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—Tim Cahill, *In the Valley of the Shadow of Death*
(An On-the-Scene Report from Guyana)

Bad Night at Blackmoon Farm



An adventure for the Hunter: The Vigil
using the Storytelling Adventure System

Written by Chuck Wendig Developed by Eddy Webb Edited by Genevieve Podleski
Layout by Jessica Mullins Art: Sam Araya, Eunsuk Jang, Cyril Van Der Haegen, Traivs Ingram,
Tom Gianni, James Cole, Ken Meyer Jr., Jean-Sebastian Rossbach, Jamie Tolagson,
Costas Harritas, Andrew Trabbold, Mattias Tapias, Jim Dibartolo, Erica Danell

STORYTELLING ADVENTURE SYSTEM

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

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STORYTELLING ADVENTURE SYSTEM

SCENES
13

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

XP LEVEL
0-24



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In the distance, it all seems quiet. Night has fallen. Clouds wreath the moon, then engulf it. The shapes of the farm buildings up on the rounded knoll look like dark cutouts pasted against a matte blue midnight sky. It's peaceful. Pastoral. Nothing could be wrong here, could it?

Then: a gunshot. A scream. A child's cry. Hissing shadows gather with blinking yellow eyes, and incomprehensible whispers drift down across the swaying grasses...

You came figuring this would be easy. But now...

Now, it looks like it's going to be a bad night at Blackmoon Farm.

Introduction

This is the sad and simple fact: we're a society of needy people. We're so desperate to belong. We'll do anything to make friends. To look good. To find some kind of companionship and affirmation, or some sense of spiritual satisfaction, real or false. Is it any wonder that in this World of Darkness cults spring up again and again, growing swiftly and without warning like a bad patch of choking weeds?

Thing is, though, very rarely does a cult start off as exactly that. No, they usually begin with more auspicious and beneficent ideals. A self-help group aims to better its members or, at the worst, its leader hopes to milk some suckers out of a couple bucks. But over time, it shifts. Each member relies a little too much on the group dynamic; they grow co-dependent, and instead of diminishing their desperation, it only blooms anew. It leaves a spiritual hole into which something bad may crawl. They'll fill the chasm with whatever they can: a demon's seductive whispers, a drink from a vampire's wrist, an infectious lunacy whose whispers will not—cannot—be refused. It may take a few months. It may take a dozen years. But over time, the cult mentality takes over. And sometimes, hunters must step in.

But what happens when it's hunters that grow to become the cultists? What happens when a cell or compact of hunters becomes mired in that cult mentality, opening themselves up to the callous manipulations of a monster?

Welcome to a **Bad Night at Blackmoon Farm**.

What's Inside

This scenario is broken down into three sections:

In this **Introduction** you'll get the background of the story to come, the full write-ups of the Storyteller characters and some other general notes.

The **Scenes** of the story are the heart of the action. Because of the way in which storytelling games can flow, these scenes are modular and



provide you with a framework upon which you can improvise, rather than locking you into rigid patterns.

The **Scene Cards** at the end of the scenario are a quick-reference resource for you to use as the Storyteller. If you don't have the option of printing up the entirety of **Bad Night at Blackmoon Farm**, you can just print up the scene cards instead and use those to get the overall gist of the 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 **Bad Night**:

- **Interactive links.** Clicking on anything in green 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.
- **Scenes.** Clicking on a scene name in the scene flowchart or the page number in the scene card will take you to the full write-up of the scene.
- **Bookmarks.** This PDF is fully bookmarked, so you can jump to major sections at any time when the file is open.

Treatment

In **Bad Night at Blackmoon Farm**, the hunter cell is called upon to investigate some goings-on at a farm just outside their normal domain. Precisely who or what enjoins them to investigate this farm will likely be unique to the cell (and ideas on this can be found later in this document), but the goal is simply to poke around, check out the farm and try to “get a read” on what’s happening there. They’ve heard whispers that a cult has long been embedded at the farm and are using it as a compound, and some quick scrutiny proves these rumors correct.

Unfortunately, the cell’s investigations are cut short—as it turns out, they showed up in the midst of a Jonestown-style mass-suicide in progress. Half of the cult is already dead. Those few cultists attempting to resist the ritual suicide aren’t long for this world, because the more... *proactive* elements of the cult are hunting them down and either shooting them or injecting them with some toxic cocktail. The hunter cell is in a unique position to act immediately, potentially saving some of the remaining cultists from themselves or their brainwashed cohorts.

As they push deeper into the fray, going from building to building, the cell soon discovers that what initially seemed to have no supernatural impetus most certainly does. It isn’t long before they see the messages written in blood on the wall. They start hearing whispers, too: surrations urging them to slit their wrists, eat a bullet, end it all.

In the end, the cell will confront the cult’s leader, but not before learning the truth about this cult: once, this cult comprised several hunter cells that banded together and chose to retreat from the horrors of the world to save themselves and their families. But this rough-hewn utopia didn’t last long, and by the end of the story, the cell will confront not only the maddened cult leader and ex-hunter, but also the source of those awful, destructive whispers....

A Chapter in Your Chronicle

While this adventure can easily function as a one-shot (get together, create some hunter characters and go!), the events of this scenario can easily be woven into the ongoing story of your **Hunter: The Vigil** chronicle. In fact, if you know that you intend to run this story at some point during the chronicle, many of its backstory elements and characters can easily be seeded before this particular story begins—this will certainly give the tale a far greater resonance with the players and their characters than if they’re encountering this information for the first time.

Background and Set-up

Before this story begins, a few key events have occurred in the city or domain that the hunters call home. Hunter characters can learn of these events without a roll—ideally, it’s something they can learn in-game, since a “show, don’t tell” approach is generally more effective. The details and events are as follows:

- A local first-tier cell of hunters—a rag-tag group of New Age crystal gazers working out of the back of a rinky-dink used bookstore—ended up dead about six months ago. The cell, calling itself the Chilton Crew (the name of the bookstore they used as a base of operations was called “Chilton’s Books”), died brutally, their bodies ripped asunder by the claws of some brutal beast. (The killer was quite likely a werewolf or shapeshifter, but because the identity of the creature itself is not important, this serves as another potential connection to the players’ characters. Perhaps this creature has served as a persistent antagonist in the chronicle—and perhaps they were the ones who took it down after it murdered the other cell.) It’s assumed that all members of the cell perished in the attack, which happened on-site at the store itself. That’s an incorrect assumption, however, as one of the hunters survived.

- The surviving hunter? A girl named Annie Singleton. Annie emerged from the grisly murder scene relatively unscathed. How? She hid underneath a pair of collapsed bookshelves while the rest of her cell screamed, wept and was torn to fleshy ribbons.

- Annie contacted some of the Chilton Crew’s allies (which may have included the players’ characters) via e-mail. She explained what happened. She admitted to her cowardice and guilt (though she also admits that it’s what saved her). She ends the communiqué by stating that she has to “go away for a while” and “clear her head.” After sending the email, she disappeared from the city. Her allies haven’t heard a peep. Her family hasn’t had any contact from her. At present, she remains totally off the grid: her cell phone goes straight to voice mail, and any e-mails sent to her address bounce back.

- At some point before the beginning of the adventure, the cell begins hearing rumors of a cult operating at the fringes of the city. Rumors also suggest the following: they’ve begun stockpiling weaponry, they’re more “Jonestown” (a utopian communal cult) than “Heaven’s Gate” (pseudo-religious UFO cult) and they’ve got some kind of compound.

Backstory

This is the story of Calvin Earl Potter and James Washington, two hunters who inadvertently became murderers.

Ten years back, these two men belonged to a hunter cell calling itself the Dockworker's Association—a harmless enough name, doesn't draw much attention, and one that spoke to the two men's origins and how they met (working the shipping containers down at the docks). The cell started small, just the two hunters, but over the course of a couple years their numbers swelled. The two men, sharing the desire to keep the filth and fiends from coming into their city, found that they were not alone in their determination. Others picked up the Vigil and joined them—a slow trickle at first, but after the two years, their numbers were up to nearly a dozen men and women, all blue-collar folks ready to sacrifice themselves to protect their families and businesses. The cell had a "take no prisoners" angle. They weren't cruel, really, but mercy wasn't on the menu. Monsters were monsters. And monsters had to die.

It was about seven years ago when James Washington found God. Literally *found* him, if you believed the hunter's story. The cell had



just put the beat-down on some vampire's whelp, a blood junkie who had been a thorn in the hunters' side for months. The thrall, breathing through a broken nose and a mouth full of blood and teeth, tried to squirm away. But James—the de facto leader of the cell, really, with Calvin coming in at a close number two—swore he heard "something" deep down in the man's throat. He grabbed him with a giant hand (James was built like a concrete gun bunker) and slammed the blubbering blood-slave up against the wall. He wrenched the thrall's jaw open and peered down into it.

That's when James saw God, apparently—or, at least, some angelic ember or representative of the divine. The white light radiated from the monster's throat, and it begged James to let it free. It whispered to him (and him alone) about how the creatures had "stolen God's fire" and that's what made them monsters. And James believed it.

It's likely that James simply had reached his breaking point. Truth is, the Dockworkers' Association saw violence as the ultimate mediator—all problems ended with the swing of a crowbar or the pop of a pistol. Such tireless brutality can have a toll, and it seems to have done so on James. James did what he felt was necessary: He took his knife and started cutting into the thrall's neck until he'd reached the spine, which he broke over his knee the way a man might snap a heavy branch. Then he kept cutting through the busted vertebrae until the head came off. The other members of the cell did not stop him. Some gaped in horror. Others reluctantly nodded in mute assent.

It was only the beginning. James went, in Calvin's words, "off the reservation." The killing didn't end with that vampire's ghoul. Certainly the cell had killed before, would kill again, but James took to it with a hunger. He proclaimed—loudly, and to any member of the cell that would listen—that he was on a divine mission. It was his task to free these motes of the divine from the bodies of the monsters. Doing so always necessitated the removal of the head. After a few months, James Washington had quite the growing collection.

The cell couldn't take it. Where James was going, they would not and could not follow. Potter had an epiphany of sorts, and recognized the heart of the matter: violence begets violence. It was an ever-tightening circle, more of a noose than anything. James' brutality became less about need and more about want. Calvin told the others that he'd not go down that path.

And so he, along with the majority of his cellmates, opted to extinguish their candles and leave the Vigil. They'd no longer hunt the monsters. Instead, they'd retreat from the world, leaving the urban rot behind them.

First, though, Calvin decided to deal with James. He did so personally, and told no one of his plans. It was easy to get close to James. The two men had come up together in the Vigil. James thought of Calvin as an ally, one who might even join him in his crusade.

Calvin shot him in the head and dumped the body off the docks.

Days later, he joined the rest of his cell at the rundown farm they'd bought several miles north of the city. And it's there that they've stayed for the last several years, their numbers growing slowly but consistently.

The Living Relic of James Washington

It's probably that the isolation would've messed with Calvin Earl Potter's mind no matter what. His ego probably would've swelled up regardless, with his paranoia surely growing right along with it. But really, the severed, whispering head of James Washington didn't help.

It was one year after shooting his cellmate in the head that Calvin found an unpleasant surprise sitting on his pillow: James Washington's severed head. It appeared oiled, as if with some kind of balm. It smelled strongly of brine, a pungent tang that only partly concealed the reek of decay. Calvin thought it some kind of cruel joke, an indication that someone must've known what he'd done (he never did tell his other cell-mates, after all). Who had so perfectly preserved Washington's decapitated head?

That's when the head spoke Calvin's name. It didn't speak it well—more of a slurred murmur than a clearly-spoken word—but it spoke nevertheless. The eyes rolled around in their sockets, unable to fix on any one point. Panicked that this was some monstrous trick, he took the head and threw it in the well.

One night later, the head was back on the pillow. Not wet, not dirty—same oily sheen, same vinegar-and-rotting-meat smell. Potter tried to get rid of the head several times. The final time, he burned it in a barrel at the very edges of the farm's acreage. The next night, the head returned, and it whispered to Potter more than just his name. It told Potter that it contained all the “God pieces” that Washington had liberated from the monsters. It was an artifact of the divine, this head. It drunkenly mumbled Calvin's name again, and then promised to protect Potter and the people of Blackmoon Farm.

In Your Chronicle

You may want to tie this backstory to your ongoing chronicle. But how?

- Not every member of the Dockworkers' Association fled to the edges, purportedly “retiring” from the Vigil. One or two split from the cell and joined other cells. One of the characters could know one of these leftovers—or, alternately, one of the players' characters might be one of these leftovers.
- The cult has clearly been “recruiting,” meaning over the years they've obviously been casting out lifelines to hunters who are perhaps growing tired of the ceaseless Vigil or might be pushed to the brink by the hunt. While it's unlikely that any members of the troupe's cell have gone to the cult, it is possible that the cult has made one or two overtures to one of the characters.

TO SPOIL, OR NOT TO SPOIL

Do the characters know that the cult they're investigating is—or was—composed of hunters? That's a question for you, the Storyteller.

If the characters know, it might give them one more reason to go sniffing around the compound. Hunters can view other hunters as allies, sources of information, exploitable resources and even enemies. Plus, it allows for a greater connection to the backstory—if their own stories connect to the stories of, say, James or Calvin, the cell will be able to draw a connection between the Dockworkers' Association and the cult at Blackmoon Farm.

Alternately, it's a nice switcheroo if you leave that information secret. If they only discover later that this group was once a large hunter cell (or small compact), it can be a perfect, or perfectly grim, revelation. Going in, it'll be easy for the hunters to assume that a bunch of suicidal or murderous cultists are total fringe-dwellers. (“Oh, we're nothing like *them*.”) Except, ta-da! Yes, actually, they are. The Vigil is unkind to those that keep it. Hunters break. The cult at Blackmoon Farm is a sad example, and discovering the backstory noted above can be something that plays out as the cell works its way through the compound.

The Set-Up

The backstory's all well and good, but this story is predominantly about the present. (Remember, backstory is like spice: use it judiciously. Only give your players as much as their characters need to know. If they start to get bored, get into the set-up and jump to the scenes.)

The set-up is about those elements and events that affect the cell directly. What pushes them into this story? What narrative impulsion exists?

The Patron

In SAS terms, the “patron” is any figure that provides a narrative reason for the characters to pursue this story. A patron needn’t be an individual (though even a larger group is often *represented* by an individual—a liaison, perhaps, between an organization and the hunters). In the case of hunter organizations, note that different members of the cell may very well belong to different organizations—that’s totally acceptable, and in fact can make for great conflict when it’s discovered that certain hunters have unique motivations for pursuing this lead.

Who might such a patron be, and what reason would such a person or organization have for asking the cell to get involved and investigate?

Compact (Second Tier)

- **Ashwood Abbey:** “I’ve heard whispers. I’ve heard they worship some dark and awful thing, which sounds intriguing, doesn’t it? Oh, and the drugs! I hear they’ve quite the cache of pharmaceuticals. Through rain and snow, pleasure and pain, I think you should... poke around.”

- **Long Night:** “As they say, even the Devil can quote scripture. If this cult truly misappropriates the word of the Lord for its own misdeeds and blasphemies, it’s worth investigating. If a diabolical influence is present, then action must be taken lest the armies of Hell gain strength. However, do not fail to look for those who could be saved. If we can bolster Christ’s own army while weakening that of the Devil, then righteousness has truly won the day.”

- **Loyalists of Thule:** “Bad ideas flourish in isolation—we know that firsthand. We’re the Indebted. ‘Cult’ and ‘occult’ are often inexorably bound. As hunters loyal to the Vigil, we must do our due diligence here.”

- **Network Zero:** “Check the Intertubes, man. I haven’t seen any great footage from *inside* a cult compound, have you? Well? What the hell are you standing around for? Get your gear! This is going to be *fucking awesome*.”

- **Null Mysteriis:** “We’ve... heard some things. It warrants investigation. At the very least, it would be curious to see what kind of psychosomatic—and potentially paranormal—effect comes out of a group held in isolation for close to a decade.”

- **The Union:** “They’re not in our backyard, but they’re damn sure right next to it. Sometimes, you have to check on your neighbors, that’s all I’m saying. Bring a gun.”

Conspiracy (Third Tier)

- **Aegis Kai Doru:** “Have you ever heard of a living Relic? Limbs, be they of mummified flesh or Cyprian copper, that move of their own accord? Or a fossil that can be returned to life with a whispered entreaty? Tell no one, but we suspect that within that cult compound, one such ‘living’ artifact can be found.”

- **Ascending Ones:** “They are a cult? Perhaps. Some might say that *we* are a cult. Does that make us evil? Still, if the rumors are true, then darkness is present. It is worth a look, at least.”

- **Cheiron Group:** “Normally, we wouldn’t care. Some utopian sect wants to praise a pile of golden cowshit or drink sanctified bleach, it’s not our problem. But an order has come down from the FPD. They believe something ‘of interest’ is out there on that farm. Go. Check it out. Get whatever it is and head for the hills.”

- **Lucifuge:** “The infernal may be at work here. Those who isolate themselves are, in some ways, doing just the opposite. They also *open* themselves to invisible forces. They allow in a kind of moral weakness, and where such weakness breeds, demons settle. It may be up to you to save them from themselves—whether with a hand out of the darkness or a knife thrust into the shadows.”

- **Malleus Maleficarum:** “If the supernatural isn’t present, then this is someone else’s concern. Thus, that necessitates determination. One of the great works of early prophets was the stamping out of cults—those who worshipped Baalpegor and Chemosh at Moab, for instance. In those places, dark magic flourished. If such magic exists at this place, then it must be crushed.”

- **Task Force VALKYRIE:** “I’d rather let the FBI handle this, but we don’t get to pick and choose. If there’s anything extra-normal out there, that’s our bag. Plus, cults are dissenters. Terrorists, really. Home-sec says we can pretty much do what we want with these guys—which means go hot and stay frosty.”

Annie Singleton’s Family

As noted, Annie Singleton of the Chilton Crew cell cannot be found, and her family wants badly to locate her. She’s only been gone about six months. Her family’s had no luck finding her, but just last week they got a postcard from her. The postcard wasn’t long, and was written in erratic handwriting. It says: “Mom, Dad, I’m so sorry for everything. I love you. I’ll miss you. Annie.”

It's up to you as the Storyteller to determine how much information can be gleaned from this postcard. On the one hand, it might actually have the return address of Blackmoon Farm—and her family drove up to see her but were confronted by shitloads of barbed wire, cameras and distant sentries. That scared them enough to pursue outside assistance.

Or maybe the postcard is just from some rural Podunk type of town north of the city. The cell has to deduce the location of the farm—maybe they ask around that small town (necessitating a Socialize roll suffering a -2 penalty for talking to “outsiders”) or simply endeavor to drive around looking for some kind of cult compound (Wits + Investigation).

And why is it that Annie's family comes to the cell, exactly? It's possible that the cell has earned a kind of “reputation” for handling tricky problems. Maybe Annie was familiar with the cell's operations and made a note of them in a journal or even on a napkin—and from there, the family searched out the hunters. It could even be that her own family has carried the Vigil, but feels themselves too old—and too outnumbered—to handle this themselves.

