

SUPERNATURAL™

ROLE PLAYING GAME



THE HUNT BEGINS

WRITTEN BY
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BASED ON THE TELEVISION SERIES CREATED BY
ERIC KRIKKE

OF WOLF AND MAN...

The locals got some thrill-chill name for it—the Beast of Bray Road. Been traipsing through the countryside for decades. Some say it runs on all fours. Others claim that it loops along upright like a half-man werewolf. One eyeballed its snout as fully canine with sharp teeth; another swore its face was gorilla-like. Might have been gray, black, or brown. Hell, it could have been pink and it wouldn't have mattered much. The Beast of Bray was nothing but a harmless curiosity known by few outside of its rural Wisconsin community.

None of us Hunters ever bothered with the Beast. Wasn't like it was much of a danger. After all the sightings over the years, all it ever did was scare the local farmers and some livestock. Things have gotten worse though. Seems the evil freak has developed a taste for human blood and it doesn't look like it's gonna stop lapping it up anytime soon. Someone needs to put dog-boy down . . . for good.

Supernatural: The Hunt Begins introduces the *Supernatural* Role Playing Game. Take on the role of a Hunter in an original Supernatural adventure. All you need to play is this book, friends, dice, your imagination, and maybe some eerie lighting.



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Joanna Harvelle (free product)

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In the spirit of Supernatural, this book is filled with pop-culture references, that are intended solely to capture the feel of the television series. No violation of copyright or trademark ownership is intended.



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Hitting the Road

Hey boys and girls, it's your lucky day! This here's *The Hunt Begins*, a sort of jumpstart kit for the *Supernatural* RPG. It's got rules anybody can understand, some ready-to-go characters, and an adventure to get you started. There's even some ideas for creating your own tales of terror. Just remember that all this is just for starters. The main course is served up in the *Supernatural Role Playing Game Corebook*. That book's got the skinny on whipping up (and sometimes whipping on) hunters, decking 'em out with the tools of the trade, and keeping 'em alive long enough to actually do some good. If it's not in your local gaming store just yet, it will be soon. Ask for it!

Playing the Supernatural RPG

Unless you've been hiding from the things in your basement (not so crazy an idea sometimes), you've probably run across the show *Supernatural* on the CW network—creatures stalk the living in small towns, restless spirits haunt broken and sad cemeteries, old campfire horror stories are a whole lot less fun than when you were a kid. In this game, the bad stuff is real, and someone's gotta bury 'em for good. The *Supernatural* RPG is your way into this world, but it's up to you how you go about grabbing it. You can give Sam and Dean Winchester a shot, getting neck-deep in the struggles they've had for the past four years. You could gather up a new group of hunters and see just how tough *they* are. Hell, you could do a bit of both. Your hunters could roam around the country, explore dark and dank castles in Europe, or even put down roots in a town all full up of dark secrets. Your story and your survival are all up to you.

The Hunt Begins lays out a beginning adventure that shows you what's what in the game—it's a spanking new story you've not seen or heard yet. And because we're just giving you a taste of the game here, we're not laying out the full rules treatment. Trust us on this: there's only so much you need to know right now. To get started, give the sections dealing with the game rules and style of play a read through, then gather your compadres. Let your inner Wes Craven run wild and wing it when something comes up that just isn't covered by the rules (that happens all the time, in both RPGs and hunting). This here's a game, not the Kabbalah—just make sure you and the gang's having a good time!

Players and Characters

A *Supernatural* RPG session shines the spotlight on a group of hunters—characters run by (and usually dreamed up) by the players. Sometimes these sorry suckers are

“professionals,” like Sam and Dean; sometimes they're just normal folks in way over their heads. The players flesh out the hunters, give them voices, and decide their actions when the fit hits the shan.

As a player, your job is to really suss out your character. In time, you'll want to nail down your character's look, back story, ambitions, hatreds, quirks ... hell, he's probably got some dysfunctions somewhere in there too. The rules just lay out a framework. Players and hunters bring it all to life.

Some folks like to sweat lots of character details from the start. Others start with some game stats and a few notes, then let the hunter come together over time. Either way, as the sessions go by, your hunter deals with the other player's hunters, and struggles to survive in the big ol' horrifying world, everybody discovers more about him.

The world of *Supernatural* is painful and dangerous—evil is constantly shoving through the door and leaving nasty blood tracks on the carpet. Some characters kick butt, some get buried, and others go off the deep end. Watching it all play out is what it's all about.

The Game Master

Whenever the gang hits the road, somebody has to drive. One of you lucky stiffs gets to be the **Game Master**. This guy lays down the basics of the story, describes the good and the bad of the world to the players, and gets under the skin (sometimes literally) of all the **supporting characters**—the victims, the bystanders, and whatever ghosts, creatures, or other baddies the hunters run across. The Game Master offers up the challenges, and then rejiggers the tale depending on how the hunters screw things up ... or how they lay the smack down. The Game Master's also the one who applies the game rules when they're needed.

The Game Master should do a bit of prep before each session. Fortunately, we've done most of the cramming for you already in this kit. You should know the storyline (that's where the reading-this-package part comes in). You might want to scribble up pages of notes, giving John Winchester a run for his money. Or you might just want to jot down a few ideas and wing it. Just remember that no matter how prepared you think you are, the players are always going to fire a curve ball or two at you. That's cool though; not knowing exactly where a session will go is what makes role playing games rock. A good Game Master is ready to improvise at a moment's notice—just make sure everyone's enjoying themselves.

The *Supernatural* RPG rules have their own name—the Cortex System. This system puts a lot of power (in terms of storytelling and how the game plays) in the Game Master's hands. Don't abuse it. Try to be fair and always remember that the players are supposed to be the heroes. You may be the head honcho director, but the players are the badass stars, and everyone's a co-writer.

The Rules and the Story

No game system covers every conceivable situation, especially in a world jam packed with ghosts, evil creatures, dark ritual magic, and even crazier stuff. The Cortex System helps the players spin a sweet story but it isn't supposed to be the story itself. When the rules don't cover something, the Game Master and players should make it up and move on. The major rule in the *Supernatural RPG* is simple: *the story comes first*. Unless the story requires the Game Master to royally hose the players, all Game Master rulings should be fair. When in doubt, give the players and their characters the edge, and let them steer for a while until the story needs the Game Master to jump back in the driver's seat.

The rules below are pretty simply and very flexible. The basic mechanics are a snap to remember, so you don't spend time flipping through pages when you should be playing. The Game Master is the only one who needs to wade through all the game rules, at least once. Players should understand the basics, but they ought be paying more attention to their characters and the story—not obsessing over dice and numbers.

What You Need

To play out the terrible tale in this kit, you need:

- Pencils and copies of the character sheets found later on.
- Funky dice of different shapes: two-sided (d2), four-sided (d4), six-sided (d6), eight-sided (d8), ten-sided (d10), and twelve-sided (d12). These dice are available at most hobby and game stores. If need be, coins can be used for d2s, or you can modify blank dice by writing 1 on half the sides and 2 on the other half.
- A group of friends as twisted as you are. The kit assumes four players and one Game Master. (The full *Supernatural Role Playing Game Corebook* allows any number of players.)
- A safe house where you can relax and play comfortably, preferably with few distractions and even less evil beasties.

Game Rules

It's time to look under the hood and see just how the Cortex System runs. We cover what makes up characters, how they go about doing stuff (both simple and complex), what happens when they really screw things up (called **botching**), and how to mess up the critters when the shooting starts.

Characters

Characters, whether run by the players or the Game Master, are made up of three parts: Attributes, Skills, and Traits. **Attributes** are raw potential. (You got smarts? Brawn? Mad reflexes?) **Skills** are what you know, whether learned at a fancy pants college or from the school of hard knocks. (Can you pick a lock? Cock a shotgun one-handed? Recite a Latin exorcism ritual from memory?) **Traits** pretty much handle everything else—personality, reputation, special talents, dark secrets, and much more. (Are you afraid of clowns? Movie-star hot? Prone to mind-bending visions that come true more often than not?) Then there are a few derived attributes, such as **Initiative** (how fast do you react?) and **Life Points** (how much punishment can you take?). These are explained in the combat section.

Later on, you'll find four ready-to-play characters. Just grab 'em and get started playing. The full *Supernatural RPG* rulebook presents complete character creation rules, allowing you to create a hunter entirely from scratch.

Attributes

A Cortex System character has six Attributes: Agility, Strength, Vitality, Alertness, Intelligence, and Willpower. Your Attributes are rated by dice. Any die is possible, but an Attribute of d2 is pretty pathetic. A d6 is strictly average—nothing to write home about. Greater numbers get you noticed if you show off. A d12 is as high as you're likely to meet. Those suckers are limited to professional bodybuilders (Strength d12), champion gymnasts (Agility d12), and the like.

