Mayfair House is as easy as getting out of the house and walking the few blocks to the Carters' property. For characters that have gotten in trouble with their parents, this may be more difficult.

Sneaking Out

Dice Pool: Dexterity + Athletics, Larceny or Stealth

Action: Instant

Hindrances: Character has snuck out in the past (-2), character doesn't have the proper tools for what he is trying (-3), character is trying to sneak a pet or other large, unwieldy item out of the house (-4)

GETTING READY

Before making a go at Bradley's house, the characters may want to do a little additional research on the Mayfair House or gather their equipment. This might be a good time to let Jenny take advantage of her parents' Deep Pockets, let the characters play with their pets or even grant Michael an Ego Boost when his parents tell him how good he is at taking care of his dog Horace.

If the characters are unfamiliar with Mayfair House, you might give Taylor a hint about the strange nature of the house through her Trivia Hound Merit. On a successful Intelligence + Wits roll, she remembers reading in a book about local haunted houses that the Mayfair House is counted as one of the most haunted homes in the area, but that the identity of the ghost has never been tied to a single specific individual.

Help: Character gets his supplies together before bedtime (+2)

Roll Results

Dramatic Failure: The unfortunate kid who gets caught sneaking out gets in trouble with his parents. He may attempt to sneak out again, but must choose a different tactic and suffers a -2 penalty for having failed the first time. A dramatic failure may have other unpleasant consequences as well, such as spraining an ankle when climbing down the aforementioned tree. In that case, the character may suffer 2 Health points of bashing damage, but does not alert his parents to his escape.

Failure: Something keeps the character from escaping and he must choose another tactic.

Success: The character gets out without alerting his parents.

Exceptional Success: Not only does the character manage to escape from his home without getting into trouble, he helps another character get out, canceling out the effects of a dramatic failure for another player.

Lying to the Parents

Dice Pool: Manipulation + Subterfuge

Action: Instant

Hindrances: Character has snuck out in the past (-2), character is trying to convince her parents to let her stay out past her bedtime (-3)

Help: Character has another kid willing to vouch as an alibi (+3)

Roll Results

Dramatic Failure: The character's parents see through the lie and come up with some appropriate punishment. The character must figure out an alternative tactic to escape the house, and suffer a -2 penalty to do so, having alerted his parents to his intentions.

Failure: The character's parents don't see through the lie, but don't let him stay out either.

Success: The character convinces his parents to let him stay out later.

Exceptional Success: Not only does the character manage to trick his parents into letting stay out, his lie provides an alibi for another character, canceling out that character's dramatic failure.

CAUGHT AGAIN?

Ultimately, the plot hinges on the characters getting to the Mayfair House, not being locked in their room for the night and grounded for the rest of the month. This mechanic exists to create tension and a sense of accomplishment when successful. If a character is unable to escape the confines of his home on his own, it may be up to the Storyteller to conjure up a pleasant happenstance that allows the character to join his friends.

Getting Inside

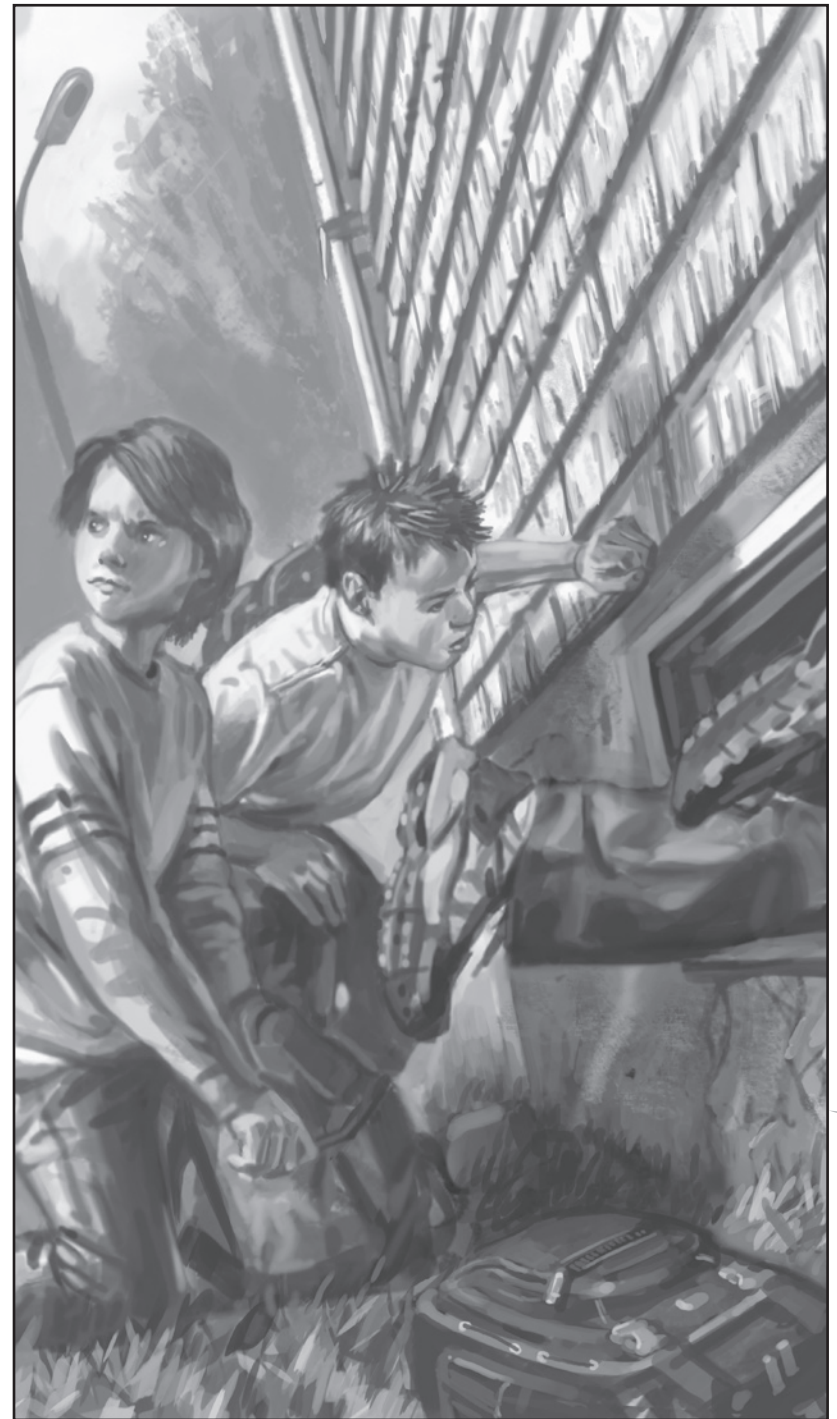
Breaching the gates of Mayfair House may be as easy as getting an invitation. Chances are good, however, that the characters are sneaking in. The entire house is surrounded by a tall, wrought iron fence, but the spaces between the bars are just wide enough for all but the largest of children to slip through, a fact that a clever player might use to their advantage if forced to make a run for it. The front gate is open, however, and characters approaching from that direction can easily enter through it.

Dice Pool: Wits + Investigation

Action: Instant

Hindrances: Darkness (-3)

Help: Flashlights (+1), having scoped out the house during the day (+2), Unseen Senses (Spirits or Ghosts) (+2)



Roll Results

Dramatic Failure: The character thinks the best mode of entry is the front door.

Failure: The character can't find a way in.

Success: Each success grants the characters one of the modes of entry listed below.

Exceptional Success: The character finds some inherent flaw in the security of his chosen mode of entry. Grants a +2 on any task related to getting into the house.

Modes of Entry

See the map, p. VII for more information.

- **The Basement:** *You notice a reflection glinting off of a small object on the ground, not far from the base of the house. As you approach it, you realize that it is actually a part of the base of the building, a small glass window under the porch that opens up into the basement. Glancing through the dusty pane you can make out what may be work benches and storage space. Getting into the basement requires a Dexterity + Larceny roll to force the window open. If the characters didn't bring a light source, the roll is penalized by 3 dice. If the characters have any type of appropriate tool, such as a screwdriver or lockpick, they gain +1 to the roll. If they don't, they suffer another -2. Once the window is open, getting inside is a Dexterity + Athletics roll. On a failure the character suffers 1 Health point of bashing damage. On a dramatic failure, the character suffers the damage and makes enough noise to alert anyone in the house to their presence, as a shelf gives way and spills cans of paint across the floor.*
- **First Floor Window:** *You notice a window that opens onto the side porch. Muted light glows from within, but not enough, you think, to mean that someone is using the room. Most importantly, though, the window looks like it is slightly open. Opening the window requires a successful Strength + Stealth roll. Slipping in once the window is open is a Dexterity + Stealth roll. Failure on either roll means that the characters make more noise than they intended, but only a dramatic failure will draw the attention of the home's residents. This leads a character into the dark hallway.*

- **Dog Door:** *You notice a doggie door set into the back door of the house. You haven't seen any animals around, but you're pretty sure that you and your friends could get through that hole. With any form of appropriate tools, the plate that has been placed on the dog door can be removed with a successful Dexterity + Larceny roll. Slipping into the house through the dog door is a Dexterity + Stealth roll. Failure indicates that the characters make more noise than they intended, but only a dramatic failure will draw the attention of the home's residents. This leads a character into the kitchen.*

Consequences

By the end of this scene, the characters have found their way into Bradley's house, though the method they chose to do so may have earned them punishment from their parents or alerted the Carters to the break in. See "Mayfair House" for more information on how the Carters react to catching the characters entering their home uninvited.