Other Patrons

- A wealthy individual wants this “problem” solved. Maybe he's a philanthropist with a simple curiosity in the cult phenomenon. Maybe he fears a “Satanic conspiracy” in which animals are mutilated and children are abused, and wants the hunters to root it out.
- A monster with whom the cell is loosely allied has reason for them to investigate. A witch may fear that something far worse than her own magics are brewing. A vampire may have had some blood slave run off to join “those lunatics.” Note, too, that monsters are certainly not averse to lying to the cell—many such creatures will say whatever it takes to get the hunters to do their work for them.
- A local cop who knows the characters handle “special problems” might be worried they have another Waco lurking at the edges. Could be that the cop has lost a family member to the cult—could the cell check it out, and maybe even bring her back?
- A deprogramming angle isn't inappropriate. If the characters are gifted cult deprogrammers, nearly any patron noted above might seek them out to “undo” the damage the cult has done to one or several members. Of course, that necessitates kidnapping. And something that at least *resembles* torture...

WHERE, NOW?

So where does this story take place, exactly? It's easy to make the default setting in and around Philadelphia, because that's the setting provided in **Hunter: The Vigil**. If you do set in Philadelphia, assume that the Dockworkers' Association probably worked the South Philly area, perhaps not far from the Naval Shipyard (the docks actually jut out into the Schuylkill River, pronounced SKOO-kill). And where is the cult compound, then? Bucks County (northeast of the city) is a good, still-rural area that could host a large, several-acre farm.

Philadelphia isn't the only option, of course. A lot of cities have docks (and if it doesn't, Calvin's cell could just as easily be the Airport Workers' Association). Most cities have rural areas just outside of them, so feel free to set this in whatever region feels most appropriate and familiar.

Motivations: What's at Stake?

Besides simply “following orders,” what personally motivates the cell to investigate the cult at Blackmoon Farm?

- **Reward.** Characters might be plied with promises of reward. The aforementioned wealthy philanthropist might offer to supply them with gear or funds for the Vigil (and what cell doesn't want a “sugar daddy” benefactor?) Annie's family could offer a couple bucks, though certainly not enough to pay bills beyond a month. Alternately, one of the conspiracies might offer an Endowment as reward.
- **Status.** In hunter society, Status means something. Earning “cred” in one's individual compact or conspiracy not only gains a character the respect of his peers, but also provides access to other Merits and resources. That said, characters could also earn Status in other organizations. Maybe they do a favor for the aforementioned “local cop” and earn some Status in the Fraternal Order of Police.
- **They Are Hunters, After All.** These characters carry the Vigil. They hunt the supernatural, and they seek evil to destroy (or profit from, or rehabilitate). This is what they do, and some nefarious cult within relative spitting range of the city is a problem, end of story.

The Cast

Below you'll find a cast of characters present at the Blackmoon Farm compound. Some of these are minor, and receive only a paragraph or so of description. A handful, though, are considered “combatant” characters and have the stats to reflect this.

The Cult Itself

The cult doesn't really think of itself as a cult, but then, few do. They don't have a name. They aren't the "Golden Temple of the Black Moon" or anything. They simply think of themselves as the residents of Blackmoon Farm. (The few outsiders who know about the farm-based compound sometimes refer to the cultists snidely as "Mooners" or "Blackmooners," but those terms are never used within the cult itself.)

Once, these cultists comprised a large cell of hunters that withdrew from the Vigil. Their philosophy was, "We cannot win this war, so let's walk off the battlefield." Their growth was organic: They gathered. They built a small community of about fifty people, raised some livestock, grew some vegetables. They became increasingly insular as they can over the years, even bringing a doctor onto the premises. Once in a blue moon, one of the cultists leaves the farm and heads into the city to buy groceries or gasoline or antibiotics, but they don't dawdle. They all agree that the world is a bad place, and the city is the perfect representation of the sickness: a canker sore revealing a deep infection. When the opportunity arises to recruit, they do so, often hoping to draw in those hunters who have grown weary of the Vigil and see it as a never-ending, impossible battle.

Time and isolation are not kind to the cult, however. Their leader, Calvin Earl Potter, may not think he's the second (or third, or fourth) coming of Christ, but he's grown to think of himself as an earthly savior. The cultists buy into the idea, and actually help fuel it—most of them have willingly given their lives over to him and his supposed "wisdom." His ego grows, as does his paranoia. He soon discourages questions of any sort, and not long after that, he makes the act punishable—children (and yes, they have children) who ask questions are locked away in a galvanized grain bin. Adults who ask questions are punished with a searing brand upon the backs of their hands—a puffy 'X' that all can see. Any kind of dissension earns punishment. Potter says it's for the people's protection—if they stray behind the safety of the farm, and become seduced by the poison promises of the outside world, they will be lost.

As the years pass, Potter begins a twist on the old message: no longer is this a safe utopia, he says. The world is rotted. The monsters are an ever-present contagion—vampires and werewolves spread their disease by bite, witches can wind a man's soul around their fingers, demons can crawl up inside your ribcage and nestle close to the heart. Soon, they'll come. Potter starts imagining—or inventing—details of a monstrous invasion. The armies of the night will come, he says, and he has proof.

It's time, Potter says, to move onto a place where the monsters cannot touch them. He claims it's time to move to the next world. A place of safety and sanity, tucked away in the warm embrace of death itself. Suicide, he says, is painless.

Calvin Earl Potter, Blackmoon Savior

Quotes: (*preaching quietly*)
"The black waters are rising. We're up to our chins, now. Won't be long before we're sucked down into the deep, and who knows what waits for us down in those shadows?"

(*reasoning*) *"Best we keep destiny held tight in our own hands. We must be our own men. Will you agree with me on that?"*

(*threatening*) *"I can smell the stink of them on you. Sad part is, you probably don't even know you've been working for the monsters, do you? You've caused enough trouble here, tonight. If you can't see the reason in what we're doing here, then I cannot abide you any longer."*

Virtue: Faith. Potter's sure he's doing the right thing. He's placed all his hopes in this idea, certain that it is the proper course of action. Doesn't hurt that a murmuring severed head is telling him so.

Vice: Pride. Potter's pride is a cruel plague, and he's more than willing to drag everyone down with him to prove himself right.

Description: Calvin's a lanky sort—a rail-thin beanpole of a man whose bones and joints are starting to show through his leathery skin. His unkempt hair frames his face in an erratic tangle, and his clear blue eyes (pale and bright, like a puddle of ocean water) seem to have lost the ability to blink. He's closely shaved, though, almost too close—his gaunt face is home to many nicks and cuts, a hazard from using a dull straight razor to do one's personal grooming. There's no telling how long it's been since he's showered. Potter has the stink of stale sweat around him, as well as the too-sweet smell of vinegar and rot from handling James Washington's severed head.



Storytelling Hints: Calvin's intense like a bug-zapper, flickering and popping. The cords and tendons of his neck tense and pop out whenever he speaks. When he does speak, he does so quietly, but such measured talk seems to demand a great deal of exertion on his part. Between words and sentences he hisses and huffs, sucking in great breaths and exhaling them moments later. It's as if he's straining to find some kind of patience, like civilization is composed of nothing but children and he's the sole adult in the room.

Potter speaks that way because he thinks he's really the only one who understands what's going on. The severed head of James Washington whispers to him, and he thinks he's the only one who's really earned the truth. As the messenger of this truth, that puts him in a very lofty position—a prophet, a mouthpiece, practically one of the angels themselves.

It's important to note that, yes, Potter is crazier than a rat in a can, but he's also utterly convinced that he's right and doing the proper thing. He's not doing any of this for personal gain. He truly believes the world is fucked. Sure, Blackmoon Farm might be the last bastion in a collapsing civilization, but that only makes it the last domino in the line—it'll still topple like all the rest. Instead of letting his people be overrun by the monstrous invasion he is sure will come, he'd rather give them a hand in shuffling off this mortal coil.

Relic: James Washington's Head (•••••)

This so-called "living Relic" isn't special only because it's a severed head that can mumble, look around, and even speak a man's name. The head has several properties that are quite potent.

Cost: 1 Willpower point or 1 Willpower dot

Benefits: The head bonds with one hunter, and one hunter only. That hunter must die before the head will bond with another.

If the hunter spends a point of Willpower, the head blesses that hunter with a measure of protection for a single scene. The hunter must touch the head to receive that blessing, and can maintain the blessing for up to 100 yards from the Relic. The blessings granted to the hunter are meant to supernaturally justify the hunter's role as "prophet" for the severed head's strange messages. A hunter can only gain these blessings once a week. The blessings are as follows:

- The hunter's Defense does not diminish when attacked by multiple assailants.
- The hunter may spend additional points of Willpower to gain bonuses to his Social Attributes. For every point spent in such a way, he gains +1 to one chosen Social Attribute. These bonuses remain for the rest of the scene.

- If the hunter makes a successful attack on an individual that spills blood (at least one lethal level of damage), that individual begins to suffer hallucinations that last for the remainder of the scene. The hallucinations aren't severe, but are enough to incur a -2 penalty to all Physical or Mental rolls for the rest of the scene. The hallucinations largely comprise staccato visions of the severed head laughing, whispering or weeping. These visions often accompany an alarming and unrelenting sense of dread.

However, the head has another "benefit" as well. If the hunter that has bonded with the severed head spends a full Willpower dot, the head can raise the dead, *en masse*. The head sends out an invisible pulse that rocks the area like a thunderclap. The area-of-effect touched by this thunderclap is approximately 1 acre (or just about 5000 square yards).

All corpses touched by that sharp rush of air rise after only a single turn. This army of the shambling undead is generally mindless—some seem to struggle for intelligence, blinking and grunting and mumbling incoherent words with some frustration, but they never seem capable of anything beyond that level of stumbling intellect. The corpses rise and swarm to the hunter that called them. They will obey any command provided it's not too complex. They'll throw themselves into great danger if the hunter so commands it.

THE TRUTH ABOUT SEVERED HEADS

Hunter: The Vigil is home to many mystically-empowered severed heads. We've heard of John the Baptist's severed head. And those early Sumerian hunters, the Nibiru, are rumored to survive as nine fully aware severed heads. Mythology also has a lot to say on the matter: the Celts thought there was a lot of power contained within a decapitated head, and the Romans accused them of "worshipping" such heads. Both Bran the Blessed and Orpheus are severed heads that were said to spout prophecy. The Knights Templar were rumored to take instruction from the floating head of Baphomet. So, what's going on here?

Frankly, we're not going to tell you. Why? Because we don't have a clue. But it's a thread that shows up, and it's something that you can intertwine into your story if you so choose. Obviously, these heads are serving as some kind of mystical trap, icons of horror and prophecy. It's a story seed, one you can easily plant into the fertile ground of your chronicle to see what grows.

Annie Singleton, Defiant Mother-to-Be



Quotes: *(when found)* “Get me out of here. Do you hear me? Get me and my baby out of here!”

(stammering) “I... I want them all to pay. It’s not supposed to be like this. The monsters are within, d-do you see that?”

(acceding) “Fine. I’ll help you. But you owe me. You owe me a lot. I want my baby to be safe. I want money, too—and a place to sleep. At least for a while.”

Virtue: Fortitude. Annie’s a survivor in so many ways. Her life is an expression of this Virtue, and now she’s really ready to embrace that... if she makes it off the farm alive.

Vice: Wrath. The stoked embers of revenge within Annie are new. Her old vice, Sloth, is long gone, burned away by her experiences here at Blackmoon Farm. She isn’t comfortable with the anger that rages inside of her, and if she isn’t careful, it’ll overwhelm her soon.

Description: She was plump, once—old photos of Annie reveal her chipmunk cheeks and dark, deep-set eyes. But now, except for her near-busting pregnant belly, she’s alarmingly thin. She’s not quite emaciated, but give it another couple weeks. Her eyes are bright, alive and *angry*. Her hands tremble when she speaks. She stammers sometimes, as if all the emotion caught within her gets tangled up before she can voice it.

Storytelling Hints: Annie was once a terrified little girl. Even as a hunter, she was ultimately a coward; she was more of a thinker and a strategist for the Chilton Crew. She stayed away from the front lines, but then again, so did most of the rest of her cell. Oh, they toyed with the forces of darkness, communing with ghosts and trying to summon demons, but the fear she felt there was more of a thrill. The fear she felt when the rest of her cell was killed in front of her hollowed her out and left her as little more than a tatter. Being a part of Blackmoon Farm was great... at first. But now she’s about to become a mother to a dead man’s child, and life has taken on a whole new kind of meaning. She’s still scared, but she no longer allows fear to pull her strings. She’s found a measure of control—

and it should be frightening to those who gaze upon her. She’s intense. Everything she says comes out a hiss or a blunt assertion. Once, she was a meek little mouse. Now, she’s a spitting, seething rat.

WHO’S YOUR DADDY?

So, who’s the father of Annie’s unborn child? The default answer is that the father was one of the Chilton cell hunters: the de facto leader of that cell, Bobby Ridley, now deceased. She found out she was pregnant and it’s why she hid. She never told him, and now he’s dead. It’s also why she tried to get away from the Vigil: hunting monsters just doesn’t go with child-rearing.

Of course, you’re encouraged to tie her pregnancy to different story hooks:

- Maybe she got pregnant at Blackmoon Farm. Could Calvin Earl Potter be the father? Wouldn’t be surprising. Cult leaders often have sexual relations with their “flocks.”
- Hunter has some pretty kooky stuff going on, and the World of Darkness might be brought into the pregnancy. Is the baby from a virginal conception, spawned from some Lucifuge bloodline? Is it the result of some secret Cheiron experiment? Could Annie suspect or know that the baby has a monstrous heritage—a werewolf in her womb, perhaps?
- Maybe it was one of the characters. If the hunters knew her, it’s possible one of them had a romantic relationship (or one-night-stand) with her; Baby ensues. This gives the cell a *major* impetus to pursue this storyline.

Relevant Relationships

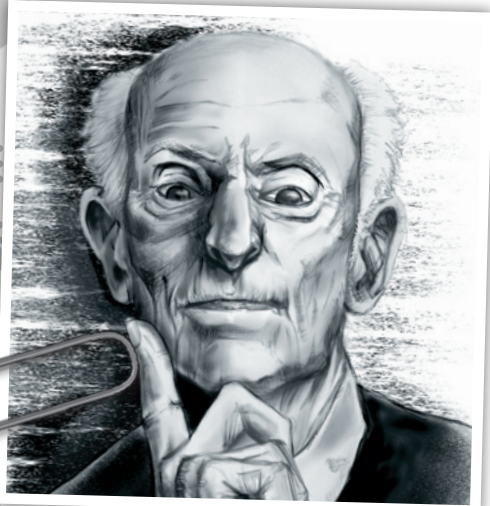


Paul Brigham



H.G. Casey

Doctor Albert Prekovsky, Angel of Death



Quotes: “Time to sleep now, little children. Time to rest your tender heads.”

(rational) “It’s like this: I am a scientist, a man of medicine, but I am also a child of God. Like you. Like all of us. And I see that God is beckoning for us to come home. Do you see that? Don’t you want to enter his warm embrace once more? It’s the logical thing.”

(screaming) “Just fucking die, you little fuck! Quit your mewling.”

Virtue: Temperance. All good things come to those who wait. Prekovsky’s patient; he knows how to moderate his psychotic urges until the time is right. He’s waited this long, so he can wait a little bit longer.

Vice: Lust. With Prekovsky, it isn’t sexual. Not precisely. It’s about power, and yes, that power gives him an erection—but that’s just a symbol of his needs, his *wants*, and how deeply he needs to gratify the murderous urges within.

Description: Prekovsky’s got the look of a heron about him—tall, lanky, more leg than body, a nose like a long beak, tiny eyes hidden behind black glasses. He’s mostly bald except for the pelt of peppery stubble ringing his head. He wears the doctor’s lab coat not because he’s actually a doctor (he isn’t, and never has been), but because he wants to pretend that he is. He wants the children and the other cultists to be comfortable with him as a man of medical authority.

Storytelling Hints: Prekovsky’s a sociopath. Always has been, always will be. He’s also very good at covering it up. For years he’s worked the cult compound as the “doctor-in-residence,” taking his medical cues from a cache of university books on the subjects of pharmaceuticals and anatomy. A patient man, he’s been waiting for this day—he always suspected it would come, that one day he’d be the wolf wandering the flock, gladly taking his kills wherever it comforted him most. He played Calvin Earl Potter. He’ll lie to the characters. He’ll do whatever it takes and say whatever he needs to say in order to convince characters that

he’s harmless. If he can get one character to turn his back for a minute so he can stab a scalpel or syringe into their back, so be it.

Feeders, Lesser Demons

Quotes: “Misery, misery, sweet misery.”

“Give me a taste, killer, and I’ll give you a taste.”

(mindless chatter, plaintive wails)

Virtue: None

Vice: Lust. Go back and read Prekovsky’s Vice description and you’ll see that he and the Feeder demons share this Vice in common, and it’s the same manifestation for them: they gain pleasure from others’ misery, pure and simple.

Description: The Feeders aren’t shapeless, but they are not beholden to a single shape, either. All seem to have “bodies” that comprise little more than a black, oily mist, but this mist sometimes becomes a black dog, or a raven the size of a human toddler, or even a swarm of horseflies. All manifestations have bright, golden eyes (even the horseflies; each insect has tiny pinpricks of gold). Success on a Wits + Composure roll ensures that a hunter will see that the “black mastiff” that passes in front of him is certainly not an animal of this earth.

Storytelling Hints: Feeders feed on anguish and suffering. They’re bold when they desire a taste of it, but when the misery actually comes, they grow languid, erratic, enraptured by the sensation. (Think of a cat in catnip—rolling around, lost to some kind of narcotic bliss.) The Feeders initially chatter to one another as if the characters don’t exist. They’ll speak when spoken to, though, almost surprised that they’ve been seen.

Special

Misery Drain: The Drain Dread Power noted above works a bit differently for the Feeder Demons; they can only use it when the target is in some kind of physical anguish or mental misery. The character must have either at least half of his Health track filled or must be currently in the throes of a derangement.



Cult Members

What follows are several different individuals that may be found still alive on the compound—these are not full combatants, and as such are only given one specific dice pool that serves their key function. Some of these personas are noted in the scenes of this adventure, but those that are not can be dropped into the game wherever you as Storyteller feel it's appropriate.



Desi Wright

Desdemona Wright is probably going to die. The hunters will encounter her in the second scene of the adventure (“Bang!”). She’s a slightly plump, panicked woman in her mid-40s. Desi stammers. She’s mentally on the verge of a breakdown (and physically she won’t be in great shape with a bullet or two in her back). Desi’s function in this story is, more or less, to flip the switch of the adventure from a quiet investigative exploration to

crisis mode. She can, if the characters act, be a mouthpiece for some of what the cell is going to encounter. Desi was all aboard for the mass suicide, she really was. But that’s before she started to see the effects of it. Death isn’t peaceful. Some resisted. Others had to be put down. Blood coming out of mouths, wails of pain; it was nothing like Potter promised. So she thought to escape—she grabbed a bike and headed for the exit, which is where the hunters encounter her. (For more information, see “Bang!,” below.)

Gerardo Nuñez

Gerardo’s lost his brother in all of the chaos. While the farm isn’t huge, it’s big enough and with enough buildings that Gerardo is all turned around. He never planned on going out in the mass suicide—he figured he’d let the rest of the cult kill themselves, and then he and Rodrigo would hurry off and ditch town. Problem is, Rodrigo started to buy into it. Rodrigo—the older brother, the bigger brother—remains the *weaker* brother, as well.