Agility covers physical quickness, dexterity, hand-eye coordination, and sense of balance. A character with high Agility kicks ass in actions involving movement, aiming, and reflexes.

Strength is physical prowess. A character with high Strength dominates in hand-to-hand combat, presses and carries heavy loads, and excels in certain athletic contests.

Vitality measures health and endurance. High Vitality characters are tough sons of bitches, resistant to disease and toxins, and able to go longer without food or rest.

STEPS

Dice in the *Supernatural* RPG are arranged in a kind of "ladder." Each die type, from two-sided (d2) up through twelve-sided (d12), represents a "step" on this ladder. Higher steps usually make for greater ability, skill, damage, etc. A d6 is better than a d4; a d8 rocks more than a d6. This ladder can even extend above d12—at that point, a second die is added, making the next step d12+d2. The first eight steps are d2 • d4 • d6 • d8 • d10 • d12 • d12+d2 • d12+d4. Now, this could go on forever if you keep adding dice, but it's damn rare for anything or anyone to begin with a rating higher than d12.

Changes to rolls that make tasks harder or easier are called step modifiers. The modifiers move the die type up the ladder if they are bonuses, and down the ladder if they are penalties. For example, a -1 step penalty turns a d6 into a d4, a +2 step modifier jacks a d6 up to a d10, and so on. A die can be reduced below d2, making it go poof (d0). Good news is, at that point, any further penalty is ignored.

Alertness covers awareness—both the sharpness of a character's senses and how well he keeps an eye (or ear) out. A character with high Alertness is more likely to see through a ruse.

Intelligence is brainpower, the ability to outsmart and outthink the bad guys. Intelligence solves complicated problems and gets accurate conclusions without all the facts.

Willpower is drive and strength of personality. High Willpower folks get others to go along with their off-the-deep-end ideas, hold out against interrogation and intimidation, and don't mess their pants when the uglies show.

Skills

So we know you got potential, but if you don't tap it, you're not gonna impress anyone. Doing stuff usually involves Skills. Doesn't matter if it was learned in school, out on the streets, or reading books. Skill dice show what you've mastered and what you know just enough about to be dangerous. Sam can research like no tomorrow, both in libraries and online. Dean can jack a car and work a con. Both are solid with guns, hand-to-hand combat, and picking locks.

With Skills, like Attributes, the bigger the die, the better. A d2 is one step above a complete ignoramus. A d6 shows basic competence, but don't get cocky. Anything higher is relatively rare, and means serious know-how.

General Skills are the broad view. The Guns Skill covers shooting of all types—pistol, rifle, and shotgun, whatever. Athletics includes dodging, swimming, running, etc. General Skills can only be raised to d6. **Specialty Skills** get hard-core in one area. Pistol, Rifle, and Shotgun are all specialties of the wider Guns skill. Specialties start at d8, but the sky's the limit—anything d12 or higher is mastery.

Some Skills are easy enough that any idiot can use 'em, even if the idiot doesn't have a rating in the Skill. You don't have to be a marksman to pull a trigger, nor go to culinary school to live off mac & cheese. Other actions aren't so forgiving. You can't read a Medieval Latin tome if you've never studied the language, and successful open-heart surgery pretty much requires some time at med school.

We aren't going to waste your time listing skills here. Basic descriptions of the important ones are included on each character sheet.

Traits

While it's nice to know your hunter can hit the broad side of a barn with a shotgun, or beat all comers at poker, his Attributes and Skills don't cover it all. Sam and Dean are both damn fine hunters, but nobody would confuse one for the other. One's a hell of a lot taller for one thing. Dean has women on his mind 24-7, and some anger issues. Sam has a talent for getting people to open up to him but is

obsessed with finding the demon that killed his mother and girlfriend. In the *Supernatural* RPG, these qualities are called **Traits**.

Traits come in two varieties: **Assets** help, sometimes a lot; **Complications** make life more interesting, and not in a good way. Each character has at least one trait, but most have a bunch.

Use Assets and Complications to influence the way the game plays out. Some give bonuses or penalties to certain actions; some offer new ways to spend Plot Points (see Story Elements, below); some give you a do-over if you really screwed the pooch. The *Supernatural* RPG Corebook is chock full of bitchin' Traits for making new hunters. The characters in this booklet are stuck with the ones we gave 'em.

Rolling the Dice

So now you know something about the mess of numbers on your character sheet. Great, but what you really want to know is how to shoot rock salt at a ghost or stab a shapeshifter with a silver letter opener, right? When a character tries something that fail—and the outcome *matters* to the story—it's time to roll the bones. So which bones? That depends on your character's Attributes, Skills, and Traits. The Game Master decides which based on what the player describes. The Game Master also has to figure out what the die roll result means to the story, though the player's probably got a pretty good idea most of the time.

Most actions pair one Attribute with one Skill. Plugging a horror with your demon butt-kicking Colt means rolling your Agility Attribute die and your Guns Skill die (or Pistol Specialty if you've got it), and adding the two numbers together. A high total means you hit the black-eyed son of a bitch right between the eyes. A low roll means you nail a corn silo a hundred yards off target.

Standard Actions

Most actions are over and done with (one way or another) in a flash. Hot-wiring a car, kicking down a door, or sneaking past a security guard are all **standard actions**.

Once the Game Master decides which Attribute and Skill are paired for a particular action, the player rolls the dice that correspond to those qualities and adds the results together. If the total is higher than the **Difficulty** set by the Game Master, the hunter aces the attempt. The Difficulty is either a static number based on the situation (see Difficulty Table) or the result of another character's own roll (an **opposed roll**, to use the lingo.)

Actions that don't risk much or don't mean much to the story don't require rolls. The Game Master won't ask for a roll to flip on the light switch, order a beer, or start up the Impala. Finding the light switch in pitch black darkness, noticing that the beer has been spiked with a mickey, or getting the car going when the hounds of Hell are bearing down on you is a whole different thing. Whether or not you roll the bones depends on what's going on.

Which Attribute and Skill go together? The Game Master makes that call. Some combinations are more common than others—Alertness + Perception, Agility + Guns—but nothing's set in stone.

Let's run it down and make sure everyone's on the same page. Dean is beating feet as fast as he can, trying to make it back to his car. A pack of vampires chasing him down are hungry for blood ... his blood. At first he's sprinting through an open clearing, so all he has to do is pump his legs as hard as he can—that means Strength + Athletics/Running. Next he's heading through a patch of trees. That requires some dodging to maintain speed, so the Game Master assigns Agility + Athletics/Running. The car is parked on a dirt road covered in potholes and uneven lumps. The Game Master decides Alertness + Athletics/Running is needed to keep Dean from falling on his face.

Complex Actions

Standard actions are over quickly, but not everything is so short and sweet. What about something more long term—say, fixing a broken-down '67 Chevy Impala? Or mouthing the gobbledygook of a complicated summoning ritual? Running an extensive Internet search? Now, we're talking **complex actions**.

Complex actions use a difficulty scale much like standard actions, but the totals needed are way higher (see Difficulty Table). The targets are Thresholds, not Difficulties. They require more than one roll—success or

Table 1.1 Difficulties

Action	Difficulty	Extraordinary Success
Easy	3	10
Average	7	14
Hard	11	18
Formidable	15	22
Heroic	19	26
Incredible	23	30
Ridiculous	27	34
Impossible	31	38

failure just isn't that quick. The player keeps a running total of the roll results. Each time the dice are tossed, a certain amount of time passes (minutes, hours, possibly even days depending on the action and the Game Master's discretion). Once the Threshold is reached, the action has been completed successfully and everyone knows how much time has gone by. It's not about success or failure, it's about how long it's gonna take you.

Let's get back to specifics. Sam has broken into a murder victim's house, hoping that his computer files and e-mail account help solve the current hunt. Unfortunately, the man was computer savvy and a touch paranoid—everything is protected by security and passwords. Sam is going to have to use his Intelligence + Computers/Hacking skill. The Game Master secretly decides it's going to be Hard (55) and that in an hour the detective in charge of the case is coming back to visit the crime scene. Each roll represents ten minutes of game time. Sam's player rolls the dice and gets an 11—not a bad start. His next roll isn't so great—an 8, making for a total of 19. It ultimately takes three additional rolls to reach 55, meaning that 50 minutes have elapsed. Sam only has ten minutes to search the unlocked computer files before the cops show up!

Botching

When a player rolls dice for an action and all of them come up 1s, that's bad. As in mess-you-up bad. It's called a **botch** and it means something went seriously wrong—your gun jammed, you tripped and hurt yourself, or the tool slipped and smashed the vessel holding the demon at bay. For a standard action, a botch means automatic failure, plus the character can't do anything during the next turn as he gets his head together. For a complex action, botching cancels out all the rolls and means the character must start over ... if time and the situation allow.

The Game Master is free to get downright ugly when imagining just what a botch means. Screw up the characters too bad though, and the story goes right down the drain. That's not fun for anyone. If you're ever at a loss, ask the

player to tell the group how bad things went down. Players can be even meaner to their own hunters than you. That's empowerment, right there.