Mayfair House

The Basement

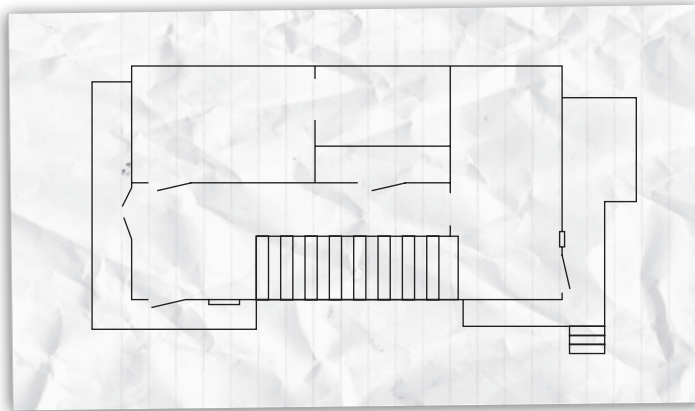
MENTAL •••• PHYSICAL •• SOCIAL ••

Overview

The characters get into Bradley's house, either with an invitation or without. Once there, they are faced with the same dangers that pulled them into this mystery, and in the process, they uncover some of the darker secrets of Dr. Carter's work.

Description

The rooms of Mayfair House are listed below, each with its own description and a sample action of what the characters might do there. Most of the actions assume the characters are not accompanied by Dr. Carter or Bradley and the presence of either of those individuals severely curtails what the characters can get away with. Even if the Carters are aware that the characters are in the house (if they were invited, for example), characters can manufacture reasons to break off on their own and do some exploring.



Storyteller Goals

Scare the hell out of the characters, but let them find what they need to resolve the story (Dr. Carter and his secrets).

Character Goals

Survive, unlock the mystery of Mayfair house and help Bradley out.

You gather in the basement, your flashlight beam cutting a narrow swath through the thick, dank darkness. The circle of illumination slides over numerous cardboard boxes, each marked with a black marker that indicates what it contains. "Marcy's Clothes." "Nice Utensils and China." "Bradley's Baby Toys." You hear a creaking sound as someone moves around on the floor above you.

Allowing the characters to explore the space if they feel so inclined. There's not much to do in the basement, but a successful Wits + Investigation roll turns up another flashlight or similarly useful tool.

When the characters are moving up the stairs towards the kitchen, ask them to roll Dexterity + Stealth to do so without drawing attention to themselves. If any of them fail, read the following:

A loud CRACK rings through the basement, then a second and a third. CRACK, CRACK, CRACK, like dry boards snapping in half. Your head snaps around, trying to locate the sound, when it abruptly ends. Silence hangs in the air, and all you hear is your own ragged, shallow breathing.

When the characters are sure that they haven't been heard, allow them to continue on to the kitchen.

The Kitchen

The kitchen is rather haphazard, and there's little for the characters there save a few improvised weapons and a chance to destroy the entire house if they feel inclined to take the most violent route possible. The kitchen has plenty of places to hide, though, so when the kids hear footsteps, they can easily take cover. The dog door opens into the kitchen.

The Carters' kitchen doesn't look like a typical kitchen. The wooden table has only two chairs at it, and its surface is covered in layers of newspapers; some open and rifled through, some still wrapped in plastic or a rubber band. There are several appliances on the counter, but most are still in the boxes they came in. The only three that have been taken out are a toaster oven, a coffee maker and the microwave. The sink is stacked high with dirty dishes, which spill onto an old gas stove.

Let the characters explore a bit if they want. There's little in the kitchen except food and dishes, but a Wits + Investigation roll turns up a few knives that inflict +0 lethal damage (and suffer a -1 to Weaponry dice pools for being improvised).



When the players seem tired of the kitchen, have them roll Wits + Composure. If anyone succeeds, tell them their characters hear footsteps coming down the hall, approaching the kitchen. Any character that wants to hide may do so with a successful Wits + Stealth roll. Each character who rolls a success can duck under the island counter top, behind the bar or under the table. An exceptional success manages to get into a largely empty cabinet without much in the way of noise. Characters who rolled a failure can only watch as their friends vanish into the various nooks and crannies of the kitchen. Offer characters who failed the rolls the option of slipping into the basement door. Once everyone is hidden, read:

The footsteps enter the kitchen and stop. For a moment there is silence. Your heart thumps in your chest. You hear a quiet grunt followed by the scrape of a shoe sole on hardwood, and then the footsteps recede.

If any of the characters don't or can't hide, they come face to face with Dr. Carter, who is none too happy to find that a group of children have broken into his home. He takes them back to their parents, where they receive appropriate punishment. This may give the other characters, assuming that they aren't caught as well, a chance to explore the home without having to worry about the Doctor.

Once the characters have come out of their hiding places, continue to the next room. The kitchen opens into the dark hallway and the dining room.

Dark Hallway

The hall is illuminated only by a faint blue light that spills from a den or living room towards the end of the hall and a rectangular orange pool of light that falls from the open door of bathroom. The other end of the hall terminates in the door to the kitchen. Across the hall from the bathroom a set of stairs ascends into the darkness above.

There's not much to do or see in the dark hallway, but a successful Wits + Investigation roll reveals that there are no paintings, photos or the other usual decorations of family life on the walls. The bathroom contains a toilet, sink and nightlight, but nothing else. Turning on the lights in the dark hallway probably draws the attention of Bradley, who is in the living room.

The Dining Room

The kitchen opens up into what is supposed to be the dining room. The only testament to that function is the brass electrical candelabra that hangs from the ceiling in the center of the room. The room is filled with cardboard



boxes with strange logos on them and humming computer towers. Cables connect the towers to one another and snake across the floor to overloaded surge protectors that are plugged into every outlet in the room. The door into the next room is completely blocked by some manner of device, only the back of which is visible from this room. Several cables run into a small hole in the bottom of whatever's blocking the door.

If the characters turn on the lights in this room or mess with any of the computers, read the following:

Suddenly you hear the scrape of wood against wood from the next room, followed by light, quick footfalls as someone darts from the room.

If they give chase, they make it to the dark hallway just in time to hear the footsteps reach the top of the stairs. Bradley has bolted and runs to tell his father that there are intruders in the house.

Characters can investigate the equipment in the room without alerting Bradley to their presence. A roll of Intelligence + Computer reveals that there are at least six computers set up here, all connected to the device in the back of the room. Why this network has been set up is not immediately apparent. A successful Wits + Study or Investigation roll reveals that the computers are hooked up to other equipment, including a thermometer, barometer and a few less identifiable arrays that look like television antennae.

The Living Room

As you peer from the darkened hallway you can only think that there isn't much living going on in this room. It looks more like a control center or a security office, like you see on TV. Or it would, were it not littered with the unpacked debris of a recent move. Boxes are stacked almost to the ceiling in the corners of the room, and there is only barely a footpath that leads to the source of the pale blue light - a huge set of metal cubbies that dominates the far side of the room. Each one contains a screen that glows with strange numbers, graphs and charts, and sitting in front of the computer bank's several keyboards is the small figure of Bradley, illuminated from the front, gazing up, almost unmoving.

A reflexive Wits + Investigation roll reveals that the windows to this room are covered with blinds and curtains, and some have boxes in front of them, keeping curious outside eyes from seeing the computer equipment. Characters who have explored the dining room recognize the computer bank as the front of the object that was blocking the other entrance to that room. Have each of the characters roll Wits + Stealth. If any of them fail, roll Bradley's Wits + Composure (6 dice). If Bradley fails his roll, or if all of the characters succeed on their Stealth roll, Bradley does not notice them and they can act as they please. On a success Bradley sees the characters in the live feed:

Bradley tenses, his eyes focusing on one of the screens. As you follow his gaze, you see that it is a security feed for one of the rooms in the house. The room contains several unopened cardboard boxes, gray in the black and white of the image and several children. It takes you a second to recognize that the children are you. Bradley turns in his chair, blue light reflecting off of his glasses. "Hey," he says, voice calm, cold and even.

The results of being found out by Bradley depends largely on how they have treated him throughout the story:

- If the characters have been nice to Bradley and come to his defense, he is friendly towards them and offers to introduce them to his father. The characters may not want to meet Bradley's father, but Bradley insists that they either have to meet Dad or leave. If they agree to meet Dad, Bradley leads them up the two flights of stairs to his Dad's lab; skip to "Confronting the Doctor." If you want to amp up the tension, use the event described in the "The Second Floor" (below) to do so.

- If Bradley is afraid of or dislikes the characters, he presses a button on the keyboard that alerts his father to the presence of intruders before he even turns around. He acts calm, since he knows adult help is on the way.
- If he is initially friendly towards the characters, but they threaten him or refuse to leave or meet his father, Bradley presses the button.

If Bradley's father comes downstairs, move to "Confronting the Doctor," but set it in the living room rather than the upstairs lab.

The Second Floor

As soon as they reach the landing at the top of the stairs, read the following:

Your foot sinks into the carpet at the top of the hardwood stairs, and the entire house is suddenly filled with bright, blue-white light. A loud CRACK, like a baseball striking a bat, rings through the house, followed by a succession of cracks. The temperature drops suddenly and intensely, and your breath is visible in the air before you. A bird strikes the window, nothing visible of it save a sharp movement of feathers in the darkness outside. You hear small claws scratching in the walls.