He’s always had problems fitting in, and here he seemed to truly connect with people for the first time in his 35 years. Gerardo tried to get his brother away, but it didn’t work—and when it all started to go down a few hours ago, he saw Doctor Prekovsky murdering those who refused to join their brethren in suicide. Gerardo hid, but can’t stomach it any longer. He wants to find his brother, even if it’s just to drag his body away and give him a proper burial. Gerardo is suspicious of everybody, especially those who don’t belong to the cult and who might seem like “authorities.” He can speak English, but in the panic and stress will speak Spanish 90% of the time.

Relevant Relationships



Rodrigo Nuñez

Henry Denver

Henry Denver is nine years old. His mother, Belle, killed herself with the poison cocktail whipped up by Albert Prekovsky, and then tried to help her son to die with her. Henry escaped and ran away, and Belle died. The tow-headed boy appears placid, but his calm veneer conceals utter panic. He’ll run from anyone he sees. He’ll hide as best as he can. He’ll stick to the margins and watch the characters, but if they approach, he’ll flee and hide once more.





H. G. Casey

Harriet Geraldine Casey, age 89. Harriet came here about five years ago with her son, Eugene Casey, a hunter from further north of the city (if using Philadelphia, assume he's from the Bucks County area). Harriet's got little use for her legs and her tiny puckered body sits perpetually in a wheelchair with a hand-crocheted afghan across her lap and a pair of knitting needles. Tonight Eugene planned on killing himself after he took care of his mother—but when he came to stick one of Prekovsky's deadly syringes into her neck, Harriet came alive in a way she hadn't in well over a decade. She rammed him in the knee with her chair, and then ran over the syringe, too. He tried to fight her, but she only had to reach to the bureau to grab the gun Eugene was planning on ending his own life with: a fat-barreled .357 mag. Harriet put two rounds into Eugene's chest. He fell. She kept crocheting. Anybody who comes poking around might have to deal with ol' H.G. and the revolver that sits in her lap—it's got four rounds left in it, and a half-box of ammo lies across the room if she needs it.



Izzy Strietch

Isabella—"Izzy," if you ask her—has lost her mind. And it didn't happen tonight. Some might say she's never had it, actually, and it's only been made fully apparent recently. Izzy was attracted to the cult because she thrives in isolation. She's a strange girl with big eyes that stand out oddly against her pale, freckled cheeks, her black hair in greasy pigtails, and an ever-present smile. It's odd, really, she's been a part of the cult

now for a handful of years, and as the months have come and gone, Izzy has alienated herself little by little. Over the last six months, few people would talk to her and her "sleeping quarters" were moved to the rusted-out feed silo behind the barn. Since the move, Izzy's been torturing animals; not so much for the enjoyment (at least, not as she understands it), but more because of her morbid curiosity about biological frailty. Izzy doesn't



recognize it, but she's actually the one who summoned the Feeder demons. They've been around for a few weeks now, lingering because they could "sense" the coming atrocity. Their presence has accidentally given Izzy a Dread Power (see below).

Marsha Keswick

Marsha's relatively young (early 30s) and certainly beautiful (was once a local model). One might think she has a lot to live for, but you wouldn't know that by talking to her. Marsha's completely sold on the "world's gone to Hell, only way out is suicide" routine. So sold on it, in fact, that she believes she's doing the Lord's work by ushering others toward their ineluctable demises. Doing so means she'll put on whatever act necessary to convince others to follow her. They think she's leading them to safety when, in reality, she's leading them either to Prekovsky, or to the stone Colonial house where Potter lurks in his madness.



Relevant Relationships



Rodrigo Nuñez



Paul Brigham



Paul Brigham

Paul's in his 60s now, but he's a healthy, strong man—and, before tonight, had a healthy, strong wife, too. Paul and Betty thought they could escape together, could maybe even lead some of the others away before the mass "exodus"—but it happened sooner than anyone expected. Prekovsky took a shot from the hayloft window of the old barn, and the bullet punctured Betty's lung.

Paul pulled her away behind several bales of moldering hay, and there he waits, a shattered wreck of a man cradling his dead, bloody wife in his arms.



Rodrigo Nuñez

Slitting your wrists is supposed to kill you. And maybe it does, but it doesn't seem to do so quickly, does it? Rodrigo's been hearing the whispers that have plagued some of the cultists now for the last several months, and he's bought into them. He doesn't realize that it's the mad ravings of a severed head—no, like most others, he thinks it's a voice from Heaven or some other divine source. It wants him to die, and he's happy to oblige. The others are doing it. He loves everybody else; they're the first people, besides his brother Gerardo, to love him unconditionally. He didn't need the peaceful poison cocktail to join with them—a shard of glass he found in the barn a few weeks back did the trick just fine. Except... it didn't. Now he's crawling around, growing cold, leaving a grotesque smear of blood wherever he goes. What's worse is that the voice has stopped. And he's seeing all the pain around him. Suddenly, he wants to *live*. He wants to find his brother, but can't muster a yell—only a scratchy whisper. Hunters will see the tall, gangly Rodrigo belly-down, pulling himself by his blood-soaked hands. Unlike Gerardo, Rodrigo will speak English before he'll speak Spanish.

Relevant Relationships



Annie Singleton



Theodora Brown



Izzy Strietch



Marsha Keswick

Relevant Relationships



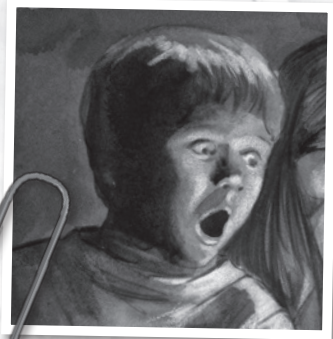
Gerardo Nuñez



Theodora Brown

Theodora—a mid-40s, stern-but-sweet African-American woman—never wanted any of this. She knew the path they were walking, and also knew that there was little she could do to stop it. But she could staunch the bleeding—as a nurse, she’s used to doing triage, to making the best of a bad situation. That’s what this was, a bad situation. When the shit hit the fan, she resolved to stay and to keep as many people safe as possible. She stands guard over a number of sick or scared children, keeping them safe and silent until this is (hopefully) all over. Theodora’s a tough cookie, and almost frighteningly calm under pressure.

Relevant Relationships



Henry Denver

Scenes

The scenes of **Bad Night at Blackmoon Farm** are not necessarily linear—the farm itself comprises a number of buildings and areas, and each scene is more or less bound to one of those given areas of the farm compound. Characters aren’t ushered from Point A to Point B, and may tackle the areas as they see fit. Entering a new area triggers that area’s scene, all of which are detailed out below.

Really, the scenes are meant to be building blocks for you to break apart and rearrange as you see fit. They should be wholly malleable in your hands—hammer them out in whatever way you think best preserves the story and the players’ enjoyment.

Plotting

The flow of the story is about tension, and tension is about escalation. Things are “off” or “bad” to begin with—several changelings have gathered to watch the torment of a young boy. Every scene after that needs to cut to the quick and escalate the “off” feeling, with the negativity rising. If you feel that a scene is dragging or suddenly deflates for some reason, either insert some new tension or conflict, or shift gears and push to the next scene, provided that the players are ready for the resolution. Just as you shouldn’t let a scene linger when it’s long-finished, you shouldn’t rush through a scene that isn’t quite resolved, either.

That’s not to say that successes shouldn’t be rewarded—players should be made to feel good when their characters resolve something or manage a small success. But if the adventure isn’t over, then such minor success should only be a breather—the tension should return quickly, urging the characters forward.

WHY NIGHTTIME?

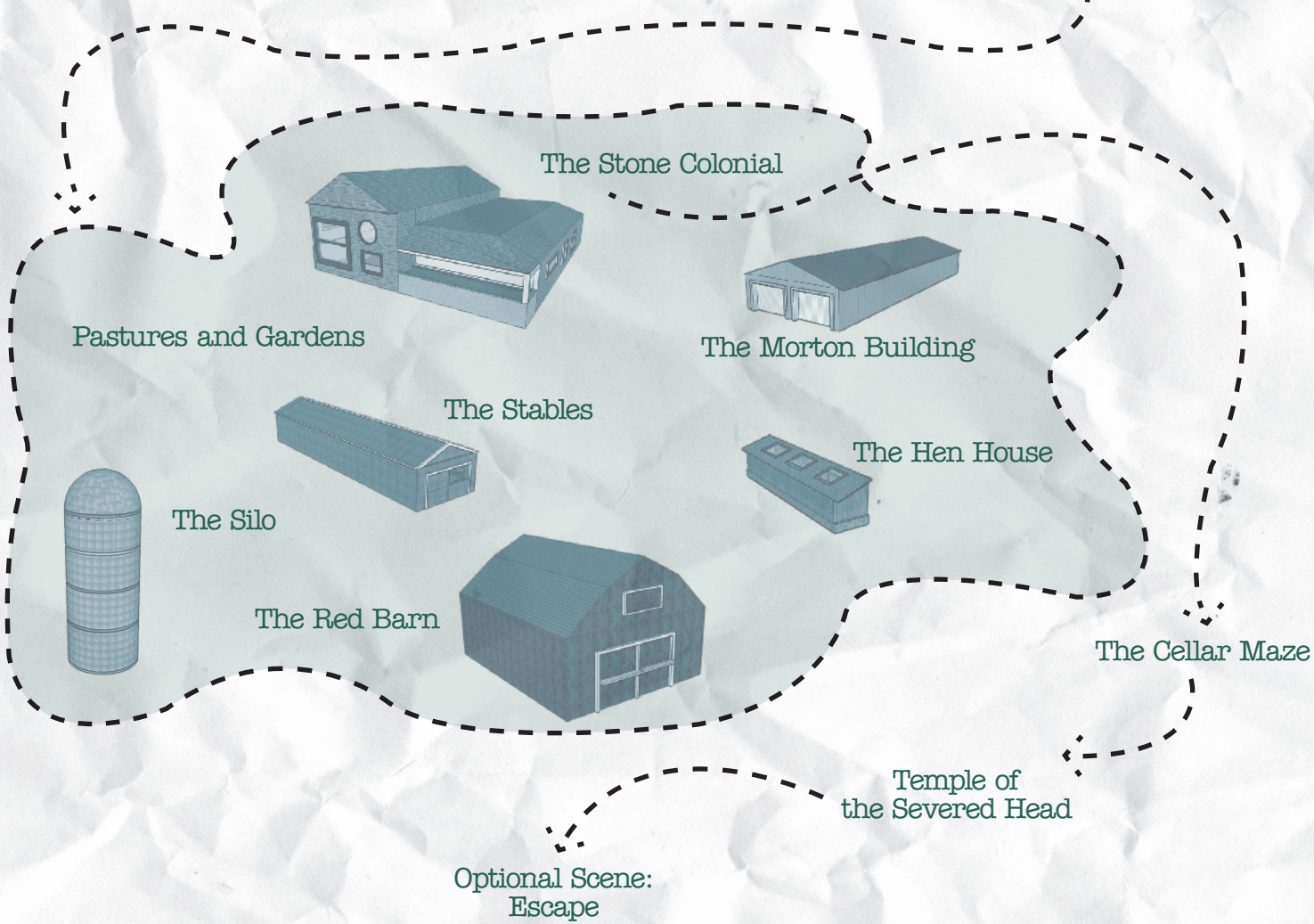
The question is sure to arise: why is this adventure set specifically at night? Couldn’t characters go here during the day?

Absolutely. And if the players are insistent upon this point, it ultimately doesn’t change much about the adventure besides the atmosphere. If they go during the day, assume the skies are plastered with gunmetal-gray clouds and the sun refuses to shine through. Might be a bit rainy, and as noted throughout, it’s certainly foggy.

However, if you’re looking for reasons to enforce a nighttime escapade (other than “Because I say so”), remember that a night excursion has its advantages. For one, it’s dark out, so sneaking into and around the compound is going to be a lot easier at midnight than at noon. Also, it’s possible that the patron requests that the cell hit the compound at night—either for the aforementioned stealthy purposes or for some other sinister reason.

Scene Flowchart:
Bad Night at Blackmoon Farm

The Calm Before - - - - - Bang! - - - - - Welcome to Blackmoon Farm



Bad Night at Blackmoon Farm

Scene Flowchart

The Calm Before

MENTAL •

PHYSICAL ••

SOCIAL –

Overview

The characters approach the perimeter of Blackmoon Farm. At first, all is quiet but for the sounds of the fields and forests around them. Then, a sign of danger.

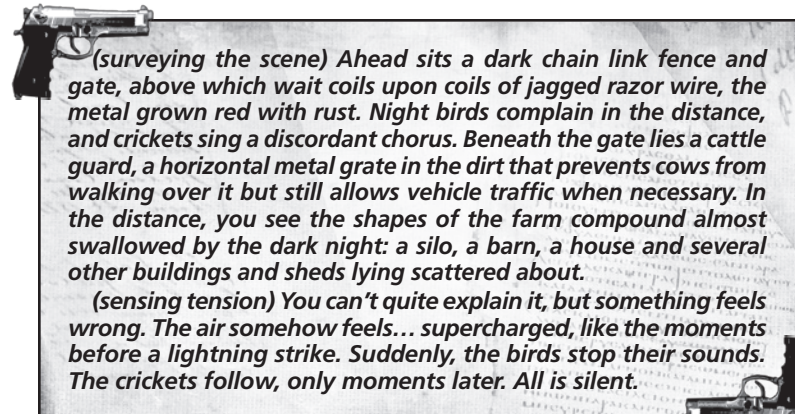
Description

It's just about midnight. The moon is slowly consumed by coils of serpentine cloud. Behind them, a dirt road, dust whipped up by buffeting winds. To the sides, open meadows framed by pine forests. Ahead lurks the farm compound itself, ringed by a chain-link fence topped by nasty coils of rusty razor wire.

For a sense of distance, the dirt road leading to this point is about a mile through field and forest, at which point it opens onto a back-road, and from that back-road it's about 10 miles to any notable highway. The farm itself is another half-mile past the gate's entrance, a silhouette sitting upon a low hillock in the distance.

Tension suffuses the air—you know how in horror movies, a good music cue (quiet, high-pitched violins building slowly and more swiftly to a crescendo) presages some unfortunate and often shocking event? It should feel like that. If you have an appropriate soundtrack, feel free to queue that up.

When the time is right, you can break this scene and move immediately into the next (“Bang!”).



Storytelling Goals

Tension builds; stress the isolation. The cell is far from civilization—where would they go if they got hurt? Even the farm itself still sits a half-mile off. It's just them, the birds and the bugs.

Give them a chance to poke around and form a “battle” plan on how they might start their investigation. Do they climb the fence? Go under it by removing the cattle guard? Do they have equipment (cameras, weapons, a folding ladder) they need to compensate for? As they sit and discuss options in-character, you can ramp up tension—clouds swallow the moon, or the birds and bugs go silent. If you want to let them try to get through the gate or the fence before ushering in the next scene, go for it. If they're sitting around too long discussing options, you can kick-start the adventure by moving immediately into the next scene.

Character Goals

Hunters will want to formulate some kind of plan and figure out how to get onto the grounds of the farm compound itself, which necessitates bypassing the fence. The players may ask what their characters know about the backstory, and it's here that the Storyteller might illuminate players as to what their characters know.

Actions

Specific actions are likely to be geared toward getting into the compound. If characters want to try to use binoculars or the naked eye, you can let them make a Wits + Investigation roll, but it yields nothing but the dark silhouettes of the farm buildings on the horizon of the low hill ahead.

Climbing the Fence

The farm itself comprises between ten and fifteen acres of land. The fence that surrounds it is a 10-foot, chain-link fence topped with coiled razor wire. There exists a “buffer” of land—meadows, pastures and the like—between the fence and the farm compound itself, and this buffer zone equals about a half-mile at nearly every point.

Climbing the fence at most points is an instant roll (see “Climbing,” *World of Darkness Rulebook*, p. 64), but the problem is the razor wire. Unless characters have an implement to cut the wire (or the fence, obviating the need for a Climbing roll at all), any character who clammers up over the fence will suffer one point of lethal damage from the wire.

Alternately, characters trying to climb the fence will have a better time if they do some scouting—i.e. succeed on a Wits + Investigation roll and poke around the perimeter of the fence. A five-minute walk east along the fence reveals a point where a branch blown from a fallen tree has actually knocked the coils of razor wire off the fence—here, a character can climb the fence without fear of damage.

Prying Up the Cattle Guard

Dice Pool: Strength + Athletics + equipment

Action: Extended (10 successes required, each roll is equal to one turn of pulling and prying).

Getting the cattle guard up out of the ground and slid out from underneath the fence actually would allow the characters to squeeze under the fence by using the ditch beneath the metal grate. However, the attempt is impossible without equipment or without the cell turning this into a teamwork action (secondary actors adding dice to a primary actor's pool).

Hindrances: Cattle guard is slick from past rains or mist (-1)

Help: Crowbar or prybar (+2)

Roll Results

Dramatic Failure: If the character is holding equipment (a prybar, a set of keys hanging from his belt, a cell phone), it drops down into the grate and cannot be reclaimed.

Failure: The cattle guard simply will not budge.

Success: The character accumulates enough successes and hoists the cattleguard up out of the ground and out from underneath the fence.

Exceptional Success: As with success, but the cattle guard breaks, leaving behind a metal pole that could be used as a 2(B) weapon (though one that would suffer a -1 improvised penalty).

Consequences

The characters can slide underneath the fence using the cattle guard ditch on a successful Dexterity + Athletics roll. Storyteller, if you want, you can infuse this action with a bit more freaky drama: the hunter sees something with yellow eyes watching him from within the ditch. It's a Feeder demon, but as soon as the hunter spies it, the creature is gone.





Bang!

MENTAL ••

PHYSICAL ••

SOCIAL –

Overview

The characters, whether over the fence or not, see a woman riding toward them at top-speed on a bike, hurtling away from the farm. The terror begins with a single loud rifle shot, and a second shot soon follows.

Description

Doesn't matter which side of the fence the characters are on. They hear the rusty, rickety bike before they see it (you may require a Wits + Composure roll for this, however):

You hear a squeaking—rusted metal without oil, like an old windmill spinning in a swift wind. You hear the grass rustling, whispering. Then you see it: a shadow fast approaching down the hill and through the field grass, away from the farm. It's someone on a bike: wide hips, unkempt hair. The bike is only barely in control—it bounds and bounces down the hill like a runaway horse. As it approaches, you're certain you hear someone—a woman—sobbing.

The characters will surely act. They might run to help. They might point weapons or try to hide, unsure if they've been spotted. Whatever they do, they cannot beat the first shot fired from a rifle far off in the distance:

In the distance, the crack of a rifle—the thundering report echoes across the open fields. The woman on the bike cries out, and the bike's front tire wobbles, but she manages to right it even as she slumps over the handlebars. The bike is still coming, barreling toward the gate.

The woman on the bike is Desi Wright. Desi's trying to flee the compound, and someone (Calvin Earl Potter from his farmhouse) is taking shots at her as she flees.

Two turns after the first, there's a second gunshot—and it misses (one character may hear the bullet *thud* into the ground near his feet). By this point, characters are likely in full panic mode. Do they try to help and potentially reveal themselves? Do they duck and cover to try to remain unseen and unharmed?