Combat

Combat is mostly about standard actions, but there're a few twists. Could be a simple barroom brawl or flash-frying a wendigo with a homemade flamethrower. Whatever it is, the Game Master uses of the combat rules to figure how it all goes down.

At first glance, it seems like there's a lot to combat. Once you run through one or two tussles though, things should go pretty smoothly. (At least for the players around the game table. The characters more likely are fighting for their lives!) Just take things one step at a time. As long as you understand the basic rolling mechanics, you'll do fine.

Initiative, Movement, and Action

When fists, bullets, or hellish claws start flying, it's good to have a bit of structure. Combat breaks down into **turns**—each one is about three seconds long. During a turn, all the combatants try to pull off a limited number of actions, usually one or two. After everyone has acted (or been prevented from acting), a new turn begins. This continues until the combat is over—hopefully with all the hunters still in one piece.

Initiative: Every conflict scene begins with an Initiative roll (Agility + Alertness). Tie rolls require Agility die rolls to determine who goes first. Characters act in order of Initiative—higher numbers get to act first, and around and around you go. The kit characters list their Initiative on their character sheets.

Movement: During a turn, a character can both move and take one combat action (attack, dodge, etc.) in whatever order desired. Normal walking moves the character up to 20 feet. Running ups that to 40 feet per turn, but doing so means the hunter can take no other action that turn.

Action: Nonmovement actions can be almost anything that takes roughly a few seconds. You might shoot a gun, throw a punch, dodge an opponent, kick down a door, or run screaming like a little girl (hopefully not too much of that last one). Complex actions during combat are rare, since there's just not enough time for them. Complex actions are their own kind of drama.

Life Points and Damage

The world of *Supernatural* is deadly. Eventually, all characters are going to take a beating ... or a biting, or experience a cold spectral hand around the throat. However it shows up, it's called damage. You've got a number on the character sheet called **Life Points** that measures how much damage you can rack up, and two tracks to record it: the Stun track and the Wound track.

Stun damage is bumps, bruises, scratches, and plain old exhaustion. The sort of stuff that Dean would tell you to "just suck up." Stun goes away quick—one point per hour of light activity, or two points per hour of rest. **Wound** damage is much more serious—bleeding cuts, fractured bones, busted skulls, and worse. Wounds heal at a rate of one point per two days of rest.

When the total damage—regardless of type—goes over the amount of Life Points the hunter has, he falls unconscious. If some of that was Stun, recovering enough Stun will wake him up. If the damage is all Wounds, that boyo is D-E-D, dead.

Most damage happens during fight scenes, but getting hurt can happen any number of ways. Fire, poison, bad driving, and roadhouse chili all rack up damage. Keep track of the type of damage you've taken on your sheet and pray you get some help before you're knocked out or worse.

Attacking and Defending

Not too surprisingly, most of a fight is going to be spent trying to take out the other guy and avoiding getting hurt yourself. An attack is a standard action; the target's defense is the Difficulty. Defense is a character's ability to block, dodge, or otherwise get the hell out of the way. If the attack roll is equal or higher than the defense, the attack succeeds and damage is doled out.

Attacks: It's impossible to list the ways someone or something might attacks a hunter might face, but in the *Supernatural RPG*, certain skills come into play more than others: Guns, Melee Weapons, and Unarmed Combat are the usual suspects. The Game Master assigns the Attribute and Skill pair for the attack action. Strength often pairs with Melee Weapons and Unarmed Combat (though certain maneuvers require Agility); Agility usually makes time with Guns (or Alertness for more carefully aimed attack actions).

A character can generally make one attack action per turn—unless he decides to take an earlier defense action (remember the whole not getting hit thing?), in which case he's lost his attack action for that turn.

Keep in mind that the game system is somewhat abstract. While you're only rolling dice once per combat turn, the character might be doing a bunch of dodging, feinting, swinging, aiming—waiting for that one moment every few seconds when he can take an action that really counts. Be descriptive, keep combat interesting—don't just let it degenerate into a series of boring dice rolls.

Defense: It may be macho as all hell to stand there and take a punch, but given what hunters face on a daily basis, it's the rare fight that's won by out-toughing the bad guys. Getting hurt less than the other guy makes all the difference. Whether it's blocking, dodging, or diving behind cover, you want to avoid the punishment until you're ready to deal out some of your own.

If a character is aware of an attack and has not yet used his action for the turn, he can use an **active defense**. The character uses a Skill to increase the attacker's Difficulty, and hopefully make that sucker miss. If the attacker uses

Melee Weapons or Unarmed Combat, the defender may use a similar Skill to block, paired with either Agility or Strength (Game Master's call). Dodging can be used against any kind of attack, even gunfire, and rolls Agility + Athletics. Just remember when a character performs an active defense he can't attack—he's spent his action for the turn.

If the character is surprised, unconscious, restrained, or—for whatever reason—not moving, the attack Difficulty is automatically considered Easy (3). It's pretty simple to whack someone when they have no means to get out of the way.

If the defender is engaged in combat and moving freely (even if unaware of the attack), but decides not to use his action to defend, he rolls his Agility to generate a Difficulty for attacks against him. This is called **innate defense**. Sometimes this roll is lower than three (the base Difficulty for unmoving targets). That means the moving defender blundered into the direction of an attack. Sucks, but it happens.

Calculating Damage

When the attack lands, damage results. Damage is the difference between the defense Difficulty and the attack roll result.

Attack Roll – Defense Difficulty = Initial Damage

Initial damage is split between Stun and Wounds, favoring Stun. If you got smacked upside the head for five points of damage, you suffer three Stun, two Wounds. Damn.

Weapons cause additional damage. For example, a typical pistol causes d6 Wounds. This is on top of any initial damage caused by the attack roll. Unarmed attacks have a weapon damage of zero (d0)—and *all* damage is Stun (unless a Trait or some other condition causes it to turn into initial damage (split) or Wound damage). Sometimes the additional damage is Basic damage, which means it gets divided into Stun and Wound just like the initial damage does. If this happens, divide it before you add it to the initial Stun and Wound damage.

Plot Points

It's a pretty tough world—step out into the darkness and chances are you get ripped to shreds. But the main characters in the *Supernatural RPG* are special. They stay alive and pull off tricky things even when the odds are stacked against them. So how does Sam avoid a tripwire attached to a bomb that would certainly blow him to bloody chunks? How does Dean find a cement mixer full and ready to go simply by searching the four-block radius around an underground haunt that needs to be sealed *now*? In the *Supernatural RPG*, players can nudge, or even bludgeon, the story to their advantage by using Plot Points.

Every character begins play with six Plot Points, and can never hold more than 12. The Game Master awards more during play for various reasons:

A player does something really cool, comes up with a great idea, or plays his character very well: 1–2 points.

A hunter suffers a setback due to a Complication: 2–3 points.

The group achieves a major goal, completes an adventure, or does something really bitchin': 3–4 points to everyone involved.

Hunters earn Plot Points fairly quickly, or at least they *should*. That's because survival often depends on spending 'em. Plot Points can be spent the following ways:

ADD A BONUS DIE

You can add a die to your roll, but you have to announce it before the dice hit the table. One Plot Point adds a d2; each additional point increases the die by one step (two points adds a d4, three points a d6, and so on). The bonus die is no different than the other dice that make up the roll, so re-rolls due to Traits would apply. **You always get at least as many points as you spend**, so if you spend three points for a d6 and the result for the bonus die roll is a 2, it counts as a 3—unless you botch. If all the dice are 1s, you're screwed. Hey, it's a dark world out there.

IMPROVE THE OUTCOME

You can add Plot Points after you roll the dice. Each Plot Point adds one point to the final total.

STORY ALTERATION

Plot Points let you alter the story in small ways, with the Game Master's approval. Let's say Dean's handcuffed to a chair in the local sheriff's office. Maybe the sheriff leaves some paperwork on the nearby desk, held together with a paperclip. It so happens that Dean's a wiz at picking cuffs with bent paperclips. Such a convenience has a price, and it's paid in Plot Points. One to two points gets something of minor benefit; 11–12 grant something major. There's just a few things to keep in mind. First, the Game Master can completely reject your idea. (Good news is you don't spend any points if he does.) Second, even if the Game Master accepts your points, he is free to monkey with the details.

KEEPING TRACK

It's a good idea to use some kind of tokens for Plot Points, so they can be tossed back and forth without having to write anything down. Poker chips, glass beads, pennies, even empty shell casings (if you got those laying around, we're not asking any questions) all make for great Plot Points. At the end of a game session, the players note on their character sheets what their final Plot Point totals are for the next game.