Have each player roll 7 - their character's Stamina dice. Each success inflicts a Health point of bashing damage against the target. The players must roll Resolve + Composure for their characters to take any action save freeze in place like deer in the headlights. Those who succeed can duck into Bradley's room, dash down the stairs or make a break for the stairs to the next floor. If all of the characters succeed on the roll and duck into Bradley's room, read the following:

You bolt into the nearest room, ducking around the door, just as the lights and sounds vanish as abruptly as they began. "Dad?" you hear Bradley's voice call from down stairs, followed by his footsteps as he ascends the stairs. Bradley passes the door to the room without noticing you and continues up the next set of stairs. As you glance around the room, you guess that it is Bradley's bedroom. There's almost nothing in it: a bunk bed with The Danger Brothers sheets, a desk with Bradley's science book on it and doors to his closet and bathroom.

If the characters have a chance to investigate Irwin's room (and succeed on a Wits + Investigation roll), they find several photographs of Irwin, Bradley and a young, bookish woman with



long, dark hair and glasses. They also might realize that only the left side of Irwin's bed has been slept on recently. A third door exits onto the second floor of the porch, which is shaded by an overhanging roof.

Bradley goes to the third floor laboratory, leaving the characters to explore the second floor. Bradley's bedroom is the first door, while Irwin's is the second. Both rooms contain a closet full of frumpy clothes, and both lead into a separate bathroom. Each bath contains a linen closet. The bedrooms are each disturbingly spartan, given that Irwin hasn't taken the time to unpack their belongings.

Read the following to any characters who remained frozen on the stairs:

The light and sounds end as abruptly as they began. "Dad?" you hear Bradley's voice call from the living room. You look down the stairs, too late to move and see Bradley at the bottom landing, the orange illumination of the nightlight reflecting from his round glasses as he peers at you in the half-light.

Bradley reacts to the characters in much the same way he does if he discovers them in the living room. If he likes the characters, he pushes aside whatever confusion he might have and asks them to help him



help his father. If he dislikes them, he tries to push past them and tells them to leave. If he is afraid of them, he simply asks them "What did you do?" and then yells for his father, which brings Irwin downstairs; proceed to "Confronting the Doctor."

Characters who bolt for the stairs to the laboratory find the door locked at the top of the stairs locked – knocking on it several times brings Irwin to the door, who is surprised that the child at the threshold of his laboratory isn't his son; proceed to "Confronting the Doctor."

If Bradley is already with the characters when the light flashes through the house, he calls them to help his Dad and heads for the laboratory. He pulls a key from his pocket and unlocks the door to the lab; proceed to "Confronting the Doctor."



RETURNING TO THE HOME

If the characters are involved in and enjoying the story, it's perfectly fine if they don't uncover the laboratory or convince Irwin's father to take better care of his kid on their first trip to Mayfair House. They might simply be scolded by Doctor Irwin and sent home, only to find that Bradley's strangeness hasn't gotten any better the next day at school. The characters can have a second shot at the house, learning from their previous mistakes, but having to yet again sneak out of their parents' houses, something that will almost certainly land them in trouble... again.

If the players seem ready to get the story over with or you don't think that they're invested enough in it to say "We have to go back to the house", go ahead and wrap up the story.



Confronting the Doctor

MENTAL ...

PHYSICAL ...

SOCIAL ...

Overview

The characters come face to face with Dr. Carter and have the opportunity to change his activities for the better. If they discover him in his lab, they also save him from an entity from another realm... at least for now.

Description

If this scene takes place anywhere besides the third floor laboratory (if, for example, the characters rolled a dramatic failure while entering the house or Bradley discovered them and called for his father), read the following:

He appears suddenly before you, impossibly tall and thin, towering over you as the light reflects off his square glasses. His skin is pale, and he has no chin to speak of. Long fingers extend like hanging spider legs from the cuffs of an oxford button-down shirt, and his short hair hasn't seen a comb in weeks. When he speaks, his voice is rough, like a car pulling down a gravel road. "Who are you, and why are you in my house?"

If Irwin or Carter has discovered the characters and determined that they are in the house uninvited, Irwin will scold them and send them home to their parents with a threat to call the police if he sees them again on the property. He will try to drive them to their parents himself, but if they make a break for it, there's little he can do. When the characters get home, their parents are waiting for them, having been called by Irwin in the meantime. If he drives them home, it will afford the characters an opportunity to speak to Irwin on Bradley's behalf.

If the characters are accompanying Bradley to the third floor laboratory, read the following:

Bradley pulls the key from the lock and throws open the door. You follow him into what can only be described as a laboratory. The whole of the third floor is filled with tables, computers, sensors, wires, cables and beakers. A man, impossibly tall and thin, is bent over one of the devices, the illumination from it flashing off of his square glasses. His skin is pale, and he has no jaw to speak



of, his spidery fingers dancing over a keyboard. Then you see it... something hovering in shadow just over the man's shoulder. As it shifts you realize that it's not in the shadows, it is the shadows. It turns its inhuman, featureless face towards you and melts away into nothingness. Bradley's father looks up from the monitor. "Oh. Bradley. You have friends over?"

If the characters come across Irwin in the laboratory and are in Bradley's company, Irwin is much more open to them, happy to see that Bradley has friends and moderately open about his work. Unfortunately, the facts that it's cutting edge work and that Irwin speaks in a great deal of jargon ("Tesla rods", "ether arrays," "cosine coefficients," "mass capacitors") make it impossible for kids to get a true grasp on it. If they ask him to dumb it down for them, he explains it as thus:

"Think of the world as a machine. It sucks in energy from the sun, which is like its power source, but it also has energy from its physical movement in space and from its own mass, which distorts space/time and causes gravity. So all of this stuff comes together, and everything that happens on earth is powered by that. The thing is, the space/time distortion caused by the earth also leads to areas on the earth where space/time is particularly thin. In those places, energy can be harvested. Unlike oil, this energy burns clean and is renewable, like solar power. This house rests on just such a place! So that's what I'm trying to do here: to tap into those distortions and learn how to use them."



The characters cannot convince Irwin to stop his experiments, but convincing him to take some time off to unpack his son's stuff, to let Bradley get to sleep at a reasonable hour and take time each night to have dinner as father and son hit home, especially coming from other kids. If they attempt to convince him of the danger of Bradley living in the house, see "Convincing Irwin of the Impossible," below. If the characters ask to help Irwin with his studies, he will be thrilled and the characters will be able to use him as a Mentor for Investigation and Study. This grants them an opportunity to learn more about the nature of Irwin's work and the house itself, but also exposes them to the same dangers that Bradley deals with daily.



WHAT THE HELL IS IRWIN DOING?

Irwin is attempting to drill a hole through reality, partly to access the energy that he feels exists on other planes of reality and partly to study exactly how one breaks down the barrier between worlds. The result of his action is that entities are coming over from the other world into the material world (specifically into the characters' neighborhood). Each week Irwin spends poking at the barrier between worlds, another such entity enters. If the Storyteller wishes the characters to engage in a climactic battle against such an entity, he can design it with the rules for ghosts and spirits presented in **Innocents**, or use the statistics provided for Bradley's Guardian Angel above.

Exactly which alien reality Irwin has managed to dig his way into with science is left up to the Storyteller. He may be digging a hole into the Shadow (see **Innocents**, **Book of Spirits**, **Werewolf: The Forsaken** or **Mage: The Awakening**), the Abyss (see **Mage: The Awakening** or **Intruders: Encounters with the Abyss**), or the Underworld (a realm of ghosts and similar entities). A Storyteller may decide that Irwin has managed to tap into something even more exotic, such as the Hedge (see **Changeling: The Lost**), or has come into contact with the Divine Fire and is well on his way to becoming a demiurge (see **Promethean: The Created**). The realm chosen will open up story hooks for involvement by the characters and antagonists of those other lines.

Finally, the Storyteller is well within his rights to decide that Irwin has managed to find a realm hitherto unknown to the World of Darkness, a Lovecraftian realm of madness and darkness. Irwin really has no idea what he's doing, which is what makes him so dangerous.



Storyteller Goals

Bring the story to its resolution, and allow the characters to change Bradley's life permanently for the better

Character Goals

Stay out of trouble, get to the bottom of what's going on and help Bradley out

Actions

Allow the characters to have a dialogue with Irwin, and base his responses primarily on their attitudes and words. Leave the dice rolling alone for the moment, unless the characters get violent or try to convince Irwin that the house isn't safe.

Getting Violent

Although neither Bradley nor Irwin is a strong physical combatant, physical violence is not a good solution to this situation. If combat breaks out, Irwin will only strike a character if that character is attempting to hurt Bradley, and then only enough to keep the character away from his son. If his son is in danger, Irwin's every attack against his son's attacker is made as an All-Out attack.

The turn that violence breaks out, the temperature in the room drops, and various instruments begin glowing and beeping (see the information on Bradley's Guardian Angel in "The Schoolyard" for details on how this affects the players). Neither Bradley nor Irwin suffers from the effect. If the characters attack Irwin's equipment, subtract 2 from each attack by the Guardian Angel. Each piece of equipment is ruined after 5 points of bashing. Each piece of equipment destroyed will take Irwin two weeks to repair (keeping further entities from entering the house from the other world during that time period; see "What the Hell is Irwin Doing?" for more information). Irwin tries to interpose himself between an attacking character and his equipment, but he will not strike a child unless his son is attacked. A scene that turns violent likely ends with the characters surrendering to Irwin, passing out from the cold or running away. In any of these three cases, Irwin calls the police.