Four turns after the first, a third gunshot comes, and if characters have done nothing, it hits Desi Wright in the back of her head, killing her instantly. Her head coughs a spray of blood and the bike goes out from under her—she's now a limp rag-doll tumbling into the tall grass.

However, if characters have made any effort to save her (see Actions), then it's quite likely she'll be able to impart some stammered information:

The woman's got blood pumping out of an exit wound just above her left breast—even in the dark night you can see the spreading shadow across her flannel shirt. She starts babbling: "You don't, you don't understand—supposed to be painless, Potter said it'd be painless, but people were hurting, in pain, and the ch-children, the children! I've seen things, things with yellow eyes. I don't know what's h-happening. We made a terrible mis-mis-mistake, Prekovsky was wrong, P-Potter was wrong. Will you help? C-Can you help?"

Storytelling Goals

Here, it's time to convey the sense of mystery and urgency: the cell probably expected one night of investigation, maybe followed up by some nights of activity, but now, they've little choice. They're on the cusp: *something* is happening right now. What do they do?

You may want to withhold some of what Desi says, above—if you're trying to still maintain a sense of the unknown and want the characters to continue onto the compound without knowing they've shown up in the midst of a mass suicide, it's a good idea to withhold that info. Alternately, Desi telling them about the mass suicide in effect amps up the tension and confirms that the characters have only a short time to act. It's your call—lengthen the mystery, or give the adventure an adrenalin shot?

Character Goals

In the immediate moment, the only goal is determining what to do about the woman on the bike. She's been shot, and may be shot again. This leads into bigger questions, of course: do they seek to maintain their secrecy for the larger goal or do they perhaps put that larger goal in danger to save this one woman (a woman who's already been shot)? Regardless of what they decide, while the situation remains unclear one thing is in stark clarity: more is going on than what they expected, and it's happening at this very moment.

Actions

The cell's actions are likely to involve Desi Wright in some way—either trying to save her or hide from her.

Saving Desi Wright

Any effort that gets Desi Wright to move likely saves her from that final sniper's bullet. Or, at least, it saves her from the immediacy of death—really, she's already got a bullet in the chest and probably isn't long for this world (unless characters with medical expertise can save her). Even a character calling out to her and directing her out-of-control bike ride toward him will do the trick. Unfortunately, once characters have outed themselves by saving her, they are now more likely to be targeted by Calvin Earl Potter and his rifle.

Hide

A simple Wits + Stealth roll (no contest necessary at present) saves the characters from being seen by Desi or Potter. Characters gain +2 to the roll if they try to hide in the tall, overgrown grass.

Medical Attention

Dice Pool: Wits + Medicine + equipment

Action: Instant

Even if characters “save” Desi from the final bullet, she's still bleeding out. Her Health track is full of lethal damage, and as per the rules on pp. 173-174 of the **World of Darkness Rulebook**, which means the lethal damage is going to start converting to aggravated as her body starts to shut down (though it leaves her with enough time to impart the above conversation and answer two or three questions). However, characters trained in Medicine may be able to staunch the bleeding and stabilize her (see “Healing Wounds,” p. 61, **World of Darkness Rulebook**).

It may save her life, but she's still going to enter a coma and will need to get to a hospital before the night is over.

Hindrances: No medical equipment or first-aid kit (-4)

Help: First-Aid Kit (+1), proper medical equipment (+3)

Roll Results

Dramatic Failure: The character makes a grievous error. Desi starts bleeding out very fast, screaming and moaning. She can convey no information, and she dies within three turns.

Failure: The bleeding will not be stopped. After this scene, Desi Wright dies.

Success: Desi Wright's condition is stable, but she needs medical attention within the next two hours if she's going to live.

Exceptional Success: Her condition is not only stabilized, but the character actually heals one of her points of lethal through expert medical attention. She's very lucid now.

Consequences

Saving Desi Wright is a good thing, but it leads to further complications, because now the characters have a bleeding woman in a field. What do they do with her? Bring her with them? (Doing so is fine, but incurs penalties to most rolls because they're hauling around a probably-unconscious woman.) Leaving her there is an option, but you as Storyteller should always remind the players that they've only got so long before she starts to bleed out—and no, they don't know how long. They don't have a little clock ticking down the time. Could be five minutes, could be five hours. Note that if the characters do nothing and let Desi get shot, you might want to consider a degeneration roll. Allowing someone to die might be considered manslaughter (Morality 4), but players should gain +1 to the roll to resist degeneration given their passive connection to the death.

Welcome to Blackmoon Farm

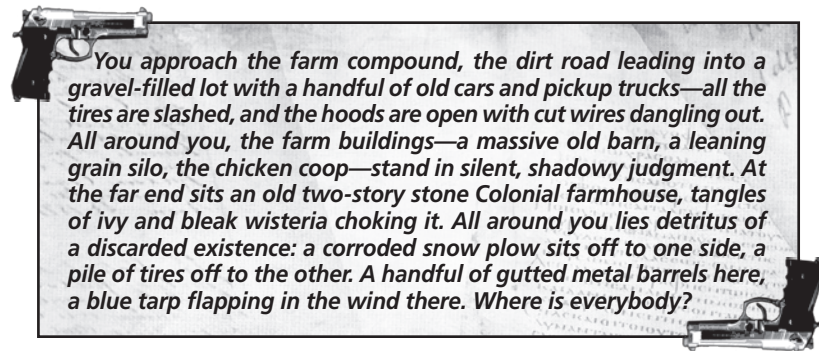
MENTAL – PHYSICAL •• SOCIAL –

Overview

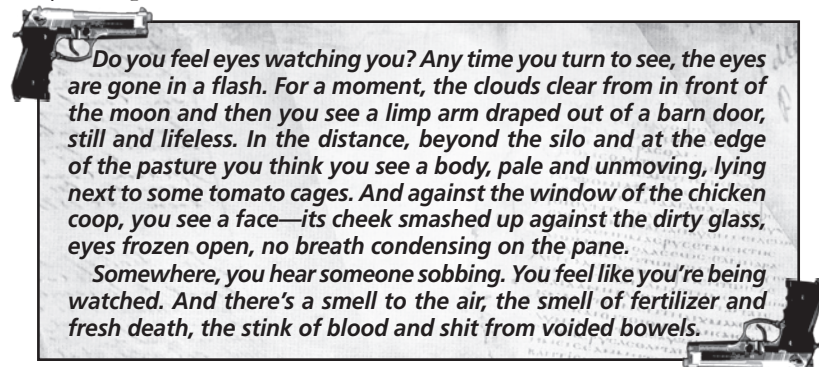
Characters enter the farm proper, receiving plenty of clues that things have gone horribly awry on this night. The entire farm is splayed out before them: where do they go first?

Description

First, refer to the map on p. VIII—that'll show you the placement of all the buildings so you know how it's all laid out. Then, read this description to the players:



It isn't long, though, before characters start to realize something is very wrong:



Storytelling Goals

This is a great time to mess with the characters' heads a little, because you're trying to achieve the sense that everything is going wrong and the characters are now in the middle of something way more severe than they had expected. They may have the urge to run, to head back and get reinforcements or better equipment. That's an understandable impulse, so what if they try to take it? Let them, but remember that it's your job to throw out enough clues to tell them leaving now affords them little opportunity to help anybody. As they flee, they hear a woman screaming for help or a child crying somewhere. If they still go home after that, fine. (But then why are they hunters to begin with?)

As noted below, characters here are going to have to decide what to do and where to go. If they can't seem to come up with a direction, you can give them a little impulsion in the form of little Henry Denver: the boy maybe darts across some open space before ducking into one of the buildings (very possibly the red barn, because the barn has a great many dark cubbyholes in which to hide).

Also worth noting is that characters may very well decide to head right for the stone Colonial farmhouse (see "Stone Colonial" scene), where Calvin Earl Potter waits. That's okay, even though it pushes them to the expected "end" of the adventure. Dealing with them doesn't end the adventure, of course—the cult is still in self-destruct mode and Doctor Prekovsky and Marsha Keswick are still out there (in the "Hennhouse" and "Red Barn" scenes, respectively) trying to kill the remaining cultists. Plus, the optional end of this adventure (involving the activation of the Washington Relic that brings all the dead cultists back to zombified "life" in the "Escape!" scene) can complicate matters.

However, if you hope to keep the farmhouse until the very end, fine. You have ways of urging players to choose different avenues for their characters—for one, Potter and his rifle. If characters get too close, he fires at them. Two, something else might draw their attention: a child's cry from within the barn might force their hand.

Character Goals

Here, characters must decide what to do—how best to tackle the sprawled-out farm? Which building demands their attention first?



Actions

Character action is most likely to pick a destination on the farm and head to it—follow the yellow eyes? Dart after Henry Denver? Examine the bodies seen in the buildings? However, two other actions come to mind:

Take Cover/Hide

If the characters were noticed in the last scene, it's possible that Calvin Potter's going to take some potshots at them. Potter's got his rifle poking out of a window on the second floor of the farmhouse—he has just enough room to get the rifle and scope through. The rest of the window is blacked out with electrical tape. First, characters may want to take cover. The plow offers substantial concealment (-3); the tires and barrels offer partial concealment (-2); the blowing tarp doesn't give much at all (-1). Only the vehicles can offer complete cover. (See "Concealment" and "Cover," pp. 162-163, **World of Darkness Rulebook**.)

Repair Vehicle

Dice Pool: Dexterity + Crafts + equipment

Action: Extended (each roll is equal to 10 minutes, with seven successes required)

The gravel lot's home to some rust-bucket farm cars and trucks: two full-size sedans, two pickups, and one Bronco. All of them

have had their tires slashed and wires and belts pulled from the engines. (Characters may also try to repair one of the vehicles at the *end* of the adventure so as to get the fuck out of Dodge.) Characters have no tools at the outset, most likely, suffering a penalty to the roll—however, tools *can* be found in the various buildings.

Hindrances: Darkness (-2), Potter's shooting at them (-3), no tools (-3)

Help: Has proper tools (+2)

Roll Results

Dramatic Failure: The character irreparably damages the engine and scratches his hand pretty badly in the process (one lethal).

Failure: The hunter makes no progress on getting the vehicle running.

Success: The hunter makes progress toward getting the vehicle up and running.

Exceptional Success: The action happens so perfectly, the hunter is now "in the zone." Additional Crafts rolls made during this story gain a +1 bonus.

Consequences

Getting the vehicles started—even working on them—draws negative attention from Potter or Prekovsky.



The Red Barn

MENTAL •

PHYSICAL •

SOCIAL ••

Overview

Hunters enter the red barn and find the largest cache of corpses—and, stranger still, they find a live woman walking amongst them.

Description

Characters can enter the barn through the side door, which is accessible via the gravel lot, or they can go around and pull open the large doors that face the colonial farmhouse.

The barn's been reconditioned and plainly hasn't served as a barn for a long time. Fluorescent lights hang above, though half of them seem on the fritz, humming and flickering, giving a distorted strobe effect. Along the left side of the barn are a series of rusty milking machines, a carpet of cobwebs draped over them.

Along the other side, though, are some more modern conveniences. Hunters will find two large refrigerators and a massive trunk-style freezer in a reconditioned stall. Against the far back corner is "the cage," a steel-mesh closet with farming equipment, power tools and a handful of weapons.

Above are haylofts—one on each side of the barn (though the middle goes straight up to the peaks of the gambrel roof), and a ladder up to each. Characters going up to the lofts will find that the lofts clearly served as sleeping quarters for some of the Blackmoon cultists. Clean, well-kept mattresses line the lofts, eight in each. Next to each sits a small footlocker.

The biggest and most jarring thing to note, though, is the corpses:



A young woman lays against the musty milking machine, her head cocked to the side, a look of drunken peace on her face. Next to her, a man's body—he's round, soft, almost feminine, but his face shows no such peace, only a bullet hole in his forehead and a cloying mess of blood and brains on the hay-strewn floor behind him. Across the way, in what might be some kind of kitchen, an older couple lays dead in a sweet embrace, slumped against one another. A Hispanic girl, maybe in her late teens, lays sprawled with a hole in her chest. An old man sits face forward against the cage in the back, his liver-spotted fingers gripping the metal mesh in a rigor mortis grasp. The light flickers above, showing another five corpses concealed in the shadowy corners of the barn. Some went peacefully. Some did not. The smell here is of fresh blood and feces. This happened very recently.



Characters will also see Marsha Keswick walking among the corpses, seemingly checking out the bodies. She stoops, checks for a pulse, and moves on to the next. She's doing Prekovsky's work, of course, ready to finish the job where need be, but the hunters don't yet know that. As soon as she sees them, she goes into full-blown Marsha's Masquerade mode.

Storytelling Goals

It's a jarring scene: Strobing fluorescence; clean kitchen, the fridges and freezers still humming; bodies, some seemingly lulled to sleep, others violently executed. This might be the characters' first exposure to the true horror of Blackmoon Farm. Characters should be given a chance to have a conversation with Marsha Keswick.

Character Goals

Characters will probably first deal with Marsha Keswick. Are they fooled by her masquerade, or can they see through it? In addition, characters will surely poke around, and perhaps attempt to get into the cage in the back for items.

Actions

The primary action is a Social contest between Marsha and the characters.

Piercing Marsha's Façade

Dice Pool: Wits + Empathy (or Subterfuge) + equipment versus Marsha's Masquerade (7 dice)

Action: Instant and contested

Marsha will put on a show for the characters. Her initial gambit is to appeal to their sympathy and compassion: she starts weeping, she pretends that her family is here dead (she claims the old man at the cage is her father, the teenage girl her sister; both untrue), but she thinks she knows where there are more survivors. Would the characters please accompany her and protect her?

Hindrances: The flickering lights might make it hard to read her expressions (-1), characters are already acting compassionate toward her (-2)

Help: Characters get her to talk a little more—her story shows bigger holes the longer she talks (+2), characters can read her aura via Devil's Eyes implant (+2; her aura is black and blue, suspicious and hateful).

Roll Results

Dramatic Failure: Characters are totally snowed by Marsha. They trust her so implicitly that Social rolls and Perception rolls dealing with her for the remainder of the story suffer a -2 penalty.

Failure: Characters do not see through her façade.

Success: She's lying. Why is her hair so preened, her makeup unaffected by tears? She can sense when characters suss out her deception, and she instantly changes her story—she'll basically tell the hunters that the world has gone to shit, it's mired in awfulness, and wouldn't it be better just to die and move on to a better place?

Exceptional Success: Character reads her so well, he gains +1 to Social rolls against her.

Gathering Items

The cage in the back is locked with two padlocks. Marsha has keys, but the locks can also be broken or picked. Each lock necessitates four successes ("Lockpicking," p. 74, *World of Darkness Rulebook*), and has stats of Durability 3, Size 1 and Structure 4.

In the cage, one will find: Two shovels, a rake, a hoe, a bag of fertilizer, a canister of potent weedkiller (Toxicity 4), an old first-aid kit, a broken wheelbarrow, a tool-set, a feedbag, a saddle, a bridle, a 12-gauge single-shot shotgun, a .22 rifle, a 9mm German luger, two boxes of 12-gauge slugs, a brick of .22 bullets and a box of 9mm Parabellum bullets from WWII with only *four* bullets left in the withered paper box.

GUN STATS					
Type	Damage	Ranges	Clip	Strength	Size
12-gauge	4 (9 Again)	20/40/80	1	3	2
.22 Rifle	2	100/200/400	10+1	1	3
9mm Luger	2	20/40/80	15+1	2	1

Searching: Characters may also perform a search with Wits + Investigation. Success turns up food in the fridges and freezers (meat and milk, mostly), items in various footlockers (clothing, shoes, a St. Jude medal, some 10-year-old baseball cards, pulp novels, a digital camera and a diary).

The digital camera and diary belong to Annie Singleton. Her name is in the diary. The camera contains mostly happy-looking pictures of a somewhat-pregnant Annie with some of the cult members in the Blackmoon compound (hunters might recognize some of them as the corpses in the barn). One last picture looks strange, though: eerie black mist shaped like a flock of crows, all with yellow eyes. It's blurry, distorted.

The diary has some choice snippets you can have characters read:



• *From six months ago: "These people have really welcomed me. They understand. They don't care that I'm just some dumb kid with a baby on the way. They know about the Vigil. They stand apart from it. Oh, also: morning sickness sucks."*

• *Four months ago: "Jesus. Maybe I made a mistake. Everybody was cool when I got here, but things are changing. They locked up all the tools in this metal cage inside the barn: just to get a shovel, I have to fill out paperwork and have Potter or Prekovsky approve it. Potter's gotten weird, too—he just hangs out in the farmhouse. People go see him sometimes, and they don't leave for hours. I heard whispers that he's having sex with some of the women. That's weird, right? I say all this, but I'm just being stupid. Everybody else is great. Marsha's the sweetest, always offering me a hand. Paul, Betty and Dora all get together on Tuesday nights to play cards, so that's cool. Sometimes I babysit Henry while Belle curries the horses. I'm just being paranoid. I have to remember: I'm not on the hunt anymore. Got. To. Relax!!!"*

• *Three months ago: "Baby's good. Kicking. But... saw something today around the silo. Where Crazy Izzy lives. It was... I don't know. It looked like one bird, a blackbird or crow, and then several of them. Bright yellow eyes, like... what's the stone? The yellow stone? Topaz, I think? Like glittering topaz. Then it was gone. I'm wondering if maybe I should ask Prekovsky if he has anything for nerves. He's getting weird, though. He never stops smiling. And this is the guy who's going to deliver my baby? (Thinking of Benjamin for a boy, Gwendolyn for a girl.)"*

• *One month ago: "I'm hearing them, too, now. Just before sleep and just after I wake, whispers. A deep voice. Said something about 'finding God,' but the rest was just... babble. I know I'm not the only one. Little Henry told me that he hears it, too. I'm not crazy. Something's going on. Potter's having a meeting tonight on the farmhouse porch. I think he's going to address it. I know he's got a solution. He's a good man, even if the stresses of running this place are starting to wear on him."*



Consequences

As noted, Marsha will try to get them to submit to death. They probably won't, of course. Marsha at this point becomes pliable; she'll go along with them, will submit to being bound, it doesn't matter. She knows the end result: everybody dies, including her. One caveat to this: if she gets hurt in any way (meaning one point of bashing damage or more), she'll scream for Prekovsky, and the good doctor will come to her aid. She won't call for him before then, because she doesn't want him exposed to the hunters. She protects him, but only to a certain point. Alternately, if characters fail to spot her lies, she'll attempt to lead them to the Henhouse, where Prekovsky waits with syringes and weapons.

Two complications of note might hit the characters:

First, Henry Denver. He may have run into the red barn, and may be hiding. In fact, Marsha may very well be looking for him. Henry can actually be of some use to characters in this scene: if they start to believe Marsha's lies, Henry might try to steer them away from her (even going so far as to pitch a can at her head from the hayloft).

Second, Prekovsky. Marsha may call for him, or if the characters are loud enough, he may hear them and come sniffing around. He's not stupid, though, and won't just blunder into a room. Assume he uses his Stealth to sneak up. He'll try to arrange an ambush or take shots from a distance.

The Stables

MENTAL •

PHYSICAL ...

SOCIAL ..