Short Example of Play

The Winchester brothers are hunting a demon that possesses people and crashes airplanes. It's bent on killing the remaining survivors from a previous crash. The brothers' plan is to exorcise the demon using a ritual from their father's journal. Sam and Dean are now stuck on a flight. They've learned the copilot is possessed, but he's safely behind the locked cockpit door. Everyone on the plane is in real danger unless they can draw the possessed out. They try to convince Amanda, the flight attendant and the demon's primary target, to help out.

Keith is playing Dean; Joe is Sam. Jess is pulling Game Master duty. The scene opens with Sam and Dean heading to the flight attendant's area toward the back of the plane.

Joe (in character): "She's not gonna believe this."

Keith (to Jess): How much time left?

Jess: 12 minutes until you reach the point where all the other planes went down.

Joe: Fantastic ...

Jess: Amanda is working in the back galley and looks up as you step in.

Keith: Does she recognize me? Here's two Plot Points.

Jess: She sure does! "Hey. Flight's not too bumpy for you, I hope."

Keith: "Actually, that's kinda what we need to talk to you about."

Joe: We explain to her about why Flight 2485 crashed, and that the pilot Chuck Lambert died when his plane went down for the same reason.

Keith: And that now we need her help to stop the same thing from happening again.

Jess: Okay, you two have totally freaked Amanda. Her kindly smile evaporates, replaced by a look of confusion and fright. She definitely doesn't want to believe you. Both of you roll Willpower + Influence/Persuasion, if you have it. We'll go with the higher of your rolls.

Rather than making it an opposed roll of some kind and rolling for Amanda, Jess decides it's gonna be pretty tough to pull this off. She goes with making it a FORMIDABLE task to persuade Amanda, which means a Difficulty of 15. Keith and Joe each roll their Attribute and Skill dice. Keith (with Willpower d6 + Influence/Persuasion d8) doesn't do so well, getting a total of 6. Joe, however (with Willpower d6 + Influence d4 and the Sensitive Asset at d2), throws four Plot Points into the mix to get a bonus d8. He rolls very well; his total is a 17.

Jess: You seem to have gotten through to her. She remembers something. "On 2485 ... there was a man ... he had these ... eyes."

Joe: "That's exactly what we're talking about."

Keith: We ask her to bring the copilot back to the galley.

Jess: Amanda's clearly hesitant, but she agrees. She seems to be holding herself together, for now. She leaves, and after a few nerve-wracking minutes she returns with the copilot. He's talking to Amanda.

Keith: The moment he steps through the curtain I'm knocking his ass to the ground and keeping him down.

Joe: And I duct-tape his mouth and his hands.

Deciding that Amanda did her job and that the co-pilot/demon suspects nothing, Jess doesn't ask for an Initiative roll. The copilot is an unmoving, unaware target so his defense is EASY (Difficulty 3). Keith is performing a knockdown grapple and rolls a total of 12 with Agility (d8) + Unarmed Combat/Brawling (d8). The possessed man takes no damage but goes down in a heap with Dean.

Jess: Even held down, he's still squirming around. Joe, you're up. We're gonna roll opposed Agility + Athletics.

Jess and Joe roll the respective Attribute and Skill dice of their characters. Joe gets a 12 with his d8 + d6, two points shy of beating the 13 that Jess rolled for the possessed copilot. Joe decides to go ahead and spend two Plot Points after his roll to reach the 14 he needs to secure the man.

Joe: There goes the last of my Plot Points!

Jess: Amanda's freaking out. She doesn't scream, but she looks like she might soon. "What are you doing?! You said you were going to talk to him."

Keith: "We are going to talk to him."

Joe: I take the holy water we put in the plastic bottle and splash some right on his chest.

This is Sam's second action of the turn, but Jess decides that he can't miss with the water against a held target so no roll is required (any multiple action penalty is meaningless). She also figures that the water causes d4 Basic damage to the possessed man. She rolls a 3 and notes 1 Wound on the copilot. She doesn't mark down any Stun damage because she's already decided that the possessed man is unaffected by Stun. Bad news for the boys!

Jess: The copilot screams—or would have if his mouth wasn't taped shut. His skin burns where the holy water touched it, and it starts to smoke. He thrashes around even harder. Amanda doesn't seem to know how to process what's going on. "What's wrong with him?!"

Joe: "Stay calm! Go outside the curtain—and don't let anyone through!"

Jess: Okay, next turn. Same initiative order: Dean, Sam, then the copilot.

Keith: I get right on top of the guy and hold him down. I punch him in the head for good measure. "Hurry up with the exorcism! I don't know how long I can hold him down."

Maintaining a grapple is not an action so all Dean's attempting here is an unarmed attack. The only target he can attack is the guy he's got grappled, but that's his intention so we're good. Keith rolls a Strength (d8) + Unarmed Combat/Brawling (d8) against an EASY target and gets a 9, so he connects. The copilot's immunity

to Stun would negate any damage caused by a punch normally, so it's a good thing Dean's got the Brawler Asset at d6. Joe rolls a 2 on the d6, adds it to the 6 points of Basic damage he caused by beating the Difficulty by 6, and halves it. That's 4 points of Wound and 4 points of Stun, but only the Wound counts. Total Wound for the co-pilot: 5.

Jess: Dean, you connect with your fist, but even though you hear his jaw crack you can tell this guy isn't slowing down.

Joe: I'll throw some more holy water on him before starting on the ritual.

Jess again allows the water to hit automatically, rolls the damage, gets a 2, adds 1 Wound to the copilot's total, and again ignores the Stun damage. Total Wound so far: 6.

The exorcism ritual is in Latin, so Joe has to roll Sam's Willpower (d6) + Knowledge (d6). Jess explains that it's not something Sam can read out in a single combat turn. She sets it as a complex action with each roll taking up one turn. The Threshold is AVERAGE (a mere 35), but it has to be done twice—once to pull the demon out, and again to send it back to hell. Jess reminds Joe to apply a -1 Skill step as a multiple action penalty (Sam has already tossed holy water this turn).

Joe: Here we go. (Rolls and adds.) 11!

Jess: His eyes turn black—like a shark's. He looks pissed, but he's still held down. I'm going to say that the holy water is enough of a shock to the copilot that he's unable to act this turn. Okay, next turn. Dean's up first again.

Keith: I'm doing all I can to hold the guy down. I'm not going to do anything else so I don't suffer any penalties when opposing this clown's attempt to break free.

Jess: Good thinking. You know how nasty possessed humans are. (Grins malevolently.) Doncha hate demons? Okay, Sam's up. Roll again for the ritual.

Joe (rolls): I rolled an 8. That brings it to 19 ...

Jess: Gettin' there. Dean, the guy's bucking against you something fierce; roll your Strength + Unarmed Combat—Wrestling specialty if you've got it.

Keith: I don't. That's a 9.

Jess (Consulting the possessed's roll): Closer than you would think. The copilot breaks free but only partially, throwing Dean to one side and snapping the duct tape. He tries to shove Sam. Do you break off the ritual to defend yourself?

Joe: No. I just try to step out of the way as best I can.

Joe rolls his innate defense (Agility d8) and gets a 5. The copilot does quite a bit better—Jess gets a total of 12 after rolling Strength + Unarmed Combat, even accounting for the -1 Skill step for his second action that turn (the possessed guy bucked off Dean as his first action). Sam gets slammed back for 7 Stun. Jess makes Joe roll an Average Agility + Athletics to hold onto the journal and holy water bottle. Joe gets a 6, and doesn't have any Plot Points left to use.

Jess: You drop the journal and the water—which spills out. No more help there. New turn.

Joe: Screw the water. I'm getting the journal. Can I keep going?

Jess: Yes, you can keep your old totals as long as you aren't interrupted for too long ... Okay, since everyone's somewhat separated now, I'm going to restart Initiative. Everyone roll!

Jess rolls Alertness + Agility for the copilot, scoring an 8. Joe gets a 13, Keith a 4. Sam acts first.

Joe: I'll help Dean as best I can while still reading. Don't know how much good that'll do, though. (Rolls for the ritual.) 12! I'm up to 31!

Keith: I'm trying to pin him back down!

Jess: Got it. The copilot's using his action to get clear so you guys basically act at the same time. Opposed roll time. Keith, roll Dean's Agility + Unarmed Combat again, but take a +2 Skill step since Sam is helping out.

Keith: Cool! (It's Agility d8 + Unarmed Combat d6, shifted up two steps to d10, and rolls.) How's a 17 grab ya?

Jess (comparing it to her roll of 13): Wow, nice roll. You keep the guy down, but he rips the duct tape off his mouth. He growls at Sam, "I know what happened to your girlfriend. She died screaming."

Keith: Oh, crap.

Joe knows that Sam's horror about his girlfriend's fate is a big deal. He's so obsessed with hunting the monster responsible that it is listed as a Complication.

Jess: Next turn. Sam's up first.

Joe: I freeze ... I'm totally freaked out about this.

Jess: Excellently done. That's a totally realistic way to play Sam's Complication. I'm giving you two Plot Points as an award. Dean, you're up.