Convincing Irwin of the Impossible

Dice Pool: Presence or Manipulation + Socialize

Action: Extended. The task requires 6 successes (or an exceptional success on one roll). Each roll represents three minutes of conversation. The characters may make 6 rolls. If multiple characters attempt to convince Irwin, it becomes a teamwork action.



Hindrances: Each roll is penalized by Irwin’s Resolve (-3), Bradley works against the characters (-3)

Help: Bradley works with the characters (+3), characters tell Irwin of the strange occurrences that happen around Bradley at school (+2), players roleplay an extremely convincing argument (+1 to +3)

Roll Results

Dramatic Failure: Irwin suspects that the children are lying to him and tells them to leave his house.

Failure: The characters fail to convince Irwin that the house is dangerous or that a supernatural entity is involved or following his son.

Success: The characters convince Irwin that the house is dangerous and is having a negative effect on his son. He will rent an apartment in the neighborhood, moving their belongings to it and using the house only for study and experimentation.

Exceptional Success: As “Success,” but he will also treat the mysterious energies he is mucking around in with greater respect and care in the future. He will scale back the speed of his experiments, resulting in only a single entity entering reality through the home per two months.

Destroying the House

The characters may determine that dealing with the Carter family is getting them nowhere, and that to protect their neighborhood from the dangers of Mayfair House they need to get an exorcist or perform an exorcism themselves (rules for Exorcisms can be found on p. 204 of **Innocents** or p. 214 of the **World of Darkness Rulebook**), or destroy the house entirely. If the characters decide to take this most violent of actions, use this section. Characters with the Common Sense Merit should be discouraged from blowing up a house in their neighborhood.

Dice Pool: Wits + Larceny

Action: Instant

The characters can use the gas stove in the kitchen to destroy the entire house. Any character that’s in the house when it is destroyed in this manner suffers 8 dice of lethal damage. Destroying the house is a sin against Morality 4 (three dice) while killing anyone inside is a roll against Morality 3 (two dice). This course of action inevitably results in the attention of the police.

Hindrances: Character has no dots in Study or Crafts (-2), either of the Carters are home (-3), both of the Carters are home (-5)

Help: Character has dots in Study or Crafts (+1), character has dots in both Study and Crafts (+3), character rigs a device to light a flame at a specific time in advance (+4)

Roll Results

Dramatic Failure: The character is in the house when it explodes.

Failure: The character fails to blow up the house. If either of the Carters are home, he is caught in the act and the police are called.

Success: The house is destroyed.

Exceptional Success: The house is destroyed and no evidence links its destruction back to the characters.

Consequences

If the characters fail to convince Irwin, Irwin’s studies continue to be a danger to himself, his son and the entire neighborhood. The characters will inevitably be drawn back to the house when it comes time to permanently deal with the results of Irwin’s recklessness. If the characters succeed, they resolve the story, helping Bradley out and gaining his friendship. No matter how well the characters do on this roll, Irwin does not believe that any of the occurrences cannot be explained through rational science, even if that rational science involves “extraplanar semi-sentient entities.” Irwin is not a credulous adult and is not someone the characters can later go to discuss the other supernatural denizens of the World of Darkness without being lectured on the dangers of an overactive imagination and leaping to assumptions.

Aftermath

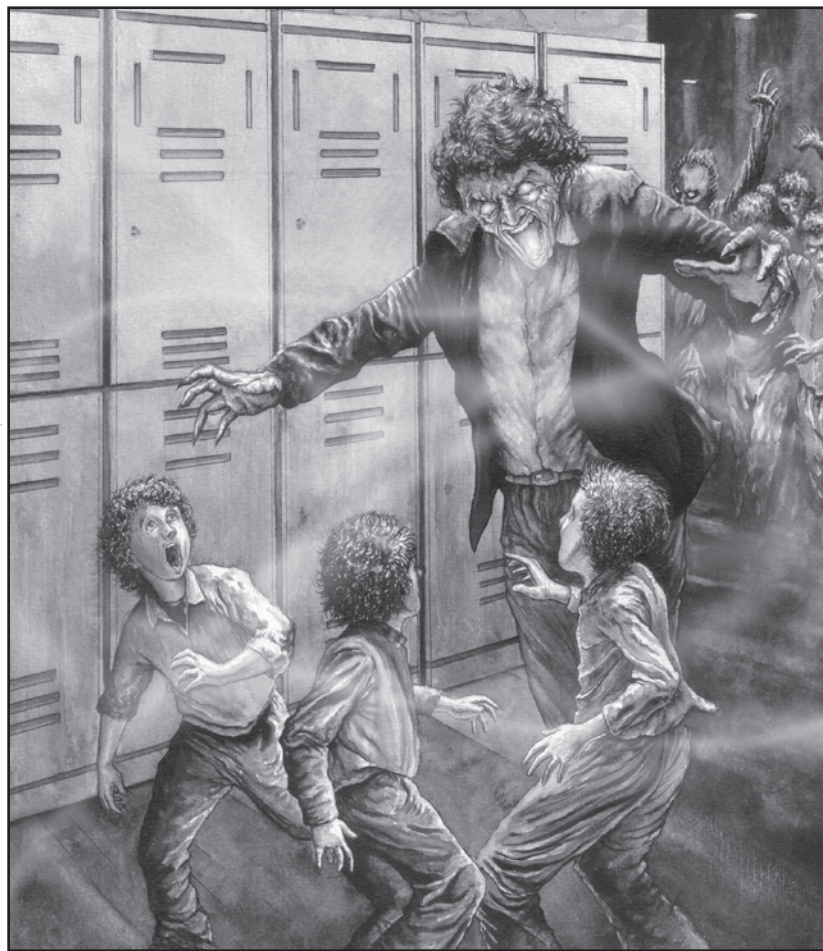
If the characters help Bradley out, he becomes significantly better-adjusted over time and is eternally grateful to the characters. He will be their friend at school, and their connection to him eases his transition into the school. Bradley is an excellent one dot Mentor for the Study Skill, and any character who buys him as such may increase their Study rating to 3 as they study with Bradley after school. Depending on interactions with Irwin, the characters might be able to procure him as an Ally, Contact or Mentor. Additionally, each character regains the entirety of their spent Willpower points for successfully completing the story.

Even if Bradley moves out (and even if Irwin becomes more responsible with his experiments), he retains his Guardian Angel Merit, but it is far less likely to manifest when he isn’t being incessantly picked on by bullies. The entity seen plaguing Irwin in “Confronting



the Doctor” is not the same as Bradley’s Guardian Angel, and even if the former is defeated, the latter’s continued presence in Bradley’s life might be the seed of a future story involving these characters. The Merit may be tied to the entities in the House, or they might be connected to the fate of Bradley’s mother, which is still unexplained. See “The Cast” for more information on Bradley’s Guardian Angel and what it may be.

Regardless of most outcomes of this story, Irwin continues his experiments, perhaps involving the characters in them. The Mayfair House continues to be a supernatural danger to the neighborhood. This provides the Storyteller with an excuse to bring any number of entities from other books in the **World of Darkness** line into the characters’ lives (see “What the Hell is Irwin Doing?”, p. 32).



The characters may set Irwin’s studies back for several weeks by trashing his equipment, but this is a temporary solution. He is able to repair a piece of equipment per two weeks, and once he has finished he begins his experiments anew. This can, however, give characters the time they need to come up with a new plan. Destroying the house might resolve the problem permanently, but comes with the added risks of accidentally killing someone and being sent to a juvenile corrections facility.

After their supernatural experiences in this story, however, the characters may be ready for a little peace and quiet. A session or two of simply being a child is a great way to cleanse the players’ palates before diving into the next story. Storytellers can use this to wrap up any hanging story threads, such as Max’s animosity towards the characters or any punishment the characters got into as a result of their actions during the course of **The New Kid**.

Experience

At the end of the story, you should grant the characters additional experience for the following:

+1 **Success:** If the characters resolved Bradley’s troubles for the better, they each gain an experience point.

+1 **Heroism:** Any characters that showed heroism over the course of the story, whether by standing up to Max or facing the unknown, gains an experience point.

+1 **Learning Curve:** Ask each player what her character learned over the course of the story. A good answer earns an experience point.

+2 **Discretion:** If the characters managed to get through the story without ever initiating violence against another character, they gain two experience points for what they learned as a result.

Charlie Martin

Quote: *Leave him alone!*

Background: Next to the new kid, Charlie is one of the least liked kids in school. The fact that he's a brainiac that never cheats is bad enough, but his older brother Jake was a local high school sports star, leaving Charlie foundering in his shadow. Charlie believes that excelling at sports is the way to get back to the popular end of the lunch table. The thing is, he's gotten a bit too good at sports, inspiring a bit of jealousy in his classmates. Some day he might realize that it's his attitude that needs changing, but until then, he'll be sitting at the back of the lunch table.

Description: Charlie is tall for his age, thin and lanky with toned, wiry muscle. He tends to dress in shirts supporting his favorite sports teams when he's not wearing a jersey for a team he is on or has been on.

Roleplaying Hints: You are never wrong. You're never wrong when it comes to school work, but more importantly you're never in the wrong. Your sense of social justice is highly developed for your age, even if it has been culled comic books and tales from a galaxy far, far away, and you are very outspoken about it. While your brother never misses an opportunity to point out a person's inadequacies, you are only likely to criticize a person if he or she is being cruel or a bully. Even though you're a skilled baseball player and are often made captain, your team typically fares poorly because you pick the weakest players first to spare their feelings.