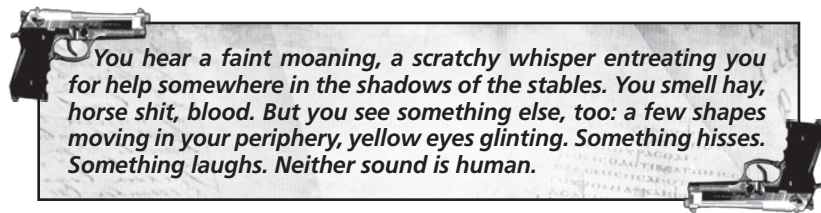
Overview

The cell chooses to enter the stables, a place indicative of the madness that has taken root here.

Description

The stables are actually two-floors. The first floor is home to the stables themselves, cast in relative darkness. Ten horse stalls line the one wall, though only five of them are used for that purpose: these are filled with hay, horse troughs (corn and water), horse manure and a single horse carcass in each. Each horse was shot in the head. Flies suffuse the air. Any actions in this part of the stable likely suffer some penalty due to the flies and the darkness—both are obscuring and irritating.

Down here, Rodrigo Nuñez crawls along on his belly, moaning softly, leaving behind a trail of blood across the dirty hay-strewn floorboards. Around him are three more corpses. Two seem to have gone peacefully, but one has a slit throat.



You hear a faint moaning, a scratchy whisper entreating you for help somewhere in the shadows of the stables. You smell hay, horse shit, blood. But you see something else, too: a few shapes moving in your periphery, yellow eyes glinting. Something hisses. Something laughs. Neither sound is human.

Rodrigo is beset upon by a trio of Feeder demons who are enjoying the misery he has caused himself. The Feeder demons will actually let the characters pass (though they'll taunt the hunters from the shadows), but they won't give up their "prize" of Rodrigo without a fight.

A set of wooden steps at the back of the stables lead to the second-floor, old barn offices that have been converted to small (10' x 10') bedrooms. The upstairs is lit with a few bare-bulbs hanging down, and some of the rooms have old Victorian lamps. A few encounters and discoveries are worth noting upstairs:

- A far locked room is where Annie Singleton is hiding. She's on her guard and may actually attack the characters before realizing who they are. Once discovered, she'll certainly help them and will give them whatever information they need, and may even take orders provided the characters frame it in a non-aggressive way. She's on edge, though, and if she senses they're not here to really help, she's likely to argue. Loudly. (This draws Prekovsky.) This is a good time to confirm what the characters may have suspected: the people of Blackmoon Farm are all—or, were—hunters.

- H.G. Casey is an old woman with a big gun. Her room is on the left, and characters entering into it may find her taking potshots at them. She doesn't mean to; she's old, and more than a little demented.

- Five more corpses up here. Three appear to have died peacefully, one with an empty syringe still in her hand. Two were not so peaceful, however. What looks to be a 13-year-old boy lays face down in the hallway, a gunshot between his shoulder blades. Another tall man lays half in and half out of the "barn office," two syringes stuck in his neck.

- The barn office doesn't have much of note, but it does have the long history of the farm. The logbooks clearly show that the farm has grown more and more isolated over the years. Once it bought food, now it raises it (livestock, gardens). About a year ago, the farm stopped bringing in new equipment and items from the outside altogether.

- One room has the following painted in blood on the wall: I HEAR WASHINGTON'S WHISPERS.

- Items to be found in the rooms: some children's coloring books, a collection of history books, a Bible, a lighter and a two-shot .32 caliber derringer revolver (see "Pistol, Lt," on p. 169 of the **World of Darkness Rulebook**, except the clip is only 2 bullets.)

Storytelling Goals

Do not allow the characters to simply explore. Suspense is key; the hunters should always feel like the sword dangling above their heads is just about to drop. This is a great scene to stress the horrors and lunacies of this place: demons, corpses, an old woman with a gun, an ex-hunter hiding. Their actions and investigations could always be interrupted by some new mystery or threat.

Character Goals

The hunters, being what they are, are likely to want to investigate and deal with the demons. In addition, the search for survivors and information continues upstairs.

Actions

Characters may want to investigate the stables or stabilize Rodrigo, but either course may necessitate that they deal first with the Feeder demons.

Dealing with Demons

Tormenting Rodrigo are three Feeder demons. One looks like a shovel-headed black mastiff, while the other two appear as large crows (each the height of a small toddler). They're not attacking Rodrigo, precisely, but they are certainly tormenting him: whispering, chattering and occasionally poking at his slashed wrists. He can do little to resist in the state he's in. Like stubborn vultures over a prized piece of roadkill, the Feeders aren't keen to let their prize be claimed by someone else; they'll do what they must to keep the hunters from interrupting their meal. Any of the below actions may work, and it's worth noting that the demons suffer a -1 penalty on their actions because they're slowly being satisfied by Rodrigo's torment.

Attack: The demons are vulnerable to attack. They're not exceptionally powerful, nor are they especially smart. If half of their Health tracks become filled with damage, they'll flee to the shadows (remaining in the building, though, hoping still to claim future misery).

Talk: The demons will communicate with the hunters, if the hunters attempt it. They won't be particularly truthful, but they also aren't particularly bright—a hunter could successfully use a Skill like Persuasion or Intimidation to convince the creatures to flee.

Discovering Ban: The demons' ban is that they must answer questions truthfully if the speaker has blood in his mouth. Hunters have a way of discovering this, actually: Rodrigo's got blood in his mouth from a cut lip. So, whenever he mumbles a question to the Feeders, they'll answer with a candidness that should seem a bit unusual. The Feeders know information that most other cultists do

not: they know that Izzy called them inadvertently, and they also know that some powerful ghost, spirit or demon lurks in that old farmhouse and is responsible for stirring this sweet, sweet misery to fruition. (The Feeders are talking about the severed head of James Washington, of course.)

Stabilizing Rodrigo

Dice Pool: Wits + Medicine + equipment

Action: Instant

Characters with some medical background may help keep Rodrigo on this side of life—he's fading, and hunters can help.

Hindrances: Feeder demons cackle in the background (distraction, -1), character has no equipment (-3)

Help: Character has an old first-aid kit (+1), character has a newer first-aid kit (+2)

Roll Results

Dramatic Failure: Rodrigo bleeds out and dies. Worse, it galvanizes the Feeders giving them a +2 to all rolls.

Failure: Hunters cannot staunch the blood-flow. Rodrigo's on his own when it comes to staying awake and alive.

Success: Any successes on this roll may be added as dice to Rodrigo's dice pool to remain awake and alive.

Exceptional Success: Characters keep Rodrigo alive indefinitely. He no longer needs to make turn-by-turn rolls to determine whether or not he can stay alive; he is stabilized and no longer is bleeding out.

Investigating the Stables

Dice Pool: Wits + Investigation + equipment

Action: Extended (each success allows hunters to discover one new clue or item as noted above; each roll is equal to one minute's worth of searching, and hunters may continue to investigate as long as they want)

Investigation means poking around upstairs, but remember that the characters are not investigating in a vacuum; time does not stop while they scrutinize the stables. Assume that for every two rolls they make, *something* happens. "Something" could mean that they receive reminders outside that terrible things are still happening (the crack of a rifle shot, a child's cry, a lunatic laugh). It could



also mean that something happens to the characters directly (they encounter H.G. Casey, they are attacked by Annie, Potter takes a shot at them through one of the upstairs stable windows).

Hindrances: Distractions (-1), Annie turns out the lights mid-investigation (-3)

Help: Equipment (flashlight, forensic gear, etc.; +1 per piece of equipment)

Roll Results

Dramatic Failure: If at any point a dramatic failure occurs, the characters do something to draw the attention of Potter or Prekovsky. The investigation ends—Potter starts taking shots, or Prekovsky shows up and starts making hell for the characters (perhaps even setting a fire).

Failure: No progress is made.

Success: Hunters continue to make discoveries. Each success allows them to discover an item or piece of information.

Exceptional Success: As above.

Consequences

Saving Rodrigo is great—except, just like with saving Desi Wright, they now have another individual to protect and potentially carry around. Gathering survivors is a positive task, but adds to the difficulty of the adventure.

Investigation is good, too, but fumbling around for too long or making too much noise easily draws negative attention (Potter, Prekovsky or Keswick). In addition, they might get their heads blown off by H.G. Casey.

Annie Singleton is the real find here. Helping her and getting on her side means she can help *them*, too, in any way the Storyteller sees fit.

The Silo

MENTAL –

PHYSICAL ••

SOCIAL ••

Overview

The slightly-tilted, corroded grain silo sits just behind the red barn—characters may investigate on their own, or may chase either Henry Denver or one of the Feeder demons into it. (The Feeder demons may escape from the Stables or the Morton Building, whereas Henry Denver may flee from just about any corner of the farm compound. Storytellers are encouraged to use Henry Denver as a great device to urge the hunters to a location.)

Description

The silo's made of riveted lightweight steel—it's about 40 feet tall with a cone top. A door sits at the bottom of the silo, and a smaller hatch door sits right at the top of the cone, topping a long metal ladder bolted to the side of the silo.

Inside the silo, though...



Chaos and madness lives here. It's like someone pulled in whatever they could find into the base of the silo and arranged in some strange configuration that made sense only to them—a pile of newspapers, a teetering metal shelf with a dirty sleeping bag at the top and various sloppy paint cans beneath, several farm implements, several opened and unopened canned goods, and a bucket in the corner filled with human waste. Beneath everything lies a coarse carpet of old feed, and on top of everything lurks a fine veneer of grain dust—it suffuses the air, gets in the nose and eyes. The walls are slashed with multi-colored bands of paint—John Deere green, barn red, caution yellow. All of it illuminated by a couple of Coleman lanterns sitting haphazardly about.



This is the home of “Izzy” Strietch. Walking into Izzy's silo is like stepping into the drunken web of a lunatic spider. She's happy that someone's finally paying attention to her, and she's desperate to know what's going on outside (she only ventures outside at night to empty her bathroom bucket or steal food from the farmhouse or barn). She can give the cell some information about what's been going on, but she doesn't have the full story:



“Are you here to join up? People don't like me much, don't talk to me. I've been sleeping here for—shoot, I don't know how long. You guys like the place? I like it. I like it a lot. We've been here on Blackmoon Farm for... gosh, I don't even know. I've been here about three years, yeah, and it's been good for most of it, but Potter started saying we weren't safe from the monsters, no not safe at all, and so he and Prevok—er, Prekovsky, sorry, I get that wrong, he and the Doc been cooking up some plan to keep everybody safe. Is it working? Are we safe? You're going to stay with me for a while, right? Stay with me till sun-up? Please don't leave. I beg you, don't leave. The whispers will start up again, soon, and I'll have to ignore them again. My friends with the yellow eyes would love for me to keep you here. We can play. Do you want to play with me?”



Izzy's going to try to keep the characters in the silo with her because she wants the company. As long as they stay of their own accord, she's all crazy smiles and wide-eyes. If they try to leave or she catches a whiff of antagonism from them, she gets dark and desperate pretty fast.

Storytelling Goals

Izzy represents the nadir of the cult mentality—she's reflective of its madness, and yet the cult rejected her because of it (and one could argue that in this way they were denying the craziness that their actions were starting to embody). Note, too, that Izzy also represents the potential madness of the hunter. Izzy's broken, and she's been broken both by the Vigil and the cult here at Blackmoon Farm. She knows about hunters, and may even be able to identify some things about the characters (if one of them bears, say, a VALKYRIE logo, she might know what it is or at least have seen it before). This might be the first time that the characters are coming to learn that the cult here is actually composed of former hunters like them.

Character Goals

The characters should have two primary goals, here: one, learn what they can from Izzy, and two, get the hell away from Izzy. Izzy will share openly everything she knows about the cult, though admittedly what she knows will be translated through the broken lens that is her mind. But she knows that something or someone's been whispering to her, trying to get her to kill herself (and she doesn't understand why, because the other cultists actually failed to include her in the mass suicide plan). Izzy thought originally that the voice was from Potter, but she's come to think it's from someone “different.”



Actions

Combat in the Silo

Izzy's pretty much useless in combat (assume an Initiative score of 5, a Defense of 1 and no more than three dice on any pertinent roll), but she'll try to use her Agonize Dread Power on the characters. In addition, two Feeder demons manifest to aid her—they have some combat ability, and will gladly feed off of the pain brought about in this scene.

Note that combat in the silo is sure to suffer some negative modifiers—the tight spaces and debris everywhere (in addition to slippery grain) confers a -3 penalty on all Physical rolls in this space. The Feeder demons, however, are smaller and only suffer a fraction of that penalty: -1 die. Also, grain dust is highly flammable, likely restricting some of the hunters' potential Tactics.

Consequences

The consequences of the silo encounters are simple: damage. Mucking about in the silo could get the hunters (or any survivors now banding with them) hurt. However, the good news is that it doesn't draw undue attention: Potter and Prekovsky are used to Strietch banging around in the silo.



Pastures and Gardens

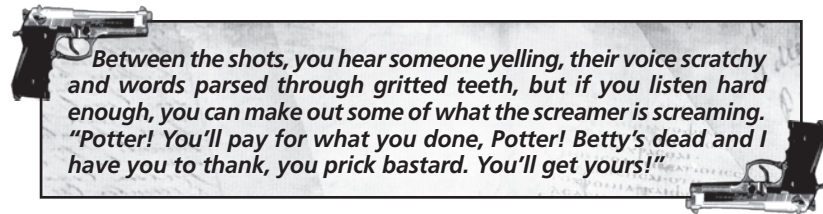
MENTAL – PHYSICAL ... SOCIAL •

Overview

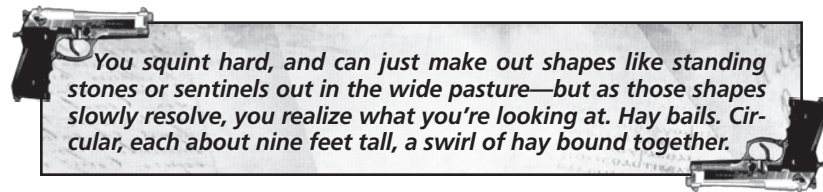
Carcasses and flies await in the pastures and gardens, as does a lone survivor with his dead wife cradled in his arms.

Description

Characters may be drawn to this scene because gunshots start popping off from the house—a single shot every couple of turns—and the echoing report is accompanied by a hoarse male voice shouting angrily.



The voice is coming from somewhere out in the pasture. In the meager light of the nighttime sky, characters might be able to make out some details:



Next to the pasture is a broad garden with burgeoning corn, lettuce, tomato plants in cages and other produce plants. Despite all the noise, several rabbits nibble and feast, seeming to realize that tonight, they're safe.

Storytelling Goals

Paul Brigham is the one doing all the yelling and is also therefore the target for Potter's rifle. Brigham's hiding out in the pasture, cradling his dead wife in his arms, protected for the most part by one of those massive bales of hay. The sound of a near-constant rifle report is damning

and deafening—by now, the hunters' ears are probably ringing and they can smell the faint whiff of gunpowder on the wind. You should be very clear in establishing that this is a dangerous scene. The pasture has some places to hide, but it's wide open. Characters braving that open gulf run a very real risk of getting shot. Note, too, that the actions in this scene are extended, and can become dull due to repetitious dice-rolling. Each turn of an extended action needs to be brought to life with new descriptions (something simple as "a chorus of crickets kicks up in your ear" can work) and new complications (in the distance, a child screams; Potter takes a shot that lands right near a character's head; flies start getting in the hunter's eyes and mouth).

Character Goals

It's about the voice. Someone's yelling. Do the characters do something about it? Do they yell back? (Doing so is dangerous: not only does it draw Potter's attention to them, but it'll also draw Prekovsky.) Allowing the players a Wits + Composure roll (-3 dice due to the darkness) allows them to see an older man poke his head out from behind a hay bale about 100 yards into the pasture. From there, what next? (Note that characters entering this scene are surely protected: they have full cover behind either the barn or stable walls leading out into the wide open pastures.)

Actions

Make a mad dash, creep through the pasture or leave the scene and hope to resolve it later.

The Mad Dash...

Dice Pool: Dexterity + Athletics + equipment

Action: Extended (each roll is equivalent to one turn's worth of running, though characters have no target successes. The total distance to travel is 100 yards.)

Crossing the field is 100 yards straight to Paul Brigham's hay bale. Or, alternately, a character can take a zigzag route, ducking behind other bales, but that'll necessitate 150 yards done in 30-yard bursts (the distance between each piece of cover/concealment). A character can, without taking other actions, run up to twice his Speed score in yards. That's assumed to be true here, but each success gained on this roll per turn can add to that distance traveled per turn (so, if a character has a Speed of 12, he can run 24 yards in a single turn; gaining three successes this turn on his Dexterity + Athletics roll, he runs 27 yards now).

Potter will shoot every other turn. As soon as he sees someone running, he's going to take shots at *them* first. Successes gained on the Dexterity + Athletics roll that turn subtract from Potter's Firearms pool.

Hay bales offer full cover, animal carcasses only offer partial concealment (-2).

Hindrances: (for hunter) Character has a leg wound (-1), half-concealed carcasses laying about (-1), wet grass (-1); (for Potter) Darkness (-2)

Help: (for hunter) Athletic shoes (+1); (for Potter) Rifle scope (negates distance penalties), character wears light clothes (+1), character is of Giant Size (+1), every additional turn Potter takes to aim (+1)

Roll Results

Dramatic Failure: Character trips on an animal carcass or slips on wet grass, taking a point of bashing damage. Potter's next shot on the character gains +1 die.

Failure: This turn, the character runs a number of yards equal to twice his Speed score, minus five.

Success: This turn, the character runs a number of yards equal to twice his Speed score this turn, plus any successes gained on the roll.

Exceptional Success: As with success, but Potter suffers an additional -1 because the character zigs and zags proficiently.

...or Creep Through Grass

Dice Pool: Dexterity + Stealth + equipment vs. Potter's Wits + Composure

Action: Extended and contested (each roll equals one turn, no target successes, 100 yards to travel)

A character may creep (or army-crawl) through the tall pasture grasses to get to Paul Brigham. The character moves no faster than his Speed score in yards per turn. If the character chooses to army crawl, he gains a bonus but moves more slowly (half of Speed per turn).

Hindrances: (for hunter) Light clothing (-1), flies distracting (-1); (for Potter) Doesn't know the characters are there (-3), still looking through scope (-1)

Help: (for hunter) Dark clothing (+1), camouflage (+2), army-crawling (+3); (for Potter) Has been tracking the characters' movements (+2)

Paul Brigham

Eventually, the characters get to Brigham. He's not suspicious of new people, and he doesn't have a weapon. The hay bale offers enough room to provide complete cover for one other hunter. What next?

Conversations with Paul can be quite informative. Brigham knows a lot about Blackmoon. He's been here since the beginning. He and his wife were both hunters, both belonging to the original cell. He's the only one (outside Potter himself) who will tell the characters about what led them all here, about the conflict between Washington and Potter. He doesn't know that Washington's severed head has popped up, but he *does* know that he's heard a whispering sound that sounds suspiciously like James Washington's voice. Characters who've asked Brigham about the farmhouse can gain +1 to Initiative whilst inside the stone colonial (but not when down in the cellars) due to the information he's provided.

(If you're using this adventure as a larger part of your chronicle, Brigham might also know secrets about the characters' home city.)