Keith: I punch him again! (Keith rolls and hits, but just barely—3 Basic damage means 1 more Wound is applied, for a grand total so far of 7.) I yell for Sam to hold it together.

Jess: The copilot focuses on getting you off him, Dean. (Another opposed roll occurs; Dean takes a -1 step penalty because he punched already this turn. Dean loses badly.) Doesn't look good. Dean is shoved off completely. Back to the top of the order. Sam's up.

Joe: Screw it. I keep reading. (Rolls a 10, which when added to his current total of 31 easily beats the Threshold of 35.) Made the Threshold and then some!

Jess: The copilot opens his mouth impossibly wide and emits a horrible sound. A cloud of black, acrid smoke billows out. It snakes around the galley and slides into a nearby air vent. Before you get a chance to recover, a violent jerk shakes the plane and the whole thing pitches forward. The plane is going into a nosedive!

As oxygen masks drop down and panic grips the passengers, Sam and Dean now must perform the second part of the exorcism ritual or become yet more of the demon's victims ...

OF WOLF AND MAN

A Supernatural Adventure



Introduction

“Of Wolf and Man” is an introductory adventure introducing new players to the Supernatural Role Playing Game. Four hunters are available for the players—Sam & Dean as well as two hunters new to this story. While we assume you’re using the pre-generated characters, this adventure works with any group of hunters your players create using the Supernatural Role Playing Game core book.

For New Game Masters

Never taken the driver’s seat in an RPG before? No worries. As long as you’re comfortable taking charge and have a decent grasp of the basic game rules you’ll do just fine. The Game Master is the one who sets up the scenes in this story, acts out the parts of everyone—human or not—the hunters meet along the way, and throws the challenges that make the players wonder just how the hunters are going to get out of Wisconsin alive.

There’s always room for improvement as a Game Master, but the good news is that it’s a breeze to get started. Look for sidebars scattered throughout this adventure, as they’re geared especially for folks who’ve never run a game before. Old hands should check out the sidebars, too, though they can focus on the main text of the adventure.

Here’s a few things to keep in mind as you get going:

- This isn’t a script and you shouldn’t slavishly follow every word and detail written in this adventure. This is your game. You can and should mix it up a little bit by adding your own ideas and improvising when inspiration strikes. If you’re having fun, odds are the players will be, too.
- The players should make the choices. You set up the obstacles and problems and watch them figure out how to knock ‘em down. Players have a real habit of reacting in unexpected ways, sometimes in ways that we haven’t anticipated here in the adventure notes. Don’t panic. Just figure out where the story’s going and, if need be, guide ‘em back without letting them know they surprised you. Never let ‘em see you sweat.
- Keep the pace flowing. You don’t have to describe every damn tree to let the players know it’s a forest. If you don’t know an exact rule, wing it using the basics and deal with it later. If the players get distracted or bogged down in conversation or obsessive planning, throw a surprise at them and keep them on their toes.
- Don’t be stingy with Plot Points! Keep an eye on the Complications for each character and throw one or more their way when that Trait comes into the story. Hand ‘em out for doing well on story-important actions, creative solutions to problems, or anything that causes everyone to smile, laugh, or high-five each other.

- Encourage the group to play up their hunter's Traits. Assets help out in game situations and Complications both make the story more interesting and offer a way to earn Plot Points. If this is everybody's first shot at the Cortex System, lend a helping hand by reminding them about what's on the character sheets.

The Characters

"Of Wolf and Man" was written for a small group of hunters. We've included four, but you could get away with as few as two or as many as six hunters—you can adjust the challenges a bit to make scenes easier or harder.

GM TIP: The Adventure Summary shows you the major events of this story and an idea of what might happen along the way. The way things unfold with your group might be quite different, but it's good to get an idea of the "standard" structure of the story.

Adventure Summary

The hunters are drawn to the semi-rural town of Elkhorn in southeastern Wisconsin. There have been several attacks and at least one fatality by a creature described as "part wolf, part man." Quick research reveals that there is a local werewolf legend in the area known as the Beast of Bray Road.

After an interview with a cute local bartender/amateur journalist and possible barroom brawl, the hunters are on the trail of the creature that brutally killed a local high school football player. After some investigation, interviewing witnesses, reading up the books and the web, the hunters may begin to have a few ideas of who may be involved. Whatever their suspicions, the second act begins when the Beast is seen again by people leaving the high school football game, and one of the hunters may get a look up close and personal (and be left with a scar for his trouble). It becomes obvious there is a fixation on a girl—the girlfriend, in fact, of the victim.

After the Beast's focus is discovered, it doesn't take long to figure out that the Beast is somehow a sensitive young teenager who was subject to bullying and took a horrible, brutal revenge. Now the boy is shifting back and forth between wolf and man—increasingly losing control and becoming more violent.

A look into the boy's life reveals him to be part of a strange family who live on the outskirts of town, revealed to not actually be humans at all—but rather noble, intelligent wolves who once co-existed with the Native American tribes of the area. Long ago, shamans used magic to disguise wolves as men. The pack is able to live perfectly human, though they must resume their wolf form once a month

and hunt in the wild to satisfy their animal instincts. These people have lived in the area for hundreds of years, one generation after the next, long after the tribes that helped them were driven from the region ... but there is a catch. Any one of them who tasted human blood would be cursed and the spiritual magic that held him as one thing or the other would unravel, driving him insane.

The hunters may learn that the young man did not mean to kill, but now it's too late. He's becoming the very monster that the locals always assumed the Beast of Bray Road was. They must either hunt him down to prevent him from becoming a danger to others ... or perhaps there is a way to help him after all, though his entire family must make a tremendous sacrifice in order to save him. But

whether he is captured or killed, the pack realizes that it's too dangerous for them to remain. They give up their disguises forever and again becoming wolves, venturing into the wilderness as far away from man as possible.

GM TIP: This adventure can be played in one 4-6 hour session, though any role playing game session can vary in length. If the hunters gather information quickly and deal with problems efficiently you're looking at only one night (or morning, or afternoon, whatever you like), though if there's a lot of role playing and the hunters chase down sideline goals it might take a few sessions of play to reach the end.

A Note On Locations & People

Elkhorn is a real place and the people of southeastern Wisconsin have related the Beast of Bray Road legend for many years. Please note that this is fictionalized version of the town, its population, even the Beast legend itself. Any similarities to anyone living or dead are coincidental.

Act One: Wolf Tracks

Every story has to start somewhere, and while things are already bloody in Wisconsin before the hunters show up, it's how they affect the course of events that matters in this adventure. The Beast of Bray Road has claimed a victim and the locals who used to laugh at the local werewolf legend are suddenly taking notice even as they explain it away as the attack of a rabid coyote.

This part of the story is largely about investigation. The hunters learn enough information from a cute bartender-slash-amateur-reporter so they hit the books and the streets in search of more answers—though they also get a hell of a lot more in the way of questions.

The gang might have some ideas about the nature and identity of the Beast before he strikes again. 'Course, they're probably wrong.

Scene One: Meeting Up

The hunters are newly arrived to Elkhorn and have made it to a local watering hole. Here they can chat up a few locals about the local werewolf legend and possibly beat the crap out of a local obnoxious drunk.

Read or paraphrase the following text. Tweak it if you need to for your group of hunters and how they got involved in the story.

THERE'S NOTHING LIKE DRIVING THROUGH THE MIDWEST. MOST OF THE ROADS ARE FLAT AND SURROUNDED BY CORN OR SOY FIELDS. THE SCENERY ROLLS BY IN AN ALMOST ENDLESS LOOP: CORN, SILO, BARN, CORN ... EXCEPT EVERY SO OFTEN THERE IS A BIG YELLOW SIGN WITH THE WORD "ADULT" OFFERING TRUCK DRIVERS SOME DIVERSION—PROBABLY SO THEY DON'T FALL ASLEEP AT THE WHEEL.

ELKHORN, WISCONSIN DOESN'T SEEM LIKE THE KIND OF PLACE TO FIND A SLAVERING BEAST. IT'S A PRETTY QUIET TOWN WITH THE USUAL MIX OF CHAIN RESTAURANTS AND LOCAL BUSINESSES. THE INTERSTATE AND SEVERAL COUNTY HIGHWAYS ARE ALL NEARBY, OFFERING EASY ACCESS IN AND OUT.

WHAT ALL GOOD MIDWEST TOWNS DO HAVE, THANK GOODNESS, IS A BAR ON EVERY STREET CORNER—AND ELKHORN'S NO EXCEPTION. YOU'VE FOUND YOURSELF IN A JOINT CALLED ALL THUMBS. IT'S SMOKY AND DIMLY LIT—MOSTLY BY EIGHT-YEAR-OLD CHRISTMAS LIGHTS HANGING FROM THE CEILING. MOUNTED FISH AND OTHER TROPHIES HANG ON THE WALL, THE PRIDE AND JOY OF THE OWNER WHO'S A PERMANENT FIXTURE AT THE FRONT CORNER OF THE BAR. BUT HEY, THERE'S A POOL TABLE, A DARTBOARD, AND CHEAP BEER ON TAP.