Equipment: Charlie has a pair of nice running shoes that grant him a +1 on rolls related to a footrace or other applicable athletic endeavor. Charlie also possesses Jake's old twelve-speed bike, which has a handling of 4. Charlie's bike can safely travel at speed 20, but he can get it up to speed 40 if he pushes himself. Charlie also has his prized baseball bat (see below), which adds 2 dice to attacks when used as a weapon. The bat inflicts bashing damage.

Asset/Fault: Charlie has grown up on comic books and sci-fi novels that extol the virtues of honor. As a result, he is exceedingly *Fair*, and he does not appreciate others who are unjust or take advantage of others. Charlie's sense of justice is decidedly black-and-white. Once per chapter, Charlie may refresh his entire Willpower pool if he has acted

in a way that is representative of his Asset. Charlie's tendency to view himself as the protagonist in his own adventure leads him to uphold his sense of justice even in the face of danger. When other kids would run, Charlie charges headlong into peril. Charlie is *Brash* and, once per scene, he may regain a single spent Willpower point if he has acted or spoken without giving thought to the possible consequences. These aspects of Charlie's personality have earned him few friends.

MERITS

Fast Reflexes: Charlie is quick to react, whether to the crack of the bat and arc of a baseball or to the sudden swing of a bully's left hook. He gains a +1 to his Initiative, which has already been factored into his character sheet.

Fleet of Foot: Charlie is also fast on his feet, regularly sprinting in foot races with the other kids in his class or bolting to steal home plate. He gains +2 to his Speed, which has already been factored into his character sheet.

Mentor: Jake may have gone away to college, but he wouldn't leave his little brother without his phone number. Charlie can call Jake at almost any time to get advice on school, sports, girls or life in general. If he really needs it, Charlie can even convince Jake to come home for the weekend to help him work something out. Jake is living his own life, however, and may not always be instantly available. His actions are controlled by the Storyteller, so Jake may not behave in precisely the manner that Charlie hopes he will in response to any given information.

Odd Jobs: Charlie mows and rakes lawns in the warm months and shovels snow in the winter for his spending cash. As a result, he typically has about twenty dollars on his person. Charlie begins **The New Kid** with twenty dollars in cash. When he spends it, it is gone unless he takes time away from the story to run the mower over the neighbors' lawns.

Prized Possession: Charlie's favorite item in the world is his aluminum baseball bat, the very same bat his brother used to win the state finals. When Charlie uses the bat for Athletics rolls in the manner in which it was intended (playing baseball), he gains a +2 to the roll. When used for other purposes, however (as a weapon, for example), it grants a +1 bonus.



Crispin Sims

Quote: *Like you even know.*

Background: Crispin is easily the smallest kid in his grade. Outshined by his sister Taylor and ignored by his parents and peers, he's begun to rebel early. He has taken up the trappings of the goth subculture, but doesn't fully understand the statement he's making through adopting it. Crispin wears the freak and geek labels as badges, and works hard to excel in school and garner approval from the only people he can get it from: his teachers. Unfortunately for him, his newly developed tendency to dress entirely in black is getting him only negative attention.

Description: Crispin is a small, wiry boy who wears the cheapest t-shirts and jeans his parents can procure for him. He prefers black, so much of his wardrobe consists of plain black t-shirts and black jeans that hang loosely from his twig-like frame. One of Crispin's friends gave him a black leather strap to wear around his wrist, and he only takes it off to bathe.

Roleplaying Hints: Your parents are the definition of uncool, and your sister is a bossy jerk. You sometimes act out purely so that others will put you in your place. You have little to no patience for liars, and thus your brash neighbor Michael is one of your least favorite people. The fact that he insists on bossing you around doesn't really help. You look up to Jen and possibly have a little crush on her, though you don't understand those feelings yet. You see the world in black and white, and despite your young age have come away with the impression that it is mostly black. Deep down, however, you are an optimist; when you say that the world stinks, you're challenging it to prove you wrong.

Equipment: He's not very good at it yet, but Crispin owns a second-hand skateboard (Handling 1). Crispin can safely skate at Speed 11, but can go as fast as Speed 16 if he has to.

Asset/Fault: Crispin has seen enough of the dark motives behind the way apparently good people act to have had a profound effect on his personality. Crispin cannot abide liars and holds himself to similarly

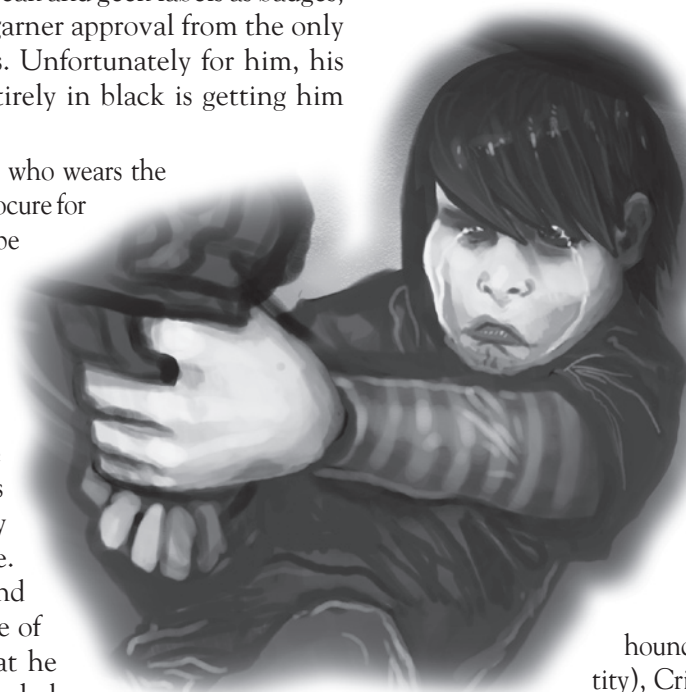
high standards. Crispin is *Honest*, and prefers to deal with the world in a frank, non-deceptive manner. Once per chapter, Crispin may refresh his entire Willpower pool if he has acted in a way that is representative of his Asset. Crispin has little patience for others who don't live up to his black-and-white standards, however, and his honesty is often brutal. Crispin is *Cruel* and, once per scene, may regain a single spent Willpower point by acting in a cruel manner, usually verbally.

MERITS

Contacts: Crispin may be small, but his pre-teen rebellion has caught the eyes of several of the older kids in the school's goth scene. Crispin can expect to be let in on the juicy gossip and rumors that the older outcasts have access to, and his friends are the first to provide him with burned CDs of the newest music pirated off of the web. Actively seeking information from his Contacts requires Crispin's player to roll his Presence or Manipulation + Socialize. Penalties on the roll might apply if the information is little known (-1 to -3), confidential (-3) or granting it will get the Contact in trouble (-3 to -5), and there is no guarantee that the contacts know the information sought.

Guardian Angel: Unlike Bradley Carter (who is hounded and protected alike by an actual supernatural entity), Crispin simply seems to get all of the breaks, as if he has someone watching over him. At the beginning of each session, Crispin's player rolls his Resolve + Composure (5 dice). Multiply the resulting number of successes by two. The result acts as a pool of bonus dice that Crispin can draw from on any action during that story or can impose as penalties on the opposing actions of others (each die spent in this fashion acts as a -1 to the opposing individual's action). Each die can be used in this fashion only once.

Unseen Sense: For some reason that he does not understand, Crispin occasionally gets a shiver down his spine and feels like he's being watched. Unknown to him, he has a sixth sense for the supernatural, triggered by the presence of spiritual entities (but not ghosts). If Crispin ever becomes a supernatural creature himself, he loses this advantage.



Jennifer Thomas

Quote: *Let me finish this level.*

Background: Jennifer (Jenny to her parents, Jen to her friends) is the lucky kid with the cool parents. Not only do her parents have their fingers on the pulse of society (they know all of the cool bands, TV shows, movies and games), they are generous with their money and Jen gets pretty much anything she wants. Jen loves her parents, but deep down she craves a structure that they're just not providing; she longs for parents rather than a pair of much older friends. Jen is outgoing and carefree, refusing to take anything too seriously, and willing to give almost anyone the benefit of the doubt. Jennifer is the most physically powerful member of the group; she has honed her dexterity and hand-eye-coordination through years of dancing games and various light-gun games.

Description: Jennifer wears blue jeans and a variety of hip T-shirts based on video games or webcomics. Her favorite shirt, a black T-shirt with an antenna, actually lights up to show the strength of any local wi-fi networks. Jennifer wears her hair long, but usually keeps it tied back in a ponytail to avoid it falling in her face when she's schooling the older kids down at the arcade.

Roleplaying Hints: There's too much going on to stand still, and too many people to meet to be a jerk. You honestly like people, even if you have a hard time talking to any given person for more than a few minutes... unless they're into games, of course. Little appeals to you more than the new and exciting, and you tend to chase thrills both in the electronic and the real world. You adore your parents, even though you're pretty sure they don't quite get it.

Equipment: Jennifer never goes anywhere without her handheld video game system and a pocket full of quarters. She also has an MP3 player and a digital camera, though she never takes either to school.

Asset/Fault: Jennifer doesn't differentiate between clique, social class or even race, and her positive outlook is infectious. Jennifer is *Friendly* and goes out of her way to make others feel valued. Once per chapter, Jennifer may refresh her entire Willpower pool if she has acted in a way



that is representative of her Asset. Jennifer's friendliness is related to her inability to focus on problems for a long stretch of time. Jennifer is *Hyperactive*, and once per scene she may regain a single spent Willpower point if she has acted in a hyperactive manner.