Brigham will not leave his wife. He plans on burying her in the garden nearby, which she loved. He does have a pair of syringes full of the cyanide cocktail they were supposed to inject into one another.

COMPLICATIONS: GERARDO'S TRAPS

Remember: Gerardo Nuñez is running about, potentially leaving traps for people like Keswick and Prekovsky. Hunters may stumble into them, however. Where might you find Gerardo Nuñez's traps?

Hidden in doorways: for instance, while checking out all the rooms upstairs in the stables, characters may find a paint can full of rocks tumbling toward their head.

In the grass: outside, lots of patches of tall grass, and Gerardo might have planted a few coyote-style jaw-traps out in the high grass.

Any dark places: the bottom floor of the stables is pretty dark (and how ironic would it be for Gerardo to be hiding traps only ten feet from the dying brother he's looking for?), as is most of the Morton building.

Consequences

Getting to Brigham is useful: Brigham knows everything there is to know about Potter and the compound, and will share it openly. (This may earn the hunters +1 to Initiative anywhere on the farm, and +2 to any Social rolls made in dealing with Potter.) In addition, Brigham may offer information useful to the Vigil in general, particularly if this adventure is a part of a long-standing chronicle where the characters are expected to return to the city—Brigham knows things they could use to know. That being said, getting to Brigham means certainly drawing Potter's attention—and his rifle.

The Morton Building

MENTAL – PHYSICAL ••• SOCIAL •

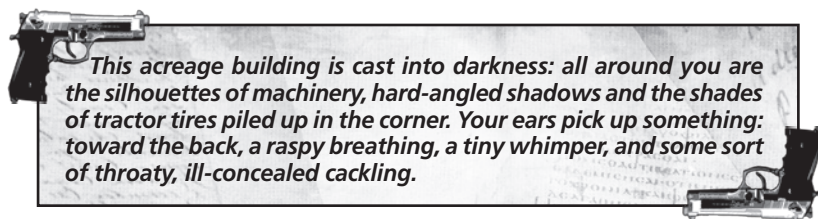
Overview

Characters encounter Theodora Brown standing vigilant over five children, one of whom is sick. A small gaggle of Feeder demons lurk, hungry for pain.

Description

The Morton building is a type of pre-fabricated farm building used largely for machinery storage; it's got two garage doors (both locked), a side door (unlocked) and a dirt floor; it's really just a pole barn built over the ground.

Inside, the lights are all out:



This is what Theodora Brown has done: when the mass suicide started going down, she brought these five children into the building and starting building a little bunker. She unrolled a length of chain-link fence and pulled it tight across some boxes and tractor tires, affixing it poorly with some bungee cables. She had a Browning .22 target pistol, and used it for a time to fend off Feeder demons. The gun is now out of ammo, so all she's got left is a shovel whose handle is cracked and will soon break; when the demons try to creep in, she bashes them. She's attracted quite an audience: easily a half-dozen Feeders in various forms (a mastiff, a vulture, a fire-hydrant sized core of black rats, etc.). Worse, one of the children is sick, having taken a small dose of the cyanide cocktail before Theodora knocked the syringe away—the boy is stabilized, but will need medical attention within the next couple hours.

Her little enclosure sits in the back corner of the building, not far from a welding table and generator.

Storytelling Goals

This'll sound strange, but this scene is almost patently representative of the Vigil in general: hunters descend into darkness and away from the safety of light. They are beset by enemies they cannot see as a result of investigating the shadows and hoping to rescue the truly innocent (here, a nurse and the children she's protecting). You need to amp up the fear. Describe very little in certain terms: everything is shapes and shadows. If you feel like being truly cruel, assume that night vision goggles and flashlights go on the fritz here. (In which case, see "Fighting Blind," p. 166, *World of Darkness Rulebook*.)

Character Goals

Investigate the room, destroy or scare away the demons and rescue the children.

Actions

Piercing the darkness is going to be difficult: the lights don't work. The two primary actions of this scene are to combat the demons and rescue the children.

Demon Combat

The demons likely outnumber the hunters here. Also, the Feeders are in the darkness and hungry for misery, meaning they're likely to attack with greater desperation. Assume that half of the demons fight up close, tooth-and-nail. The other three run guerilla attacks from the darkness—they dash in when a hunter's back is turned, get in an attack, and then hightail it back into the shadows. If the hunters are able to destroy three of the Feeders, you might allow one of them a Presence + Intimidation roll to portray a triumphant "aura" that the other demons will flee from.

Rescuing Children

Theodora Brown has five children with her, one of whom is ill and cannot walk. How best to rescue these children?

Leaving them there is an option—the cell may want to keep Theodora and the children here until they can make everything



safe outside (after all, Potter's got a sniper's bead on much of the outside). However, leaving them there offers problems. First, Feeder demons will come back in greater number. Second, Prekovsky or Keswick might show. If the cell doesn't leave Theodora with some way to protect herself beyond an empty gun and broken shovel, it's likely that she and one or two of the children won't live to see the end of this story (and as Storyteller, you might ask for a degeneration roll if the characters' actions lead to the death of children).

One option is simply fleeing—but, outside, Potter will take shots (first at the hunters, but eventually at Theodora or the children). However, in the Morton building sits a small-frame John Deere tractor, and near it is a hay cart. Characters can hook the hay-cart to the tractor... but the tractor needs gasoline. Gasoline can be found in the red barn in a red metal gas can.

Tractor Drivin'

Dice Pool: Dexterity + Drive

Action: Instant

The children can all fit in the cart and have complete cover from Potter's bullets. No others can fit in the small hay cart. In addition, the hunter driving the tractor will be somewhat exposed (only "partially concealed" in terms of concealment, p. 162, **World of Darkness Rulebook**). Tractor stats can be found in the sidebar on this page.

Hindrances: Never driven a tractor or used farm equipment before (-2)

Help: Laborer Profession (+1)

Roll Results

Dramatic Failure: The player drives the tractor right into the wall of the Morton building; the front axle snaps, and the tractor is now useless.

Failure: The character can't quite get the hang of tractor-driving; he can't get it out of the building.

Success: The character successfully mans the tractor.

Exceptional Success: The character can maneuver the tractor with moves as fancy as one can get with a tractor; the driver upgrades his concealment to "substantially concealed" because he's able to zigzag about.

TRACTOR STATS

Durability 3, Size 10, Structure 13, Acceleration 7, Safe Speed 19 (about 13 mph), Maximum Speed 28 (about 25 mph), Handling -2

Consequences

Rescuing children is a moral reward, to be sure—but remember, the hunters aren't out of the fire yet. Having children around is dangerous; not only does it draw attention (Prekovsky in particular is interested in ending these children's lives), but it's a certain hindrance (-1 to -5) to damn near every roll. Leaving the children behind offers them up as prey for any enemy that comes along, though.

The Hen House

MENTAL •

PHYSICAL •••

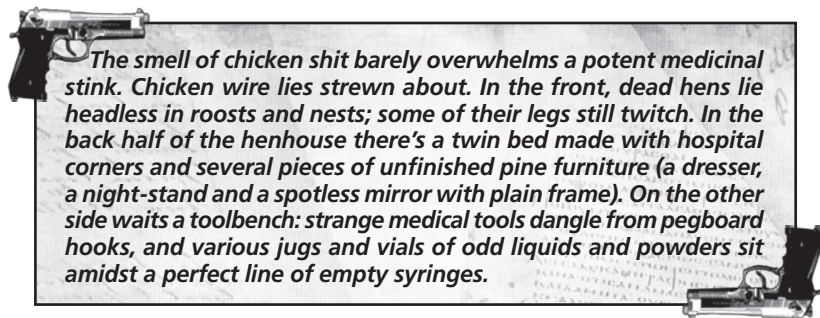
SOCIAL ••

Overview

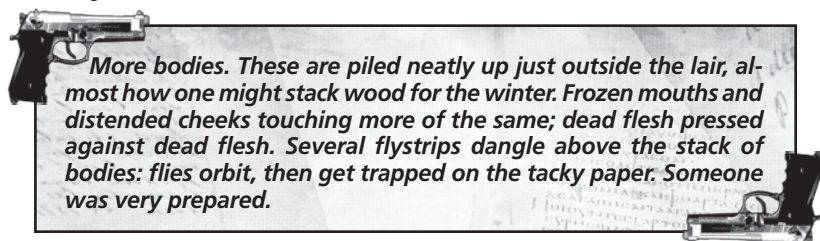
Meet Albert Prekovsky. Find him in the henhouse, which he has converted into a room of death.

Description

The chicken house is a long (30 yards long, 5 yards wide) wooden building that once served as a henhouse (and, in the front, still does):



Just like in nearly every other building, though, characters will see corpses:



The building's only windows are skylights in the roof above.

Is Prekovsky there? Probably, unless the characters have drawn him out previously. Prekovsky has fairly sharp Perception, and will potentially detect characters coming and be laying in wait for them.

What's he doing, then? That depends. It's very possible he's trying to pry young Henry Denver off a crossbeam above him—the boy potentially ran into the henhouse and clambered up there to get away from Prekovsky. Prekovsky doesn't want anyone left alive, and the boy

represents a persistent nuisance. Alternately, if the characters have already dealt with Henry Denver in some fashion (helping the boy hide or escape, or getting him to Theodora), then Prekovsky might be at his workbench mixing up more cyanide cocktails or even sealing some of the poison into hollow-point .357 magnum rounds with a dollop of wax.

Storytelling Goals

This is a scene of madness. The cult trusted this *faux* doctor, a man who sleeps and appears to practice medicine in a henhouse. Half the henhouse is in disarray: rotting coops, hay strewn about, chicken wire tangled everywhere. The other half is in eerily perfect order: neatly-stacked bodies, clinical hospital corners, lined-up and labeled medical tools like scalpels and speculums.

Character Goals

Prekovsky is the Blackmoon cult's angel of death. Potter is its lunatic leader, but Prekovsky's the man on the ground sticking needles in necks and pumping bullets into backs. Potter hides in his "tower," for the most part. Prekovsky's a man of action and a total sociopath, so dealing with him is key.

Actions

How to deal with Prekovsky?

Kill Him

Combat with Prekovsky is tricky.

First, if possible, he'll take a hostage. If Henry Denver is present, then he'll crouch by the boy and put a gun to the child's temple, demanding the hunters drop their weapons (at which point he'll giddily bind them with Marsha Keswick's help, hoping to administer the cyanide cocktail so as to make them a part of the Blackmoon sacrifice).

Second, he'll take cover. He'll overturn his bed, worktable or dresser. Assume any of them will provide substantial cover (-3 as per p. 162, *World of Darkness Rulebook*).

Third, if Marsha Keswick is alive and you want her in the mix, go for it (her weak stats are noted above if you want to make her a combatant). Prekovsky doesn't want to die, but Marsha does; she'll throw herself into the hunters' way with a martyr's fury while Prekovsky attempts to escape.



Fourth, if he's had any time to prepare, he will have done so. Possibilities for this include him climbing up and out one of the skylights and attempting to surprise the hunters from above, or surprising them after they've already entered by coming in behind them. It's also possible that, if he really has enough time, he'll soak a trail of gasoline and once the hunters are inside, set the place ablaze—this is unlikely, because Prekovsky relishes his henhouse “home office,” but if he perceives that the hunters outnumber or can easily outmaneuver him, he'll take drastic measures.

One thing to note: Prekovsky's a tough opponent, but he's only one guy. The hunter cell easily outnumbers him. So, how to make this combat challenging? First, Prekovsky's smart. He'll take a hostage if he can. He'll take cover. Second, feel free to throw Marsha Keswick into the mix. We haven't statted her as a combatant because she probably has low stats—assume a Defense of two, an Initiative of five, a Health of seven and around four dice in her pool for nearly any combat-related action.

Capture Him

Not every hunter cell is interested in eradication. Capturing Prekovsky might be of use—and, in fact, The Cheiron Group might *want* him captured. If any of the hunters are Cheiron agents or are instead a first-tier cell on the Cheiron payroll, Cheiron could very ask for him to be taken alive. But why?

Prekovsky's notebook. He's been a hunter for as long as he's been a sociopath, and while he's not really a doctor, he *has* performed countless autopsies and experiments on creatures. He's got drawings and pictures, all in a thick notebook. Cheiron wants the notebook, but they'd also like Prekovsky to come with it to provide context.

Of course, capturing Prekovsky leads to the same problems as above in “Kill Him.”

Talk to Him

Prekovsky's a sociopath, but he isn't unreasonable. Insanity does not preclude logic. If he feels truly outmaneuvered or if characters put forth a truly convincing argument, the Angel of Death is open for conversation and keen on making a deal. He's had his fun and is willing to cut bait and run. He'll appeal to the hunters on a few levels:

- **Making a deal.** He was a hunter once, and may have information they want. Or, he'll help them get Potter. He'll tell them the layout of the farmhouse, giving them a +2 Initiative while operating within it, and he'll tell them about the cellars (though he'll neglect to mention James Washington's severed head). He'll offer the notebook, too. If he's got a hostage, he may use his victim as leverage in this deal.

- **Appealing to morals.** He's human. Some hunters don't kill humans, and he makes a convincing case that while yes, he's a murderer, killing him would make *them* murderers, too (especially if he asks for mercy). Storytellers should remind characters that killing him could warrant a degeneration roll, although doing so would earn them at least one or two dice for killing a known sociopath.

- **Appealing to the Vigil.** He's a hunter, too. He's seen a lot, and claims to have been affected by it (actually, he's always been crazy, but they don't necessarily know that). Prekovsky will appeal to their hunter side—he's a hunter, they're hunters, do they have no mercy for him?



The Stone Colonial

MENTAL •

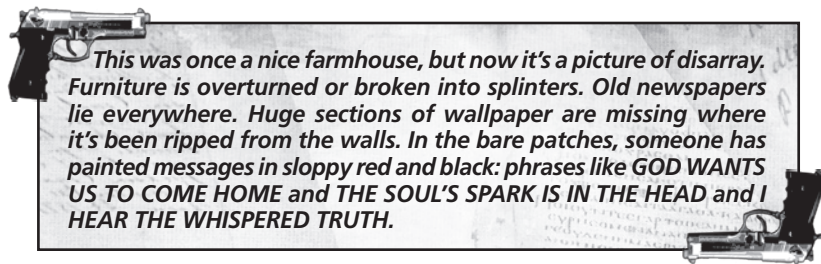
PHYSICAL ••

SOCIAL ••

Overview

Hunters enter into the belly of the beast and meet the charismatic cult leader, Calvin Earl Potter.

Description



The general layout of the farmhouse consists of a kitchen, a small family room with fireplace, a padlocked cellar door next to the kitchen and a small closet-like powder room. A single set of squeaky wooden stairs (-2 to Stealth) leads upstairs to three bedrooms, one full bathroom and a pull-down attic ladder. Everything here is in chaos, too: the tub is cracked, pots and pans lie everywhere and the floorboards have been peeled up in places. It's emblematic of Potter's own mind.

The cult leader has barred himself in the middle master bedroom upstairs.

Storytelling Goals

Mess with the players' heads. Have them roll Perception rolls, only to offer them vague information (*a shadow passes nearby, you think you hear breathing at your ear*) or no information at all. Plus, here's the encounter with the man who shepherded all this madness into existence. Potter's a complex guy, and not entirely unconvincing in a distant, lunatic way. You almost want to play him up like he's not the enemy. Prekovsky is the enemy, a sociopath with only murder on his mind. Potter thinks he's doing a good thing, the *right* thing.

One thing to consider here is whether or not to use James Washington's whispers. At present, the whispers others have claimed to be hearing seem like insanity to the hunters: they can't hear it. If you want Potter to still seem entirely crazy, then only Potter and the Blackmoon cultists can hear the whispering. But now's also a good time to confirm that something truly abnormal is going on by letting one or all of the characters in on the whispering (and, if only *one* of the hunters hears it, all the better for suspicions). Washington's deep-throated whispers are babbled entreaties similar to what's written on the walls of the farmhouse—stuff about returning to God or reclaiming God's “spark” from the throat.

Character Goals

It's basically all about Potter, unless the characters have orders from their patron to secure the “living artifact” somewhere in this farmhouse.

Actions

Breaking Doors

Dice Pool: Strength + Stamina + equipment

Action: Instant

Both the door to the cellar and the door to Potter's fortified bedroom are made of heavy reinforced wood (Durability 3, Size 5, Structure 8, Damage 2). Damaging the padlocks on the cellar door don't actually open it, because it's bolted from the other side. (Note, though, that Potter has keys, so breaking any doors isn't a requirement.)

Hindrances: No equipment to damage doors (-1)

Help: Appropriate equipment bonuses (varies)

Roll Results

Dramatic Failure: The character takes two points of bashing—either he strains his muscles or the object he's using rebounds and clips him across the bridge of the nose.

Failure: Door's Durability will not be overcome.

Success: Damage done past Durability diminishes Structure; more attacks may be necessary.

Exceptional Success: As above.

Dealing with Potter

Potter has barricaded himself in one of the upstairs bedrooms. He's got a dresser against the door (dresser has Durability 1, Size 5, Structure 6). He's got a Remington 700 rifle on a rest against the window with a high-powered scope. He's also got a baseball bat and a skinning knife. He has plenty of ammo for the rifle (five boxes of 7mm rounds which he uses to help prop up his rifle, actually). Also in the room with him are his personal effects, several journals which detail the cult's story from early days to now (and the story and the handwriting grows more and more erratic), and books from almost every religion.

Potter is not at all averse to talking. If he senses kindred spirits (hunters), he wants to explain himself. Potter wants to be heard. He'll make references to James Washington—not so much the severed head, but that he still “hears” words from James, and that James was right all along. Potter's probably not charismatic enough to convince the hunters that suicide really is a good option, but he'll certainly make as sympathetic a case as possible. In addition, if any of the hunters are Long Night members, Potter's words sound all the more salient: in generic terms, he believes the world is lost to some kind of all-encompassing Apocalypse, and that he now accepts the best way through the horror is to expedite death and enter the gates of Heaven.

Potter talks to the characters through vents (one leading down to the first floor, or one up through into the attic), or he yells through the door. The vents are actually a way into the room with Potter: a screwdriver will allow the characters to remove the old iron grates, or they can be destroyed (Durability 3, Size 2, Structure 5, Damage 1) and characters can clamber up or down through with a Climbing roll (p. 64, *World of Darkness Rulebook*).

If Potter believes the characters are lying to him or are hell-bent to capture or kill him, then he gets violent. He'll fire rifle rounds through the door. He'll stab anybody who gets close. If the characters start breaking down the bedroom door, he'll actually just head out the window and move onto the second-floor roof. He'll move down to the porch and re-enter the farmhouse. From there, he either attempts to surprise the characters with an attack or, more likely, flee into the cellars.

CALL FOR HELP?

What's to stop the hunters from calling for help? From buzzing the police or asking for the hunters of St. Athanasius to come in with crosses gleaming and shotguns blazing? Nothing, really. Except...

- Potter may have three moderately-powered cell phone jammers hidden around the farm compound (red barn, henhouse, farmhouse).
- Hunters and police don't always mix. The police will come in with SWAT and may summon FBI—a mass suicide on a cult compound sounds like Ruby Ridge or Waco, and everybody remembers how they turned out.
- The hunters' organizations may have wanted them to keep this on the down-low; they were asked to handle it, not enter the compound and cry for help. The compacts and conspiracies like to keep a low-enough profile, and aren't keen on getting caught up in a situation where the Feds might show up like flies to a corpse.