NO TIME LIKE THE PRESENT TO START LOOKING FOR THE LOCAL WEREWOLF.

The Setup

This is our opening scene and it gives the hunters an opportunity to get to know each other if it's their first adventure. It's also the place to learn a little of the background thanks to the hunters' first source, an amateur journalist who's been writing articles on the Beast of Bray Road phenomenon for years.

A seedy local bar's the perfect place to set the atmosphere for a Supernatural session. Classic rock plays on a 20-year-old jukebox, bearded flannel-wearing locals are playing pool, and a 20-something couple plays a game darts in between doing shots and making out.

The Problems

Introductions: If any of the hunters have never met or worked with each before, now's the time for a little meet-'n-greet to let the players flex their role playing muscles. If you're using the pregenerated characters, Sam and Dean obviously know each other, but they've never met Jenny and Dan before. But don't let all this drag out too long. Once the intros and pleasantries (or cheap come-ons, veiled threats, etc.) are out of the way, have their first contact interrupt 'em so the focus stays on the creature that's chewing on the locals.

Bartender/Reporter: Her name's Karen Witten. She's in her mid-30s, dark haired and attractive with librarian glasses and tattoos that disappear into a low-cut blouse. She tends bar four nights a week at All Thumbs and writes local-interest articles for a periodical called The Walworth County Monthly. For the last decade she's been writing pieces on the Beast sightings every time there's something to say. Karen's exact game stats aren't necessary (since she'll mostly just be talking) but if you need to make some kind of opposed roll you can assume a d6 for most Attributes and d4 or d6 for a Skill. She's flirty and happy to talk about her favorite local legend, though she'll be interested in why. Luckily for the hunters, convincing her that they're federal agents, state police, journalists, or whatever other story they come up with will be easy.

Here's what they can learn about the Beast through conversation. Don't just read this stuff out to the players; try and work it into Karen's responses to the hunters' questions. If they don't get all of this now, they can find out more later when they hit the books.

The "Beast of Bray Road" was given that name since sightings started in the 1980s. There have been sightings off and on ever since, all the way up until the recent attacks. Karen's research revealed sightings of really big wolves or even coyotes going back at least a hundred years.

Descriptions of the creature haven't always been the same. Some witnesses say it resembles an oversized wolf or coyote, while others say it's more bear-like. More than a few say it's kind of half-wolf, half-man, and either walks upright or on all fours. It's either brown or gray. It's been seen scavenging on the side of the road or feasting on freshly killed deer on the edge of the wood line. (Note: With an AVERAGE Intelligence + Lore/Werewolves check reminds a hunter that true werewolves do not actually look very wolflike or run around on all fours.)

The Beast has frightened people, chased them, and killed pets and livestock over the years but has never actually hurt anyone before now. People are truly scared, and there is talk of local hunters (the Elmer Fudd variety, not supernatural hunters) organizing to track the creature down and put it down. One name Karen remembers is a Joey Brown—which sticks out in her mind because Brown and his family are reclusive and quiet.

It all started with the death of Stan Cleary. He played center for the Fox High School's football team and was about to go into his senior year in the fall. Apparently Stan

had car trouble, pulled over to check under the hood, and was ravaged by “a large gray wolf” according to LeeAnn Robinson, the sole witness.

Since the attacks the Beast chased some girls near the high school. It was hiding out in a garage, though the girls’ description varied from Mrs. Robinson’s. The girls said it looked like a “hairy man” while the homeowner said it looked like a “scrawny bear.”

This is great information, right? What’s the problem? Well, unfortunately Karen’s jealous (and drunk) husband shows up and causes trouble. He’s a motorcycle mechanic everybody calls Tugg. He’s bald, tattooed, sports a wicked beard, and he’s had just enough booze for bad judgment but not enough that he couldn’t do some damage in a fight.

Tugg

Agi d6, **Str** d6, **Vit** d6, **Ale** d4, **Int** d4, **Wil** d4

Init d6 + d4 **LP** 12

Traits Addiction (alcohol) d4, Anger Issues d2

Skills Athletics d4, Influence d2, Knowledge d2, Mechanic d6, Melee Weapons d4, Perception d4, Unarmed Combat d4

Tugg’s been talking to his buddies about rumors of his wife’s cheating ways, and he busts in just as she leans into one of the male hunters to tell a juicy detail about the Beast. Jealousy and PBR combine and Tugg starts throwing accusations—which will quickly lead to punches. Karen shouts that he’s crazy and going to get her fired; experienced locals take their drinks and get the hell out of the way.

When Tugg throws a punch or wrestles somebody to the bar floor, use Strength + Unarmed Combat (d6 + d4). If he’s aware of somebody coming up behind him, he’ll dodge with Agility + Athletics (d6 + d4). Because he’s drunk, he already has 4 points of Stun, so 8 more Stun (or Wound) should knock him out.

The hunters could try and talk their way out of this, but Tugg’s pretty mad. Unless they get an extraordinary success on an Influence action (opposed by Tugg’s Willpower + Perception + Anger Issues, or d4 + d4 + d2) he’s just going to yell louder.

The Results

Tugg’s likely not much of a challenge for even one of the hunters (at least if he’s had some fighting experience). There are no Plot Points for beating up a local drunk, but they should be awarded for good diplomacy, clever deflection, or an ingenious lie. The hunters have no way of knowing that Karen’s actually been having an affair with a quiet, good-looking younger man having a drink over at a table near the dartboard—unless they’re really sharp or one of them’s psychic. Poor Tugg either leaves beaten and bruised or crying if words are used to soften his drunken rage.

This fight is here to introduce a bit of early action. Getting leads from the conversation with Karen is this scene’s real payoff. Now that they have those, they can look into the death of the football player, check on the other sightings, or go into research mode on the Beast itself.

Scene Two: Following the Tracks

This scene’s devoted to all of the fun things the hunters might try that aren’t investigating the football player. For that, move to the next scene. Otherwise, if it’s investigation or research, keep on reading.

The Setup

The hunters are in the driver’s seat. It’s up to them to decide which clues are worth following up. Here’s where they hit the pavement, knock on doors, ask questions, check records, and go online. They may come up with ideas and pursue leads not listed here. If that’s the case, you get to decide as Game Master whether those are dead ends or if you want to improvise a scene or two guiding them back to the main story.

The Problems

If you’re trying to move the group quickly through the story, you can keep to the Reader’s Digest version of these mini-scenes. If you’d like to let things flow, just have fun and let each encounter run its course. There’s a ton of possibilities out there, and the hunters may or may not get a clue to the true story. That said, if there’s one thing they should come away from this with, it’s that creatures that change shape are vulnerable to silver. Even if it’s not a werewolf, the trusty silver bullet should do the trick.

The Moon: If anyone checks, there’s pretty much no correlation to the full moon with any of the sightings—including (and especially) the killing of Stan Cleary. That’s pretty much another nail in the coffin of the whole werewolf theory.

Hitting the Books: A half-hour drive out to the local big box bookstore or a visit to the local library offers some possibilities. The titles that jump out are *The Beast of Bray Road: Tailing Wisconsin’s Werewolf*. Another is *Hunting the American Werewolf*, which references the Beast along with other werewolf and monster legends. These books don’t provide a hell of a lot more information than Karen gave them regarding the Beast, but if they weren’t able to get everything from her (on account of Tugg), bring ‘em up to speed now.

Combing through the books requires an AVERAGE complex action (see page 5 for a reminder on how those work) using Intelligence + Perception/Investigation. Each roll of the dice is an hour’s worth of reading, but once the total gets to 35 you can let the players know the following:

The Beast seriously varies in description over the years, so either some witnesses are full of crap or there's more than one creature, and

The Beast has never actually harmed anyone up until now.

The Interwebs: A quick visit to the online search engine of choice turns up some 27,000+ possibilities—including the Beast's own Wikipedia page. You gotta love how small town legends meet the modern digital age. To inject a dose of a realism, you can let the players check out some of the real web pages; just don't let it bog down the action too much.

● <http://www.unknown-creatures.com/bray-road-beast.html>

● <http://www.suite101.com/article.cfm/wisconsin/118818>

● http://en.wikipedia.org/wiki/Beast_of_Bray_Road

● And, of course: <http://www.beastofbrayroad.com>

Ultimately the difficulty, time, and content of the information is pretty much the same as Hitting the Books, though a running theme in these legends is the connection between the creatures and pre-Colonial peoples in the area. Go ahead and do some reading of your own. That way you can be ready to summarize the information for the players and not let the game grind to a halt. You could even print out some of those pages and go crazy with a highlighter pen. It's up to you.