MERITS

Deep Pockets: Jennifer's parents seem content to buy her love, and they make sure that she's occupied by giving her all of the latest games. Jennifer's apparel is top-notch (even if her chosen style is hardly the mainstream for her age) and her video game room is practically a fully-stocked arcade without the lines and the pesky need for quarters. Once per chapter, Jennifer can make a request of her parents with a roll of Manipulation + Subterfuge. Basic requests (such as for a new computer or pellet gun) might suffer a -1 to -3 penalty on the roll, while truly outlandish requests (such as a real gun or a motorbike) suffer a -5 penalty.

Fast Reflexes: Jennifer spends hours with her video games each night, and as a result her hand-eye coordination is incredibly strong. She gains a +2 bonus to her Initiative, which has already been factored into her character sheet.

Pet: Jennifer has a pet iguana she calls Yoshi. While Yoshi is largely useless (he spends most of his day sitting under a sunlamp and eating veggies), Jennifer finds his presence comforting and likes to talk to him about her life.

Jennifer may spend fifteen minutes talking to Yoshi (usually while feeding him or playing video games) to gain a +1 bonus to her next degeneration roll. The bonus goes away when Jennifer makes a degeneration roll or when she next sleeps, whichever comes first. Jennifer can benefit from this bonus more than once per day, but must spend fifteen minutes with Yoshi between the first degeneration roll and the action that calls for the second.

Team Player: Online gaming and frequent visits to the arcade have instilled in Jennifer a strong ability to work within a team and to delegate responsibilities ("Okay, Barlo the Dwarf, you take the troll while I kill that kobald! Claire can buff us!"). Once per chapter, Jennifer's player can make a Presence + Empathy roll. If she succeeds, each character in the group gains a +1 bonus to all teamwork rolls for that scene. This bonus applies to both primary and secondary actors.

Michael Martin

Quote: *Get on with it, Charlie.*

Background: The youngest of three brothers, Michael lacks the physical acumen of his eldest brother Jake or the brains of his middle brother Charlie. As a result, he learned from an early age to manipulate his way into receiving the attention that he feels he deserves. Michael parleys his natural charisma into getting what he wants from the adults around him, but the illusion often wears thin as his ease in manipulating others has resulted in him never developing a strong sense of empathy for others. While he spends a lot of time with Crispin (who he sees as more a lackey than anything else), his only real friend is his pit bull Horace. Horace is loyal and protective of Michael, but tends to be wary around other humans and abusive to other animals, perhaps as a result of Michael's influence.

Description: Michael is a slight boy with nimble fingers and an equally quick wit. He dresses in dreaded hand-me-downs, though the wear of this clothing may vary based on the setting chosen by the Storyteller. Few people notice the state of Michael's clothes, however. His angelic features, shaggy hair and easy smile win him numerous friends and the trust of the adults around him.

Roleplaying Hints: You are far more attentive than you let on, often seeking out signs of weakness that you can exploit in order to make sure that the spotlight stays on you. You are not conscious of this fact, however, and if told that you would rather hurt someone's feelings than be ignored, you would certainly deny it. Without a doubt, your favorite subject of scorn is your brother Charlie, who you criticize as being a pale substitute for your oldest brother Jake. While you are perfectly capable of playing the good son around adults, the only creature you treat with complete respect, openness and humanity is your dog Horace. He's the only one around who understands you.

Equipment: Michael owns a nice bike that he got for Christmas last year. The bike has a Handling rating of 5. The bike can safely travel at Speed 18, but Michael can push it to Speed 36 for short distances.



Asset/Fault: As the youngest of three brothers, Michael has long had to come up with new and innovative ways of insuring that he got the appropriate amount of attention from his parents and teachers alike. He is *Creative*, able to think outside the box and solve problems in ways that may not be immediately apparent to others. He uses his creative talent to keep his friends entertained and his parents from catching him in some of his more distasteful pursuits. Once per chapter, Michael may refresh his entire Willpower pool if he has acted in a way that is representative of his Asset. Michael is also creative, however, in coming up with new ways to hurt those that earn his ire. Michael is *Cruel* and, once per scene, may regain a single spent Willpower point by acting in a cruel manner, whether verbally or physically.

MERITS

Ego Boost: Michael thrives on attention. When he gets an honest compliment about his capability in any Skill in which he has at least two dots, he receives a one-time +1 modifier to his next use of that ability during the same scene in which he received the compliment.

Pet: Michael owns a dog, a pit bull named Horace who keeps him company. Michael may spend fifteen minutes playing with and talking to Horace (though Horace's energy is almost boundless and can play for hours if Michael lets him) to gain a +1 bonus to his next degeneration roll. The bonus goes away when Michael makes a degeneration roll or when he next sleeps, whichever comes first.

Michael can benefit from this bonus more than once per day, but must spend fifteen minutes with Horace between the first degeneration roll and the action that calls for the second. Horace is fiercely loyal to Michael, and will go for help if Michael is in trouble or fight to the death to protect him. Horace has a Defense of 4, a Speed of 13, an Initiative bonus of 6 and can inflict 7 dice of lethal damage with a bite attack. Obviously, Horace does not accompany Michael to school.

Striking Looks: Michael is a beautiful child, and his innocent and disarming appearance allows him to claim a bonus of +1 on any Presence or Manipulation rolls when he takes advantage of those looks. The drawback, however, is that Michael stands out in a crowd and may even attract predators, whether human or inhuman.

Taylor Sims

Quote: *I'm not so sure about this.*

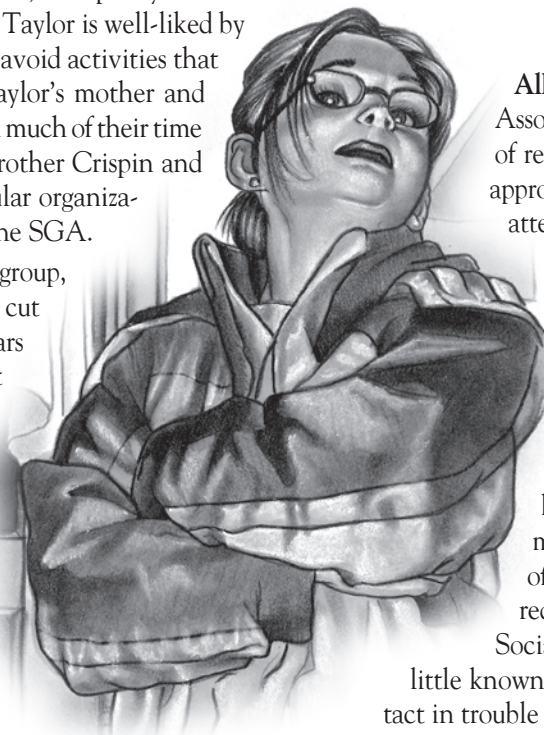
Background: Taylor has a bright future ahead of her, or at least that's what everyone keeps telling her. A bright girl (who could be a better student if she applied herself more), Taylor would be too cool to hang out with Charlie if they didn't live next door to each other. She's popular, she's pretty and she's a natural leader. She's also the eldest of the group. Taylor is well-liked by fellow students and teachers alike, and she tries to avoid activities that might tarnish her sterling reputation. Because Taylor's mother and father have full-time professional careers, they spend much of their time away from home, leaving Taylor to fend for her brother Crispin and herself. Taylor is a member of several extracurricular organizations, most notably as her class representative to the SGA.

Description: Taylor is the eldest and tallest of the group, but she is also willowy and thin. She wears her hair cut short — no longer than shoulder length — and wears glasses, though her sight is not so bad that she can't see without them. Her mother picks most of her clothes for her, and as a result she seems frumpier than the other members of her class.

Roleplaying Hints: You are the responsible member of the group. You're going to make sure everyone's safe; you won't let anyone hurt them. But you balance this with your responsibility to your studies, your parents and your future. You are more likely to try to talk your friends out of a dangerous situation than mindlessly accompany them. You are smart and attractive and you know it, but rather than taking confidence in these aspects of your being, you worry about every action you take, sure that the wrong step will bring it all crashing down.

Equipment: Taylor is a girl scout and has access to a number of related items (such as a sewing kit, a first-aid kit, basic camping supplies and a pocket knife), but she must return home to get them. If she uses the knife as a tool, it grants a +1 to Crafts and Larceny tasks. As a weapon, it inflicts lethal damage, but adds no dice to the attack roll. Her parents have a decent computer with a cable modem, which grants her a +1 on some Computer rolls.

Asset/Fault: Taylor is *Dependable* to a fault, and is the most responsible of the kids. She takes time out of every night to do her homework, helps her parents with chores and can be counted on by her friends to help with a difficult



assignment. Once per chapter, Taylor may refresh her entire Willpower pool if she has acted in a way that is representative of her Asset (though adults are likely to notice if Taylor doesn't fulfill her responsibilities). Taylor's dependability sometimes caves in the face of great adversity, however, and she often finds herself wrestling with her fear of failing, becoming unpopular at school or worse. Taylor is *Cowardly* and, once per scene, may regain a single spent Willpower point by acting in a cowardly manner.