Consequences

Dealing with Potter early on is good—it removes him from the equation later (such as in “Cellar Maze” or “Temple of the Severed Head”). In addition, Potter's insane, but he's not *evil* per se. Characters could, with the right tack, actually subdue him or even convince him that they're on his side.

The Cellar Maze

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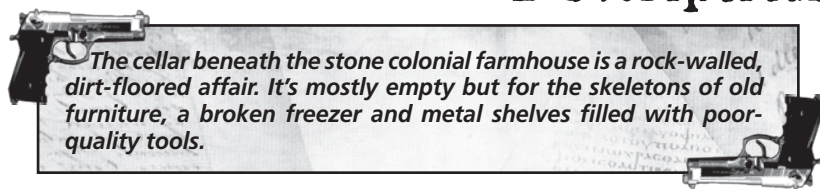
PHYSICAL •

SOCIAL –

Overview

The hunters enter a tangled, claustrophobic maze of dirt-walled tunnels beneath the farm compound. At the end of these tunnels awaits the severed head of James Washington.

Description



The key is the north wall, which has long been excavated: it leads into a series of dark tunnels that wind beneath much of the farm compound. The tunnels are a tangle; by no means a straight line, the dirt-walled passageways intersect one another, loop around, suffer countless dead-ends, and so forth.

Storytelling Goals

If you're eager to get the characters to the very end, then simply refer to the action below, Navigating the Maze. However, if you've the time and inclination, you can punctuate the cell's journey through the maze with certain encounters: Feeder demons similarly lost in the darkness; an ambush from Potter or Prekovsky (if either is still alive); the cell begins to suffer debilitating headaches from the whispers (maybe their ears start to trickle blood); or even little Henry Denver is seen running through the darkness, hiding here in the dirt tunnels.

Character Goals

The goal is either get through the maze to see what's at the end, or get through the maze to follow Potter (who likely ran into the mud-walled catacombs).

Actions

Navigate the Maze

Dice Pool: Wits + Athletics + equipment

Action: Extended (each roll is equivalent to two minutes' worth of time, and a total of 15 successes must be accumulated)

The dirt-walled tunnels are dark. No light, though characters who also succeed on an instant Wits + Investigation roll may find that every 100 yards or so is an unlit, oil-smeared torch unceremoniously stuck into the mud wall. Lots of roots and rocks pop up; the tunnels double-back frequently and offer many dead ends. Note that if the cell acts together, this can become a teamwork endeavor—secondary actors branch out, call out “this way” or “dead end!” and so forth, while the primary actor forges the proper path.

Hindrances: Bare feet (-1), no light (-2)

Help: Athletic shoes (+1), light (+2), following closely behind Potter (+2), Direction Sense (+2)

Roll Results

Dramatic Failure: The character trips on a root or whacks his head on a jutting stone. Either the ankle is twisted (one lethal, -2 to Physical rolls including the Navigating the Maze roll) or blood runs into the eye and the head aches (one lethal, -2 to Perception, -1 to Mental rolls).

Failure: The character makes no headway.

Success: The character gains successes toward the total, moving toward the eventual end of this musty earthen maze.

Exceptional Success: The characters make it to the end with successes to spare: regain a Willpower point.

Consequences

Hunters eventually end up in the next scene (“Temple of the Severed Head”). Dealing with Potter in the Cellar Maze removes him as a concern in that scene, of course.

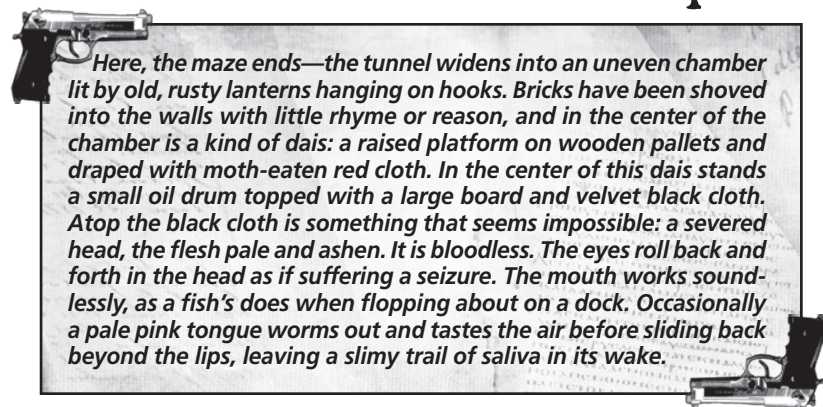
Temple of the Severed Head

MENTAL ** PHYSICAL *** SOCIAL -

Overview

The characters encounter the eerily well-preserved head of ex-hunter James Washington in a lunatic homegrown “temple” beneath the farm compound.

Description



If Potter is there, he's either running for or already touching the severed head, running his hands gently over the bald scalp, whispering in its ear.

Storyteller Goals

It's possible that Potter and Prekovsky have already been destroyed, but if either of them survived, one or both of them is here. This is expected to be the climax of the entire story, so it's important to judge exactly what will be a challenge to the players at this point. If their hunters are so beaten to hell and back that anything more than a super-charged Potter will kill half of them, it might be good to restrict the scene only to Potter. If the hunters are in robust health (or if you simply prefer a game in which the hunters' mortality is plainly stressed), you might want to pile on: Potter, Prekovsky, even

some Feeder demons making sneak attacks from the darkness of the tunnels. This scene needs to be exciting, challenging and interesting. Assuming that this scene *does* involve combat, feel free to punctuate the combat with revelations from Potter. Potter's been a hunter for a long time and may know some things the characters do not. He may know if one of their superiors is a liar or thief, he may know where a secret forgotten cache of weapons waits in the city; he can tease them with such information to add dramatic tension.

Also important to consider: Washington's whispers. Do they affect the characters? One option is that every two turns the whispers become all the more intense. With each increase of the susurrations, the characters suffer a cumulative -1 penalty to all actions, or the whispers cause a mild derangement for the scene. What's really spooky is how the whispers don't really match up to the way the head's lips are working...

Character Goals

Deal with Potter. Deal with the head (perhaps stealing it for their organization; it is, after all, a powerful Relic). Get the hell out of here.

Actions

One option is, of course, just running away. That's fairly un-hunter like, but it's also a smart move if the hunters are weakened or near death. Everything else is about dealing with Potter and dealing with the head.

Potter, Blessed of the Severed Head

Potter touches the head. And moments after, he's changed—the color drains from his skin, his eyes turn profoundly bloodshot, he looks half like he's an addict on a high and half like a crazed prophet hearing some kind of holy message direct from God's Own Mouth. Potter's now juiced-up, thanks to the Relic's effects (see the Relic, p. 8). It also means that hunters can gain Practical Experience from this encounter.

Once Potter has touched the head, he's not really someone the hunters can reason with. Worse, if the characters are attacked in a way that spills their blood, they might begin to suffer strange, apocalyptic hallucinations thanks to the benefits the head gave to Potter. The walls seem like they're going to melt or collapse; blood starts to fill the room; faceless angels seem to try to wriggle free from the mud; the head laughs—all hallucinations, but crippling to the hunters suffering from them.



Destroying the head ends Potter's benefits, and also stops all whispering and all hallucinations. In fact, destroying the head sucks all the fight right out of Potter, who will collapse into the dirt and weep, praying for a swift death. That being said, Potter protects the head zealously, as do any Feeder demons that have manifested. (The Feeders have no connection to the head itself, but they recognize it and Potter as a source of misery; why kill the cow?)

James Washington

First, destroying the head. Assume the head has the following stats: Durability 4, Size 2, Structure 4 and Damage 1. Attacks on the head cause intense visions in the assailant: these visions in particular show a world mired in sin—lots of fire, lots of shadow and a whole host of monsters waiting behind red velvet curtains. The hunter is front and center in this vision, and looks triumphant. He's covered in blood, cradling the head safely in one arm, his usual weapon in the other. The vision is meant to impart a sense of victory, of power—a promise from the head to the character. The head may even whisper only to that character more overt promises: blessings from the true god, from the faceless angels.

If the characters simply want to take the head, that's fine, too. But whoever carries it will become besieged by the vision described above; the Relic is entreating that hunter to bond with it.

Consequences

This is the climactic scene, and its completion offers a lot of consequences, both short- and long-term. Getting the head is great, perhaps even what their patron wanted, but it whispers to them. It wants them to *use* it, to bond with it and to eventually awaken all the dead. (Alternatively, Potter may have already performed that last task, as noted in "Escape!")

Whatever happens here ends up affecting the characters' escape as well as the general aftermath of the entire adventure.



Optional Scene: Escape

MENTAL – PHYSICAL •• SOCIAL •

Overview

Easy escape, or zombie apocalypse? You decide.

Description

If you feel the story has ended satisfactorily or perhaps the troupe simply has no more time to commit to today's gaming delights, then the escape from Blackmoon Farm is relatively simple. Prekovsky's fled if he's still alive. Marsha's killed herself. The characters can help the survivors to safety. *Fin*.

Except... go back and re-read the description of the severed head Relic (p. 8). Go on. We'll wait.

Okay, see how it has a secondary benefit? Corpses rise from their lifeless state into some rough reanimation? If you feel like you want to up the ante, then that's exactly what happened. At some point during the last scene, Potter expends a full Willpower dot and activates the Relic's secondary and more severe power.

The farm compound is home to a lot of corpses. Imagine that they all get up—that they start to grow hungry—that they start to swarm the hunter cell.

Now, the hunter cell must go back through the locations of Blackmoon Farm to thwart the zombies that have risen. Enemies the hunters have themselves dispatched are now back—though, admittedly, mindless and with hungry mouths agape. The survivors once more must band together in the darkness to destroy—or, at least, get away from—the rising undead. (Stats for an example zombie can be found on p. III.)

Storytelling Goals

Be prepared. This could easily extend your story by an hour or two, or maybe even by an additional chapter if the characters run back through the adventure, scene-by-scene, rescuing survivors from the zombie throng. In addition, the aftermath (below) now has the potential consequence of one or several undead revenants wandering about

night after night, making grisly attacks on an unsuspecting populace. Before you continue on with stirring the zombies to rise, it might be worth asking the players: are they satisfied? Do they want a bit more? Is there time? You can hint at the zombie menace without it taking over the story—as the characters leave the farmhouse, the undead are just beginning to stir. They're slowly clambering to a standing position, still wobbly, still uncertain. Destroying them needn't even be resolved with rolls, but what you're doing is *showing* (instead of telling) that the severed head Relic has a truly frightening side effect. And that this side effect was perhaps what the head wanted all along...

Character Goals

Gather survivors, get away and report to the patron.

Actions

Destroying the shambling undead is easy when you've got only one. But they tend to swarm, massing together in a shuffling, sometimes running throng. If you've chosen to eschew the "zombie ending," then the only actions are resolution: the characters gather survivors, plunder whatever needs to be plundered, and help everybody get away from Blackmoon Farm.

Consequences

Escape is escape. If they get away clean, great. Now they've likely got survivors, possibly including Rodrigo Nuñez and Desi Wright.

Alternately, if the zombie menace is up and shuffling about, the consequences might necessitate dealing with the undead long after this adventure concludes. (One or more of the walking dead might wander the countryside, killing hitchhikers or menacing farmers).

Aftermath

The story is complete. Now what? This is a story with potentially far-reaching consequences; even if you're not necessarily continuing the story with the players and their hunter characters, it might be interesting to describe to them the "What Happens Next" events in the long-term.

Annie Singleton: Is Annie still alive? She'll have her baby, then. Her parents will be happy to have her back in civilization. Annie now returns to the Vigil with a spirited fire, a passion that threatens to overwhelm her. She actually runs the risk of becoming more like James Washington—so devoted to rooting out evil that she grows mad with the notion.

The Children: Did the children survive? Newsflash: they're orphans, now, for the most part. Do the hunters take any responsibility for them, whether as distant guardians or actual parents? The kids are of varying ages, but all will be affected by the awful occurrences at Blackmoon Farm.

The Patrons: Did the patrons get what they wanted? Did Cheiron get Prekovsky and his notebooks? Did the Lucifuge thwart the Feeder demons? Did everybody who wanted the severed head preserved or destroyed get their wish? Providing the patrons with what they want might earn the hunters a bump in Status—either a free dot, or a reduced experience point cost (reduce by half, round up).

Persistent Enemies: If Prekovsky is left alive, he will represent an enemy that will come back to haunt the cell. They destroyed his work, so he must destroy them. If Potter's alive, he has little chance to return as an enemy: he's either taken captive by one of the hunter organizations, or he eventually gets killed (if not by the hunters, then likely by someone else down the road). If you go with the “zombie” ending of the whole affair, then some of the mindless undead might wander off to menace the locals once the cell removes itself from the compound.

Severed Heads and Suicide Cults: What if Blackmoon Farm isn't the only instance of this occurring? What if there are other cults (each perhaps with their own whispering decapitated head) out there orchestrating the same demise for its members? Each has the chance to turn into a decaying undead horde.

Experience

Playing out **Bad Night at Blackmoon Farm** should take between one and three chapters (i.e. game sessions) of time. At the conclusion of each session, players should be rewarded an experience point for their participation in the adventure. Moreover, check out p. 216 of the **World of Darkness Rulebook** for other in-game reasons that may warrant the reward of experience points.

When the adventure is complete, you may consider giving more experience based on the following levels of participation and success:

+1 **Survival.** This is the “confronted horror and made it out alive and (mostly) sane” aspect to experience gain. It is, quite literally, going to be a bad night here—and simply making it out alive is worthy of experience.

+1 **Investigation.** This is the “picked away at the mystery until some truth was revealed” part of experience gain. On the surface, Blackmoon Farm seems like a fairly straightforward nut to crack: a cult has become so isolated that it has decided to off itself à la many cults before (Jonestown, Heaven's Gate). Except there's more to the equation, and hunters will have to perform some investigative work in the midst of the horror to find any answers. It's one thing just to survive the night and maybe save some people from themselves or their once-friends. It's another thing to come out of the experience having truly learned the context behind the unfolding atrocity.

+1 **Change.** The cultists of Blackmoon Farm were once hunters and, some might argue, still are. It's a very dark reflection of a hunter compact, really, being a group of hunters bound together for a common purpose. It's a lot to make hunters question themselves and what they might become—certainly the Vigil represents a slippery slope, and Calvin Earl Potter represents someone who has slid to the gory bottom. In addition, hunters are going up against other humans—people who might have been peripherally-touched by the supernatural but are potentially less supernatural than the characters themselves (especially if one of the hunters is, say, Lucifuge or a surgically-modified Field Agent for Cheiron). Being forced to go against humans in a kill-or-be-killed scenario can set one's moral compass spinning wildly. In fact, it might be appropriate to institute a change to a hunter's Morality chart (see “The Code,” pp. 325-326, **Hunter: The Vigil**) as a result of the evening's brutal display. Characters who weather the night and come out changed for good or bad are worthy of experience.

Remember, too, that characters are likely to earn Practical Experience. Some of this adventure will not be able to offer Practical Experience because it involves dealing with non-monstrous, non-supernatural threats. However, the scenes do offer burgeoning exposure to the supernatural, what with the Feeder demons, Potter (who gets “juiced up” from the living Relic), and James Washington's severed head—oh, and potentially zombies. Lots and lots of zombies. All of these encounters merit Practical Experience—whether or not you choose to stop in the middle of the chapter and try to sum up those points or whether you wait till the end of the adventure is up to you.

SCENE: The Calm Before

16

MENTAL • PHYSICAL •• SOCIAL —

HINDRANCES

Wet/damp (-1)

HELP

Tools such as crowbar (+2)

OTHER

STs

Determine the tenor of the game.

PCs

Get onto the Blackmoon Farm property to begin the investigation.

SCENE: Bang!

18

MENTAL •• PHYSICAL •• SOCIAL —

HINDRANCES

Medical—
No equipment (-4)

HELP

Medical—First aid kit (+1),
Medical equipment beyond
a kit (+3)

Stealth—High Grass (+2)

OTHER

STs

Characters must choose to act fast.

PCs

Act fast! Save Desi? Hide? Patience earns you little.

SCENE: Welcome to Blackmoon Farm

20

MENTAL — PHYSICAL •• SOCIAL —

HINDRANCES

Repair—Darkness (-2),
Distractions from being
shot at (-3), No tools (-3)

HELP

Concealment—Partial to
Substantial (-1 to -3 for
enemies)

Repair—Proper tools (+2)

OTHER

There are five broken-
down vehicles here:
two full-size sedans,
two pickups and one
Bronco.

STs

Time to begin to develop the feeling that no matter where
the characters go, something is happening everywhere.

PCs

Determine a course of action. Determine a direction. Oh, and take cover!

SCENE: The Red Barn

22

MENTAL • PHYSICAL • SOCIAL ••

HINDRANCES

Jarring fluorescence (-1),
Characters are already act-
ing compassionate toward
her (-2)

HELP

Letting Marsha talk (+2),
Devil Eyes Thaumatech
implant (+2)

OTHER

Cage contains two shovels,
a rake, a hoe, a bag of
fertilizer, a canister of
weedkiller, an old first-aid
kit, a broken wheelbarrow,
a tool-set, a feedbag,
a saddle, a bridle, a
12-gauge shotgun, a .22
rifle, a 9mm luger, two
boxes of 12-gauge slugs, a
brick of .22 bullets, a box
of 9mm bullets with only
four bullets in it.

STs

Jarring scene with harsh lights and dead bodies.

PCs

Deal with Marsha Keswick—do you believe her, or is it all a callous ruse?

SCENE: The Stables

25

MENTAL • PHYSICAL ●●● SOCIAL ●●

HINDRANCES

Medical—Distractions (-1),
No equipment (-3)

Investigation—Distractions
(-1), Annie messes with the
hunters (-3)

HELP

Medical—First aid kit (+1),
Medical equipment beyond
a kit (+2)

Investigation—Relevant
equipment such as flashlight
(+1 per item)

OTHER

Three feeder demons

STs

Simple exploration and investigation can grow dull; inject suspense!
Every scene is not an island.

PCs

Investigate and deal with the Feeder demons.

SCENE: The Silo

28

MENTAL — PHYSICAL ●● SOCIAL ●●

HINDRANCES

Tight spaces (-3)

HELP

Many improvised weapons,
if needed (hoe, rebar, other
farm implements)

OTHER

STs

The scene should feel distorted, off-kilter and off-putting.

PCs

Annie can be helpful, but eventually it reaches a tipping point:
how do you deal with her?

SCENE: Pastures and Gardens

30

MENTAL — PHYSICAL ●●● SOCIAL •

HINDRANCES

Athletics—Carcasses hinder
movement (-1), slick grass (-1),
character has a leg wound
(-1)

Stealth—Light, white clothing
(-1), Distracting flies (-1)

HELP

Athletics—Running shoes
(+1)

Stealth—Dark clothing
(+1), Camouflage (+2),
Army crawl (+3)

OTHER

Gerardo's traps

STs

Whatever the characters decide to do, this scene should be
fraught with complications.

PCs

You might think of these as the "killing fields," if you aren't careful.
But somebody's out there, and he might be friendly.