One other option for the hunters is to research the victim himself online. It takes an AVERAGE effort to use Tech/Computer Programming to dig up information on Stan Cleary. If they don't botch, they at least get some information about local sporting events he was involved with. If they succeed, they also turn up some online blogs by kids who thought he was a bully and a douchebag as well as the MySpace page that's been kept up after his death by his family and friends. This could arm them to the next scene.

Mr. Brown: Joey Brown's 10-year-old daughter Katie answers the door. She says quite bluntly that her daddy is not home, the hunters are not allowed in, and she is not allowed to talk to strangers (especially about where her daddy is). They can't call him because not only doesn't he own a cell phone, there isn't even a landline going to the Brown house. He uses the pay phone at the corner store in the rare instance he needs to make a call. It would be HARD to charm this little girl into giving up more information, but possible. But all she would otherwise reveal is that her father is "hunting."

Stan Cleary: Any investigation into his death gets its own scene. See below!

The Cheerleaders: If the hunters look into the girls the creature frightened, it doesn't take much asking around to find out their names are Leah Hartley, Rose Garstin, and Mandy Graves—cheerleaders all. They report they were walking home to Rose's nearby house from practice when the thing came out from behind a tree. It tried to grab Leah, but they ran off and it chased after them. After only a minute, it stopped dead and then "just howled and screamed."

Any hunter that pulls off an AVERAGE Alertness + Perception/Deduction roll notices that Leah is wearing a boy's class ring (with the symbol of a football etched into one side) on a gold chain around her neck. Even if they don't spot that, if they pry into the girl's social life, Leah or her friends tell them she was victim Stan Cleary's girlfriend. She's still pretty shaken up by his death and lets the other girls do most of the talking.

The girls describe the creature as part man, part beast—with tattered clothes still hanging onto him. Its voice was "growly" and it seemed to try and talk but its mouth couldn't form words. "Definitely a werewolf," says Mandy. "Just like in the movies."

Here's to you, Mrs. Robinson: LeeAnn Robinson is a 62-year-old woman and a bit of a local eccentric. Her husband's been dead for ten years, and she's determined to live life to the fullest. Comfortable but not rich, she attends a local community college and is earning a degree in English Lit. She drives a Coup de Ville and puts away a bottle of wine or a bourbon on the rocks before bed each night. Mrs. Robinson likes to flirt; any male hunter with Allure is going to get some possibly uncomfortable attention and compliments.

LeeAnn was driving her Caddy home on Highway H from an evening class (she's reading *The Brothers Karamazov*) when she saw a car's emergency flashers on the road ahead. Always ready to lend a hand, she slowed down to see what she might do. She could see the hood of the car was up and that's when it appeared—the Beast of Bray Road. It was an oversized wolf, dark gray and the size

GM TIP: Investigation and research is a pretty big part of any hunt, though the trick from the Game Master point of view is to not let it drag. Pretend you're a television director. If they split up to interview witnesses, surf the net, or go wandering around in the woods off Highway H, give each player a few minutes of "screen time" and then cut away to the next—preferably at a minor cliffhanger. If things are getting dull, just summarize what happened and what the hunters learned. You don't have to drag out each moment. Remember how *Supernatural* handles such scenes and then make sure yours are just as exciting (or as quick). Role playing people reading books in real time is about as much fun as watching C-SPAN.

of a pony, with its big jaws seizing the already limp body of Stan Cleary ("that nice young man") by the neck. Blood was everywhere—on the Beast, on the ground, on the front of the car.

Mrs. Robinson was so frightened by the sight she hit the gas and drove at least ten miles before calming down enough to pull over into a gas station, run inside, and dial the police on her cell phone. Sure enough, they found the car and Stan's broken body—but no sign of the monster.

The Results

Depending on which avenues they explore, the hunters might be a bit confused. The Beast has been seen one way or another for some hundred years. It's a giant wolf, or it's a half-man/half-beast. It walks on two legs, or it runs on all fours. It doesn't hurt people—until the day it savagely murders a football player.

If they haven't already done it, they need to look more closely into the life and death of Stan Cleary.

Scene Three: Death of a Football Player

When the hunters decide to take a closer look into the only true victim (so far) of the Beast of Bray Road. They can learn more about Stan's life as well as his death.

The Setup

There's a lot of information in this scene, and not a lot of action, so make sure you're familiar with the facts before you run it. If you've already got a hunch as to which direction the players are gonna go, run with that and see what happens. If things go south, they can always try another lead. This scene can be dramatic even without a fight breaking out every five minutes, so play each contact in character and let the players take the lead. You should definitely not be reading out a laundry list of gossip and rumor to the players, or it'll be a snooze fest.

The Problems

Here the hunters are either looking for more information about Stan Cleary himself, or about what happened to him the night his car broke down on Highway H. Most will require the hunters to travel across town, just right for those transition shots of muscle cars heading through quaint Midwestern streets.

Cleary Home: Stan's father left for cigarettes when he was four and never came home. He was raised an only child by a well-meaning but always-gone mother, Susan—who looks fifteen years older than she really is from working two jobs and drinking enough for two people. She lives in a small split-level home near the high school.

Susan loved her son and feels horribly guilty about his forced independence, though she also curses the memory of the husband and father that abandoned them both. She tells the hunters that her son was a "good kid" and did his part for their small family. He didn't spend much time at home, though, and it's clear she didn't really know his friends or how he spent most of his time. She couldn't find much time to attend his football games—though it was her work schedule, not lack of interest.

Fox High School: A small-town high school in an old building that's only half-renovated, Fox High (named after the Meskwakie or Fox Indians that used to live in the area, along with the Sauk and other tribes) looks as tired and worn as most of its staff. Talking to the teachers, custodians, and older students turns up a lot of information. You might make them roll dice for this (in which case, they have to shoot for an AVERAGE result using Influence and you can just summarize), or work it into conversation (brief and to the point).

● Stan Cleary wasn't an especially great guy, but he was no bad egg. He was a decent football player with mediocre grades; nice enough, but he smoked, drank, and got into trouble. He worked part-time at a burger place called Butterburgers, so he had a little money to throw around. Stan got into fights but wasn't known for being a bully. He was, however, a very jealous boyfriend.

● Stan's best friend was Jim Whitmire, a running back whose other major interest was cars. His dad bought a junked Corvette Stingray and Jim's already spent over a year on it. Jim's dad, who helps him with the mechanic work, figures in six months it will be gorgeous and ready to drive again. Jim acts tough and casual when asked about Stan's death but anyone with AVERAGE powers of observation (Alertness + Perception/Empathy) can tell he's shaken up and scared. In reality, Jim's bothered because he put the moves on Stan's girlfriend a few times in the last month (though she wasn't interested in taking a ride on the Jim-mobile) The hunters might interpret his nerves as having something to hide.

● Stan and cheerleader Leah Hartley had been a serious couple for the last six months. Leah talked about going to college and becoming a teacher, but Stan planned to marry her right out of school and start a family. The last three fights he got into at school were over boys getting too friendly with Leah. The last brawl happened in auto mechanics class the day before he died and it got him a week in detention. Obviously, he never got around to serving it.

● The kid on the receiving end of the beating was Dwayne Ward, a quiet loner who reads a lot and is something of a poet. He read passages from Allen Ginsberg's famous Beat Generation poem "Howl" to

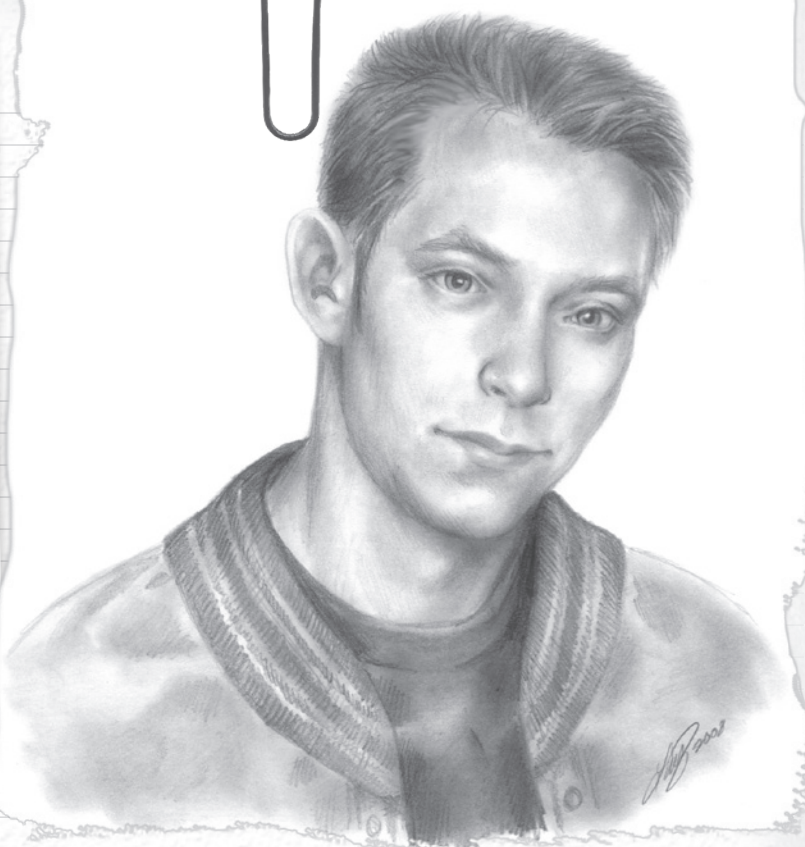
DWAYNE WARD, SENSITIVE KID

Yeah, this kid is who you think he is. It may seem like a ham-fisted sort of clue, reading a poem called "Howl," but on the flipside Dwayne's the last person the hunters would suspect. He's skinny, got himself beat up by Stan, and doesn't have the temperament. That's part of the fun, of course. If the players suspect Dwayne, don't try too hard to dispel their suspicions, but remember to play up all the other options (or, at least, Mr Corrigan). They'll have a chance to follow up with Dwayne in Act Two, since he's nowhere to be found right now.