MERITS

Allies: Taylor can call on members of the Student Government Association to do things that would generally fall into their area of responsibility, such as hang posters, speak to various classes or approach teachers or other administrative adults. Taylor can also attempt to convince her friends and compatriots in the SGA to do things outside of their normal responsibilities with a roll of Manipulation + Socialize -3. Asking members of the SGA to do things that would get them in trouble or endanger them is a chance roll; on a dramatic failure, the Ally tips off Principal Hoffman, a teacher or some other authority figure.

Contacts: Taylor is well-liked and trusted by the faculty and other adults at school. As a result, they tend to be more loose-lipped around her than the other students, and some might even come to her to provide her information as a member of the SGA. Actively seeking information from her contacts requires Taylor's player to roll her Presence or Manipulation + Socialize. Penalties on the roll might apply if the information is

little known (-1 to -3), confidential (-3) or granting it will get the contact in trouble (-3 to -5), and there is no guarantee that contacts know the information sought.

Odd Jobs: Taylor works as a babysitter for a few of the families on her block. As a result, she typically has about twenty dollars on her person. Taylor begins **The New Kid** with twenty dollars in cash. When she spends it, it is gone unless she takes time away from the story to baby-sit one of the neighbor's kids.

Trivia Hound: Taylor does all of her take-home reading and always finishes summer reading well before the fourth of July. Aside from that, she loves documentary television and is an avid reader. As a result, she has a vast reserve of information on a variety of topics tucked away in her brain. If Taylor is confronted with a situation or phenomenon outside of her normal experience, her player may make an Intelligence + Wits roll for her to remember some bit of trivia that might be relevant to the situation.



SCENE: The School Bus

MENTAL ●●
PHYSICAL ●
SOCIAL ●●●

HINDRANCES

Picking on Bradley:
Characters are defending Bradley.

HELP

Each fellow student the characters enlist to aid in picking on or defending Bradley.

STs Introduce Bradley and give a clear indicator that strange things happen in his presence.

PCs Probing Bradley for information about himself or his house, making fun of Bradley, defending Bradley from those who would bully him.

SCENE: The Schoolyard

MENTAL ●●●
PHYSICAL ●
SOCIAL ●●●

HINDRANCES

Interrogation: Bradley fears the information might put him in danger (+3 for Bradley).

HELP

Interrogation: Characters have an object that could be used as a weapon or promise physical violence, characters actually use physical violence.

STs Let the characters to talk among themselves and interact with Bradley, underscoring his oddness.

PCs Speak with one another, figure out what is up with Bradley.

SCENE: In Trouble

MENTAL ●●
PHYSICAL —
SOCIAL ●●●

HINDRANCES

Clamming Up: Characters are spoken to one-on-one, characters didn't have a chance to formulate a story before hand, authority figure has physical proof of wrongdoing.

HELP

Clamming Up: Characters have witnesses to their innocence, characters worked out a story in advance.

STs Emphasize the powerlessness of children in the face of authority. Guide the characters.

PCs Get out of this with as many of their privileges intact as possible.

SCENE: The Bully

MENTAL ●
PHYSICAL ●●●●
SOCIAL ●●●

HINDRANCES

For bullies: Tiny Merit, younger than victim, recently fouled up publicly.

For victims: Poor hygiene, different manner of dress/speech from the majority, known emotional disturbance, different social class from the majority.

HELP

For bullies: Giant Merit, Striking Looks Merit, rich parents, reputation among other kids, older than victim.

For victims: Protection from older kid.

STs Give the characters a chance to play hero or take vengeance, give the characters another piece of evidence that something is up with Bradley.

PCs To help or hurt Bradley or, alternatively, to stay uninvolved.

SCENE: The Cafeteria

MENTAL ●●
PHYSICAL —
SOCIAL ●●●

HINDRANCES

Questioning: The characters suffer a penalty to this action equal to Bradley's Composure (3), if they are on neutral terms with him. If they have actively had a hand in his harm, the penalty is doubled.

Regaining Popularity: The characters have been publically friendly with Bradley

HELP

Questioning: If the characters have actively helped Bradley and won him over, they gain a bonus of three dice.

Regaining Popularity: The characters make fun of Bradley, the characters have Allies among the student body or the Deep Pockets Merit.

STs To point the characters in the direction of Bradley's home and home life as being a source of his strangeness, to humanize Bradley after supernatural displays.

PCs To find out what is going on with Bradley. Conversely, they might try to earn back the cred they lost for helping him by avoiding him or bullying him.

SCENE: Getting to Bradley's

MENTAL ●●●
PHYSICAL —
SOCIAL ●●●

HINDRANCES

Sneaking Out: Character has snuck out in the past, character doesn't have the proper tools for what he is trying to do, character is trying to sneak a pet or other large, unwieldy item out of the house.

Lying to Parents: Character has snuck out in the past, character is trying to convince her parents to let her stay out past her bed time.

Getting In: Darkness.

HELP

Sneaking Out: Character gets his supplies together before bedtime.

Lying to Parents: Character has another kid willing to vouch as an alibi.

Getting In: Flashlights, Having scoped out the house during the day, Unseen Senses (Spirits) or (Ghosts).

STs Show the characters that the answer to their mystery is at Bradley's house.

PCs Get to the bottom of what's going on.

SCENE: Mayfair House

MENTAL ●●●●
PHYSICAL ●●
SOCIAL ●●

HINDRANCES

Getting Around Unseen: Flashlights.

HELP

Getting Around Unseen: Darkness, familiarity with the house.

STs Scare the hell out of the player characters, but let them find what they need to resolve the story.

PCs Survive, unlock the mystery of Mayfair house, help Bradley out.

SCENE: Confronting the Doctor

MENTAL ●●●
PHYSICAL ●●●
SOCIAL ●●●●

HINDRANCES

Convincing Irwin: Each roll is penalized by Irwin's Resolve (3), Bradley works against the characters.

Destroying the House: Character has no dots in Study or Crafts, either of the Carters are home, both of the Carters are home.

HELP

Convincing Irwin: Bradley works with the characters, characters tell Irwin of the strange occurrences that happen around Bradley at school, players role-play an extremely convincing argument.

Destroying the House: Character has dots in Study or Crafts, character has dots in both Study and Crafts, character rigs a device to light a flame at a specific time in advance.

STs Bring the story to its resolution, allow the characters to change Bradley's life permanently for the better.

PCs Stay out of trouble, get to the bottom of what's going on, help Bradley out.

Name: Ms Lemon Asset:
Concept: New Teacher Fault:

Faction:
Group Name:

Catching Them ●●●●●000000
(8 again)

Teaching (8 again) ●●●●●●00000

0000000000

0000000000

Notes

Name: Principal Hoffman Asset:
Concept: Experienced Disciplinary Fault:

Faction:
Group Name:

Intimidating Kids ●●●●●●00000
(8 again)

See Through Lies ●●●●●●00000
(8 again)

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Notes

Name: Mrs. Martin Asset:
Concept: Oblivious Parent Fault:

Faction:
Group Name:

Sparing the Rod ●●●●●000000
(8 again)

Empathetic Listener ●●●●●●00000
(8 again)

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0000000000

Notes

Name: Asset:
Concept: Hangs On Fault:

Faction:
Group Name:

Defense ●●000000000

Playground Scrapping ●●●●●000000

Staying Uninvolved ●●●●●000000

0000000000

Notes

Name: Asset: Faction:
Concept: Exclusive Clique Fault: Group Name:

Too Cool for School ●●●●●●○○○○
○○○○○○○○○○
○○○○○○○○○○
○○○○○○○○○○

Notes

Name: Asset: Faction:
Concept: Credulous Adult Fault: Group Name:

Suggesting What's Really Going On ●●●●●●○○○○
Providing Advice ●●●●●●○○○○
○○○○○○○○○○
○○○○○○○○○○

Notes

Name: Charlie Martin Asset: Fair Age: 10
Concept: Outcast Athlete Fault: Brash Clique:

Table with 3 columns: Intelligence (●●●●), Strength (●●○○), Presence (●○○○), Wits (●●●●), Dexterity (●●○○), Manipulation (●●○○), Resolve (●●○○), Stamina (●●○○), Composure (●●●●)

Skills: Computer (●○○○), Investigation (●○○○), Medicine (First Aid) (●○○○), Study (●●○○), Athletics (●●○○), Brawl (●○○○), Stealth (●●○○), Survival (●○○○), Weaponry (Baseball Bat) (●○○○), Animal Ken (●○○○), Empathy (●○○○), Intimidation (●○○○)

Merits: Fast Reflexes (●○○○), Fleet of Foot (●●○○), Mentor (●●○○), Odd Jobs (●○○○), Prized Possession (●○○○)

Health: ●●●●●●○○○○○
Willpower: ●●●●○○○○○

Morality: 10, 9, 8, 7, 6, 5, 4, 3, 2, 1
Flaws: Size 4, Speed 10, Defense 2, Initiative Mod 6

Notes

Attributes 5/4/3
Skills Varies by Age
Merits 7
Health = Stamina + Size
Willpower = Resolve + Composure
Size = 4 for children
Defense = Lowest of Dexterity or Wits
Initiative Mod = Dexterity + Composure
Speed = Strength + Dexterity +4
Starting Morality = 7

World of Darkness innocents

Name: Crispin Sims Asset: Honest Age: 9
 Concept: Sharp-Tongued Goth Fault: Cruel Olique:

Intelligence ●●●●●	Strength ●●●●●	Presence ●●●●●
Wits ●●●●●	Dexterity ●●●●●	Manipulation ●●●●●
Resolve ●●●●●	Stamina ●●●●●	Composure ●●●●●