SCENE: The Morton Building

32

MENTAL — PHYSICAL ●●● SOCIAL •

HINDRANCES

General—Very dark (-3 to -5,
see blind fighting rules)

Drive—No experience (-2)

HELP

Drive—Laborer Profession
(+1)

OTHER

Tractor

STs

Amp up the fear.

PCs

Fight some demons, save some children. Does it get any more pure than this?

SCENE: The Henhouse

34

MENTAL • PHYSICAL ●● SOCIAL ●●

HINDRANCES

Prekovsky takes cover (-3)

HELP

None

OTHER

STs

The henhouse is two worlds colliding: Prekovsky's neat little "lab" and the chaotic disarray of the carcass-strewn chicken house.

PCs Three primary choices when dealing with the not-quite-doctor: kill, capture, or talk.

SCENE: The Stone Colonial

36

MENTAL • PHYSICAL ●● SOCIAL ●●

HINDRANCES

Breaking doors—
No equipment (-1)

HELP

Breaking doors—Proper
equipment (+1 to +5)

OTHER

STs

Remember: Potter's insane, but some part of him is sympathetic.

PCs

Potter is non-confrontational until he has to be, so you have time here to deal with him in ways that may not require violence.

SCENE: The Cellar Maze

38

MENTAL ●● PHYSICAL • SOCIAL —

HINDRANCES

Bare feet (-1), No light (-2)

HELP

Athletic shoes (+1),
Light (+2), Following closely
behind Potter (+2),
Direction Sense Merit (+2)

OTHER

STs

Navigating the maze is done in muddy darkness. Should never be just a dull action, though.

PCs

Fumble through the darkness. Can light be found? What lurks at the end of these tunnels?

SCENE: Temple of the Severed Head

39

MENTAL ●● PHYSICAL ●●● SOCIAL —

HINDRANCES

Hallucinations (-1)
per two turns

HELP

None

OTHER

Severed head Relic

STs

This should be a warped, deranged experience.

PCs

The climax of the adventure is here: how to deal with Potter? What to do with the severed head Relic?

SCENE: Escape!

41

MENTAL —

PHYSICAL ••

SOCIAL •

HINDRANCES

HELP

OTHER

The mindless undead!

Survivors may band together.

Zombies

STs

Continue or end the story? Continuing means dealing with the zombie menace. Ending the story means you hint at the possibility of the Relic's power.

PCs

The name of the scene says it all: get the Hell away from Blackmoon Farm, ideally with survivors in tow.

SCENE:

MENTAL

PHYSICAL

SOCIAL

HINDRANCES

HELP

OTHER

STs

PCs

SCENE:

MENTAL

PHYSICAL

SOCIAL

HINDRANCES

HELP

OTHER

STs

PCs

SCENE:

MENTAL

PHYSICAL

SOCIAL

HINDRANCES

HELP

OTHER

STs

PCs

ANNIE SINGLETON
DEFLIANT MOTHER-TO-BE



RELEVANT RELATIONSHIPS

Paul Brigham
 Mentor, father.

H.G. Casey (Harriet Geraldine Casey)
 Watches over the old woman at a distance.

NAME _____ CONCEPT _____

NAME _____ CONCEPT _____

NAME _____ CONCEPT _____

NAME _____ CONCEPT _____

Name: Annie Singleton Virtue: Fortitude Profession:
 Concept: Defiant Vice: Wrath Compact:
 Mother-to-be Conspiracy:

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

<p>SKILLS</p> <p>Academics</p> <p><input type="checkbox"/> (Research) ●●●●●</p> <p><input type="checkbox"/> Computer ●●●●●</p> <p><input type="checkbox"/> Investigation ●●●●●</p> <p><input type="checkbox"/> Occult ●●●●●</p> <p><input type="checkbox"/> Science ●●●●●</p> <p><input type="checkbox"/> Athletics ●●●●●</p> <p><input type="checkbox"/> Brawl ●●●●●</p> <p><input type="checkbox"/> Stealth (Hide) ●●●●●</p> <p>Empathy</p> <p><input type="checkbox"/> (Read Emotion) ●●●●●</p> <p><input type="checkbox"/> Intimidation ●●●●●</p> <p><input type="checkbox"/> Socialize ●●●●●</p> <p><input type="checkbox"/> _____ ○○○○○</p> <p><input type="checkbox"/> _____ ○○○○○</p> <p><input type="checkbox"/> _____ ○○○○○</p> <p><input type="checkbox"/> _____ ○○○○○</p> <p><input type="checkbox"/> _____ ○○○○○</p> <p><input type="checkbox"/> _____ ○○○○○</p>	<p>MERITS</p> <p>Contacts</p> <p>(Philly Hunters) ●○○○○</p> <p>Direction Sense ●○○○○</p> <p>Encyclopedic Mind ●●●●●</p> <p>Fleet of Foot ●○○○○</p> <p>Striking Looks ●●●○○</p> <p>_____ ○○○○○</p> <p>_____ ○○○○○</p> <p>_____ ○○○○○</p> <p>_____ ○○○○○</p> <p>_____ ○○○○○</p> <p>_____ ○○○○○</p> <p>_____ ○○○○○</p> <p>_____ ○○○○○</p> <p>_____ ○○○○○</p> <p>_____ ○○○○○</p>	<p>HEALTH</p> <p>●●●●●●○○○○○</p> <p>□□□□□□□□□□</p> <p>WILLPOWER</p> <p>●●●●●○○○○○</p> <p>□□□□□□□□□□</p> <p>TACTICS</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>Morality <u>6</u></p> <p>Size <u>5</u></p> <p>Speed <u>10</u></p> <p>Defense <u>3</u></p> <p>Initiative Mod <u>5</u></p> <p>Armor _____</p>
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NOTES

Weapons/Attacks	Damage	Range	Dice Pool	Special
Jagged Fingernails	0(B)	n/a	3	n/a

Name: Calvin Earl Potter Virtue: Faith
 Concept: Blackmoon Savior Vice: Pride

Profession:
 Compact:
 Conspiracy:

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

SKILLS

- Academics ●●●●●
- Crafts ●●●●●
- Investigation ●●●●●
- Occult ●●●●●
- Athletics
- (Foot Chase) ●●●●●
- Brawl ●●●●●
- Drive ●●●●●
- Firearms (Rifle) ●●●●●
- Stealth ●●●●●
- Survival ●●●●●
- Weaponry ●●●●●
- Empathy ●●●●●
- Expression ●●●●●
- Intimidation ●●●●●
- Persuasion
- (Preach) ●●●●●
- Socialize ●●●●●
- Subterfuge ●●●●●
- _____ ○○○○○

MERITS

- Fast Reflexes ●●●●●
- Fleet of Foot ●●●●●
- Inspiring ●●●●●
- Quick Healer ●●●●●
- Relic
- (Severed Head) ●●●●●
- _____ ○○○○○
- _____ ○○○○○
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FLAWS

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HEALTH

●●●●●●●○○○○○
 □□□□□□□□□□

WILLPOWER

●●●●○○○○○○○
 □□□□□□□□□□

TACTICS

Morality 3
 Size 5
 Speed 14
 Defense 4
 Initiative Mod 7
 Armor _____

NOTES

Derangements: Megalomania (severe)

Weapons/Attacks	Damage	Range	Dice Pool	Special
Baseball Bat	2(B)	n/a	8	n/a
Skinning Knife	1(L)	n/a	7	n/a
Remington 700 Rifle	5(L)	200/400/800	13	n/a

Name: Dr. Albert Prekovshy Virtue: Temperance
 Concept: Angel of Death Vice: Lust

Profession:
 Compact:
 Conspiracy:

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

SKILLS

- Academics ●●●●●
- Crafts ●●●●●
- Investigation ●●●●●
- Medicine
- (Faking It) ●●●●●
- Occult (Monstrous)
- Anatomy ●●●●●
- Science ●●●●●
- Athletics ●●●●●
- Brawl ●●●●●
- Firearms ●●●●●
- Larceny ●●●●●
- Stealth ●●●●●
- Weaponry ●●●●●
- Animal Ken ●●●●●
- Intimidation ●●●●●
- Persuasion ●●●●●
- Subterfuge
- (Confidence) ●●●●●
- _____ ○○○○○

MERITS

- Allies
- (Hospital Staff) ●●●●●
- Danger Sense ●●●●●
- Eidetic Memory ●●●●●
- Holistic Awareness ●●●●●
- Languages
- (Latin, Greek) ●●●●●
- Natural Immunity ●●●●●
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FLAWS

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HEALTH

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WILLPOWER

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TACTICS

Morality 2
 Size 5
 Speed 9
 Defense 3
 Initiative Mod 5
 Armor _____

NOTES

Derangements: Narcissism (mild), Obsession Compulsion (severe)

Weapons/Attacks	Damage	Range	Dice Pool	Special
Syringe	1(B)	n/a	4	Cyanide (Toxicity 7)
.357 Python	3	30/60/120	8	n/a

Name: Feeders Virtue: None
 Concept: Lesser Demons Vice: Lust

Profession:
 Compact:
 Conspiracy:

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

SKILLS

- Investigation ●●●●●
- Athletics ●●●●●
- Brawl ●●●●●
- Stealth ●●●●●
- Empathy (Detect Anguish) ●●●●●
- Intimidation ●●●●●
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HEALTH

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WILLPOWER

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TACTICS

Morality 2
 Size 5
 Speed 9
 Defense 3
 Initiative Mod 5
 Armor _____

FLAWS

NOTES

Dread Powers: Drain (Willpower) ●●●, Dread Attack ●, Lurker in Darkness ●●●
Ban: Ban of Task—Must answer a question truthfully if spoken by a person with blood in their mouth (a cut tongue, a busted tooth or even someone else's blood).

Weapons/Attacks	Damage	Range	Dice Pool	Special
Ichorous Claws	1(L)	n/a	5	0 WP to use.

Name: Zombie
 Concept:

Virtue:
 Vice:

Profession:
 Compact:
 Conspiracy:

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

SKILLS

- Investigation ●●●●●
- Athletics ●●●●●
- Brawl ●●●●●
- Survival ●●●●●
- Intimidation ●●●●●
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MERITS

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HEALTH

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WILLPOWER

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TACTICS

Morality None
 Size 5
 Speed 10
 Defense 4
 Initiative Mod 3
 Armor _____

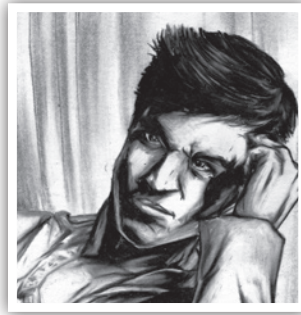
FLAWS

NOTES

Dread Powers: Dread Attack (Bite) 2

Weapons/Attacks	Damage	Range	Dice Pool	Special
Bite	2(L)	n/a	8	0 WP to use.
Grapple	0(B)	n/a	6	n/a

Tough Cookie: Ignore all bashing damage.



GERARDO NUÑEZ

RELEVANT RELATIONSHIPS

Rodrigo Nuñez, Older Brother

Weak, needs saving.

NAME _____ CONCEPT _____

Name: Gerardo Nuñez Virtue:

Profession:

Concept: Vice:

Cell:

Quick Traps ●●●●●○○○○○

Notes

Gerardo worked as a mechanic here on the farm. He fixed the tractor, the well pump, everything. Everywhere he goes (now that he's on the run from Prekovsky), he leaves little traps behind—nothing lethal, but little surprises left and right that could do bashing damage (a hammer on a wire, a loose board, a bucket of bolts on a pulley). See "Safehouse Traps" in Hunter: The Vigil, pp. 71-72 for rules on how to deal with traps.

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RODRIGO NUÑEZ

RELEVANT RELATIONSHIPS

Gerardo Nuñez, Younger Brother

Loves him, but he doesn't understand.

NAME _____ CONCEPT _____

Name: Rodrigo Nuñez Virtue:

Profession:

Concept: Vice:

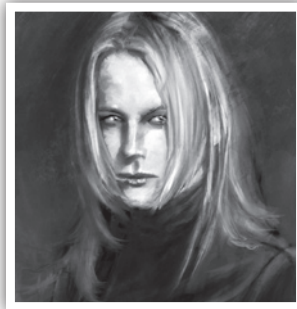
Cell:

Stay Awake and Alive ●●●●●○○○○○

Notes

Rodrigo's never been a tough guy, not really—he usually folds like a paper airplane. But something about him just refuses to die. Assume that every scene that characters see or deal with Rodrigo, he must succeed on this roll to remain conscious. Once he loses consciousness, his life quickly slips away. A hunter's Medicine roll may add some dice to Rodrigo's attempt.

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MARSHA KESWICK

RELEVANT RELATIONSHIPS

Paul Brigham

Traitor, just like everybody else.

Rodrigo Nuñez

Rodrigo's a good soldier.

Name: Marsha Keswick Virtue:

Profession:

Concept:

Vice:

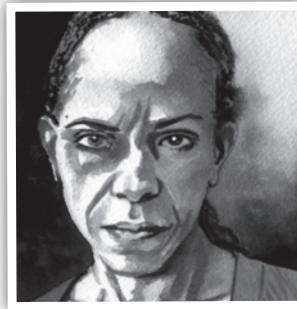
Cell:

Marsha's Masquerade ●●●●●●○○○○

Marsha's very convincing. Maybe she turns on the waterworks. Perhaps she goes for some old-fashioned seduction. If she thinks she can get away with it, she'll attempt to plainly and logically describe all the great reasons to off yourself. Even though the hunters don't belong to the cult, she's enthusiastic about trying to lead them to their deaths.

Notes

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THEODORA BROWN

RELEVANT RELATIONSHIPS

Henry Denver, 9 Year Old Child

Wants to find Henry

Name: Theodora Brown Virtue:

Profession:

Concept:

Vice:

Cell:

First Aid ●●●●●●○○○○

Theodora's got a couple first-aid kits and a ton of experience, having worked for half the hospitals in the city at one time or another. She's been a nurse for just about 25 years now, and it shows in how swiftly she can mend wounds.

Notes

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NAME _____ CONCEPT _____



PAUL BRIGHAM

RELEVANT RELATIONSHIPS

Annie Singleton, Defiant Mother-To-Be

Good girl, but misguided.

Marsha Keswick

Vile, snake-tongued bitch.

Theodora Brown

Grudging respect.

Izzy Strietch

Poor girl, feels shame about how they treated her.

NAME _____ CONCEPT _____

NAME _____ CONCEPT _____

Name: Paul Brigham

Virtue:

Profession:

Concept:

Vice:

Cell:

Monstrous Knowledge ●●●●●●●●○○○

Paul belonged to the Dockworkers' Association with Potter and Washington from way back. He actually met Betty while carrying the Vigil (and he likes to brag that he's the only hunter he knows that found romance while hunting monsters). This means that Paul knows quite a lot about Potter, Blackmoon Farm, and about monsters in general. If hunters can shake him from his grief-stricken melancholy, they might learn a thing or two from him.

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Notes

COMMON ENCOUNTERED LOCATIONS

Desi Wright: Outskirts of the property ("Bang!" scene)

Gerardo Nuñez: Anywhere

Henry Denver: Anywhere

H.G. Casey: Stables (upstairs)

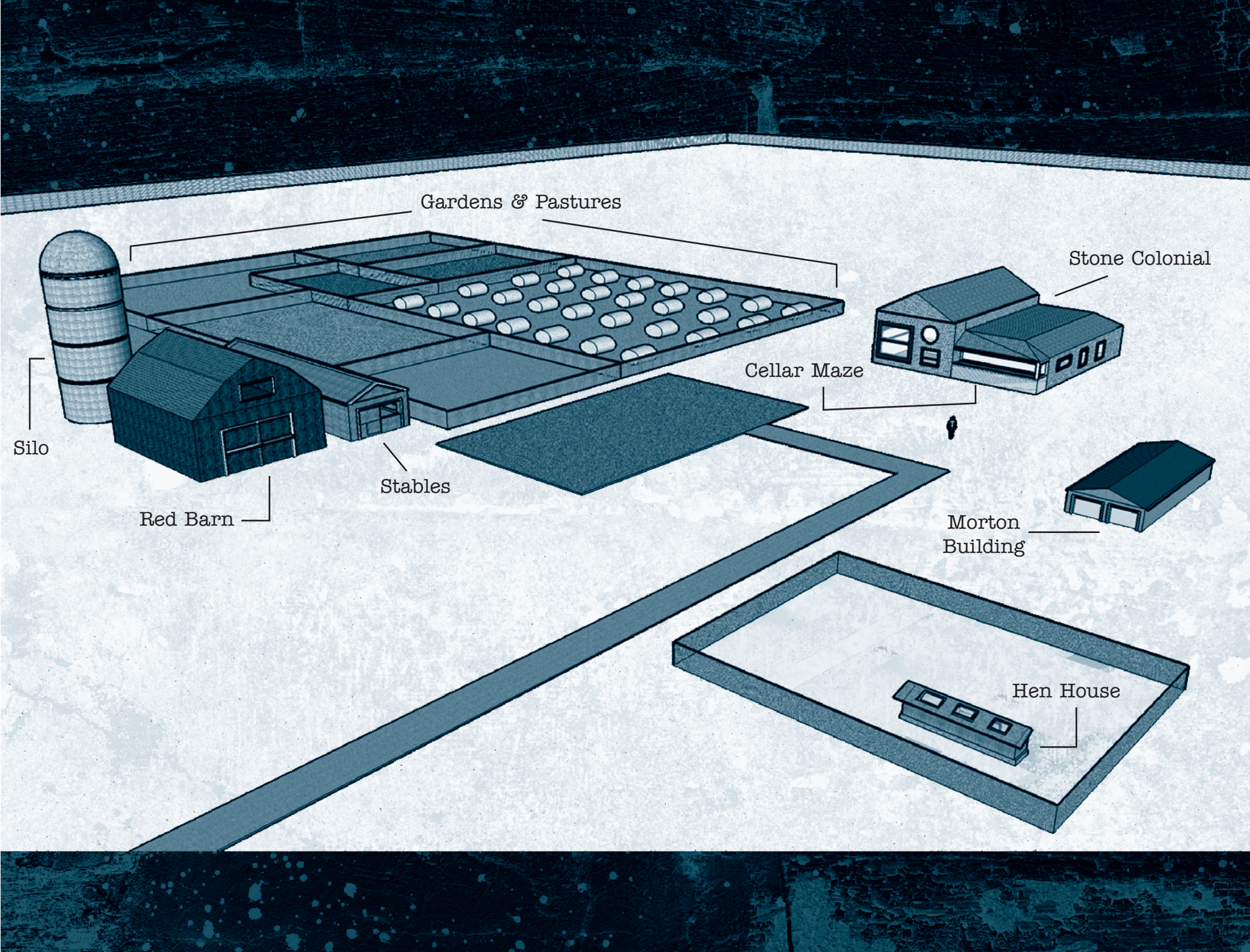
Izzy Strietch: Silo

Marsha Keswick: Red Barn, Henhouse (or anywhere the Storyteller needs her)

Paul Brigham: Pastures and Gardens

Rodrigo Nuñez: Stables

Theodora Brown: Morton Building



Gardens & Pastures

Stone Colonial

Cellar Maze

Silo

Red Barn

Stables

Morton Building

Hen House