Skills	Merits	Health
Computer ●●●●●	Contacts ●●●●●	●●●●●●●●●●●●
Investigation ●●●●●	Guardian Angel ●●●●●	□□□□□□□□□□
Occult ●●●●●	Unseen Sense	
Politics ●●●●●	(Spirits) ●●●●●	
Study ●●●●●	_____●●●●●	
Larceny ●●●●●	_____●●●●●	●●●●●●●●●●
Stealth ●●●●●	_____●●●●●	□□□□□□□□□□
Empathy	_____●●●●●	
(Sense Motives) ●●●●●	_____●●●●●	
Expression ●●●●●	_____●●●●●	
Socialize ●●●●●	_____●●●●●	10 _____ ○
_____●●●●●	_____●●●●●	9 _____ ○
_____●●●●●	_____●●●●●	8 _____ ○
_____●●●●●	_____●●●●●	7 _____ ●
_____●●●●●	_____●●●●●	6 _____ ●
_____●●●●●	_____●●●●●	5 _____ ●
_____●●●●●	_____●●●●●	4 _____ ●
_____●●●●●	_____●●●●●	3 _____ ●
_____●●●●●	_____●●●●●	2 _____ ●
_____●●●●●	_____●●●●●	1 _____ ●

Notes



Attributes 5/4/3
 Skills Varies by Age
 Merits 7
 Health = Stamina + Size
 Willpower = Resolve + Composure
 Size = 4 for children
 Defense = Lowest of Dexterity or Wits
 Initiative Mod = Dexterity + Composure
 Speed = Strength + Dexterity +4
 Starting Morality = 7

World of Darkness innocents

Name: Jennifer Thomas Asset: Friendly Age: 10
 Concept: Hyper Gamer Fault: Hyperactive Olique:

Intelligence ●●●●●	Strength ●●●●●	Presence ●●●●●
Wits ●●●●●	Dexterity ●●●●●	Manipulation ●●●●●
Resolve ●●●●●	Stamina ●●●●●	Composure ●●●●●

Skills	Merits	Health
Computer	Deep Pockets ●●●●●	●●●●●●●●●●●●
(Gaming) ●●●●●	Fast Reflexes ●●●●●	□□□□□□□□□□
Study ●●●●●	Pet ●●●●●	
Athletics ●●●●●	Team Player ●●●●●	
Brawl ●●●●●	_____●●●●●	
Firearms ●●●●●	_____●●●●●	●●●●●●●●●●
Larceny ●●●●●	_____●●●●●	□□□□□□□□□□
Stealth ●●●●●	_____●●●●●	
Weaponry ●●●●●	_____●●●●●	
Empathy ●●●●●	_____●●●●●	
Socialize ●●●●●	_____●●●●●	10 _____ ○
Streetwise	_____●●●●●	9 _____ ○
(Arcades) ●●●●●	_____●●●●●	8 _____ ○
Subterfuge ●●●●●	_____●●●●●	7 _____ ●
_____●●●●●	_____●●●●●	6 _____ ●
_____●●●●●	_____●●●●●	5 _____ ●
_____●●●●●	_____●●●●●	4 _____ ●
_____●●●●●	_____●●●●●	3 _____ ●
_____●●●●●	_____●●●●●	2 _____ ●
_____●●●●●	_____●●●●●	1 _____ ●

Notes



Attributes 5/4/3
 Skills Varies by Age
 Merits 7
 Health = Stamina + Size
 Willpower = Resolve + Composure
 Size = 4 for children
 Defense = Lowest of Dexterity or Wits
 Initiative Mod = Dexterity + Composure
 Speed = Strength + Dexterity +4
 Starting Morality = 7

World of Darkness innocents

Name: Michael Martin **Asset:** Creative **Age:** 9
Concept: Brutal Little Brother **Fault:** Cruel **Olique:**

Intelligence ●●●●●	Strength ●●●●●	Presence ●●●●●
Wits ●●●●●	Dexterity ●●●●●	Manipulation ●●●●●
Resolve ●●●●●	Stamina ●●●●●	Composure ●●●●●

Skills	Merits	Health
Computer ●●●●●	Ego Boost ●●●●●	●●●●●○○○○○○○○
Investigation ●●●●●	Pet ●●●●●	□□□□□□□□□□
Politics ●●●●●	Striking Looks ●●●●●	
Study ●●●●●	_____○○○○○	Willpower
Athletics ●●●●●	_____○○○○○	●●●●○○○○○○
Larceny ●●●●●	_____○○○○○	□□□□□□□□
Stealth ●●●●●	_____○○○○○	
Animal Ken ●●●●●	_____○○○○○	Morality
Expression ●●●●●	_____○○○○○	10 _____ ○
Socialize _____	_____○○○○○	9 _____ ○
(Fast Talking) ●●●●●	_____○○○○○	8 _____ ○
Subterfuge ●●●●●	_____○○○○○	7 _____ ●
_____○○○○○		6 _____ ●
_____○○○○○		5 _____ ●
_____○○○○○		4 _____ ●
_____○○○○○	Flaws	3 _____ ●
_____○○○○○	Size 4 _____	2 _____ ●
_____○○○○○	Speed 9 _____	1 _____ ●
_____○○○○○	Defense 3 _____	
_____○○○○○	Initiative Mod 5 _____	

Notes



Attributes 5/4/3
 Skills Varies by Age
 Merits 7
 Health = Stamina + Size
 Willpower = Resolve + Composure
 Size = 4 for children
 Defense = Lowest of Dexterity or Wits
 Initiative Mod = Dexterity + Composure
 Speed = Strength + Dexterity +4
 Starting Morality = 7

World of Darkness innocents

Name: Taylor Sims **Asset:** Dependable **Age:** 12
Concept: Bossy Know-it-All **Fault:** Cowardly **Olique:**

Intelligence ●●●●●	Strength ●●●●●	Presence ●●●●●
Wits ●●●●●	Dexterity ●●●●●	Manipulation ●●●●●
Resolve ●●●●●	Stamina ●●●●●	Composure ●●●●●

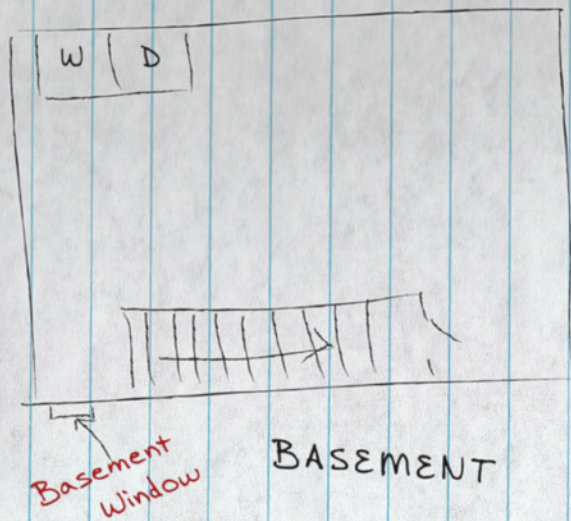
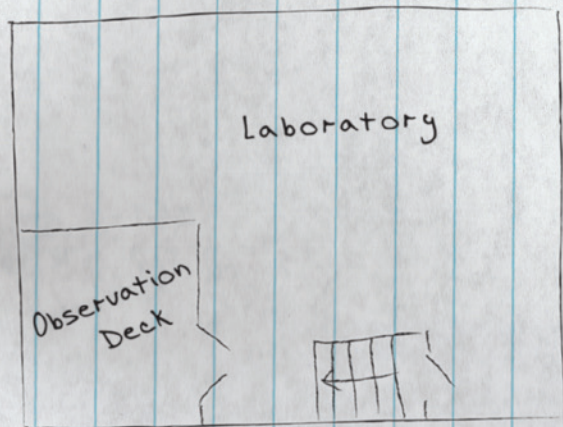
Skills	Merits	Health
Computer ●●●●●	Allies ●●●●●	●●●●●○○○○○○○○
Crafts ●●●●●	Contacts ●●●●●	□□□□□□□□□□
Politics (Student Government) ●●●●●	Odd Jobs ●●●●●	
Study ●●●●●	Trivia Hound ●●●●●	Willpower
Athletics ●●●●●	_____○○○○○	●●●●○○○○○○
Stealth ●●●●●	_____○○○○○	□□□□□□□□
Survival ●●●●●	_____○○○○○	
Animal Ken(Dogs) ●●●●●	_____○○○○○	Morality
Empathy ●●●●●	_____○○○○○	10 _____ ○
Expression ●●●●●	_____○○○○○	9 _____ ○
Intimidation ●●●●●	_____○○○○○	8 _____ ○
Socialize ●●●●●		7 _____ ●
Subterfuge ●●●●●	Flaws	6 _____ ●
_____○○○○○	Size 4 _____	5 _____ ●
_____○○○○○	Speed 8 _____	4 _____ ●
_____○○○○○	Defense 2 _____	3 _____ ●
_____○○○○○	Initiative Mod 4 _____	2 _____ ●
_____○○○○○		1 _____ ●

Notes



Attributes 5/4/3
 Skills Varies by Age
 Merits 7
 Health = Stamina + Size
 Willpower = Resolve + Composure
 Size = 4 for children
 Defense = Lowest of Dexterity or Wits
 Initiative Mod = Dexterity + Composure
 Speed = Strength + Dexterity +4
 Starting Morality = 7

TOP FLOOR



MAYFAIR HOUSE