Leah, and after a confrontation in the auto mechanics class Stan gave the sensitive younger man a pretty hellacious beating before the teacher and other students broke it up. If any hunter follows up on Dwayne they learn that he came back to school the next two days, but left early the day after Stan was found dead, saying he wasn't feeling well and the school nurse released him. He hasn't been seen since.

- The auto shop teacher, Mr. Mark Corrigan, talks about Stan with a hefty dose of leftover anger. Apparently, when he broke up the beating Stan was administering to Dwayne, the jock took a swing at his teacher and dropped a few choice four-letter word-bombs. When Mr. Corrigan told him he was getting written up and would be missing the next football game, Stan flipped him off and told the teacher to attempt something anatomically impossible. An AVERAGE Alertness + Perception/Sight roll reveals the sight of some kind of design snaking up his left arm, only partially visible with the rolled-up sleeve. Some further research or an EASY use of Intelligence + Artistry/Tattoos shows it's a warrior tribal tattoo with roots in the Native American tribes that used to live in Michigan, Wisconsin, and northern Illinois.

Butterburgers: This is a fast-food hangout frequented by most of the high school kids and young parents with disposable income. When not at school or football practice, Stan Cleary held a part-time job here. He ran the register and occasionally manned the fryer. The Butterburger manager, Mike, is a boring, monotone type who takes his fast food job way too seriously—and doesn't have much nice to say about Stan's work performance. "He obviously did not care about his future with Butterburger."



Cops & Coroners: The Walworth County Sheriff's Office has jurisdiction over cases like Stan Cleary's death. Deputy Bill Rogan responded when the dispatcher said a "hysterical old lady" was reporting a kid being ripped apart by a giant wolf. The official report is pretty straightforward: Stan's neck was both broken and ripped open. One of his arms was savagely bitten and pulled so hard it was nearly ripped from its socket. Official cause of death was the broken neck; even without that, the blood loss and open wounds would have killed Stan anyway. Bill claims to have found the boy dead at the scene and no other signs, and anyone interviewing him might find it HARD to tell he's been drinking with Alertness + Perception/Smell but it's only an AVERAGE challenge with Alertness + Perception/Empathy to tell he's really shaken up about something. The truth is that Bill *saw* something—a large shape bounding away as he approached with his flashing lights. It freaked him, and he sat in the car clutching his pistol for several minutes before he found the courage to step out and secure the scene. By that time he could already hear the distant sirens of backup on the way.

An interview with the county coroner reveals the same details about the body. Dr. Loomis says the injuries are consistent with an animal attack, along the lines of what happens when a wolf or coyote gets a hold of a small child. The proportions of the bite marks are all wrong. Even a bear wouldn't have left injuries like that. Anyone using Perception + Medicine/Forensics or Animals/Veterinary Medicine finds it HARD to believe but eventually concludes that it was a canine standing some four feet at the shoulder. That's a dog as large as a pony.

MARK CORRIGAN, SUSPICIOUS GUY

The bit about the pissed off teacher is a bit of red herring. He's an auto-mechanic turned teacher with a few drops of Indian blood in his veins, and thought the tattoo would be cool. Corrigan doesn't even know what the tattoo means. But if looking to stretch out the story or just enjoy leading the hunters on a wild goose chase you can play up some additional suspicious behavior on the teacher's part. Perhaps the hunters could witness him threaten another student, be seen leering at Stan's former girlfriend, or be suspiciously unavailable at a time when the Beast is on the loose.

Note: None of this official information's offered freely. Lies, bribes, creative break-ins, or blackmail might be needed to get the answers out of law enforcement—but it shouldn't be too much of a problem. The usual hunter possesses a B.A. in BS.

The Results

By this stage, you want the hunters to have done some research, chased some leads, and met most of the major players. But once things seem a little slow or you feel like the group has enough answers for now, it's time to ramp up the action and give them a few reasons to be scared. If they suspect Dwayne Ward, they won't be able to find him yet, which means it's an even better time to move on to Act Two. That's the point on the show when there's a big commercial break, so send the players off for drinks and pizza.

Act Two: The Hunt Begins

Whether or not they have a clue what's really going on, the Beast strikes again. Someone else is going to die and another is going to be scared for her life. The hunters have to divide their time between finding this thing, keeping a potential victim safe, and watching their backs.

Scene One: Mark of the Beast

Poor Dwayne's losing it. The spiritual magic that gave him the guise of man is unraveling. He's shifting back and forth, slowly and painfully, between his wolf and human

forms. The pain and hunger he feels is driving him to hunt, and the anger and humiliation he's felt have combined with human blood that lingers on his tongue. It's a dangerous combination for those at Fox High School.

The Setup

How this scene begins is all about the hunters in your group. If any hunter has the Premonitions Asset on his sheet (such as Sam Winchester, if you're using the pregenerated characters), then one of them has a bloody vision. This comes up late afternoon.

Address the player in private (if you want to preserve an air of mystery about his trait) or in front of the whole group if you just want things to go quickly.

YOU SUDDENLY FEEL AS IF A BLINDING-HOT RAILROAD SPIKE WAS SHOVED THROUGH YOUR SKULL. YOU CAN'T BREATHE OR EVEN STAND UP STRAIGHT. YOUR VISION IS DARK AND MURKY AND YOU TASTE BLOOD IN YOUR MOUTH. THE WORLD BEFORE YOU BEGINS TO CLEAR, BUT THROUGH THE PAIN YOU REALIZE THAT YOU'RE NO LONGER SEEING WITH YOUR OWN EYES. WHAT YOU CAN SEE IS A HALLWAY ... LINED ON EACH SIDE WITH ORANGE LOCKERS. AS YOU LOPE THROUGH THE EMPTY CORRIDOR YOU SEE DOORS LEADING TO ROOMS WITH CHALKBOARDS AND DESKS. IT'S A SCHOOL, BUT THERE ISN'T ANYONE AROUND. YOU MOVE FASTER THROUGH THE HALLS, THOUGH THE ECHOING GYM. YOU HEAR BREATH COMING IN GRUNTING GASPS AND THE CLICKING, SCRAPING SOUND OF CLAWS ON THE FLOOR. THE VOICES CAN BE HEARD BEFORE YOU CAN SEE THEM, AND A QUICK SHOVE WITH CLAWED HANDS BREAKS THE LOCK AS THE DOUBLE-DOORS LEADING OUTSIDE FLY OPEN. A BOY AND A GIRL ARE SITTING ON A BENCH OUTSIDE, THE BOY WEARING A LETTERMAN'S JACKET AND THE SCENT OF THE GIRLS IS SOFT AND SWEET AND COMFORTING.

THEIR HEADS TURN IN SHOCK WHEN THE DOOR FLIES OPEN BUT YOU SAW WHAT WAS GOING ON: THE BOY WAS TRYING TO PUT HIS ARMS AROUND THE GIRL AND HIS MOUTH ONTO HERS BUT SHE WAS PUSHING HIM AWAY. THEY YELL AND TRY TO SAY SOMETHING BUT THE BLOOD POUNDING IN YOUR EARS IS THE ONLY THING YOU CAN HEAR AS YOU LEAP FORWARD TOWARD THE BOY.

YOU BARELY NOTICE THE SWEET, FLOWERY SCENT OF THE GIRL FADE AS SHE RUNS AWAY. YOU REND FLESH WITH YOUR CLAWS AND SINK YOUR TEETH INTO THE BOY'S BLOODY THROAT.

THE GURGLING SCREAMS AND GORE DELIGHT YOU. BUT SUDDENLY THE VISION FADES AS IF SOMEONE SLAMMED SOME PSYCHIC DOOR. YOU COLLAPSE, FOR SEVERAL LONG MOMENTS UNABLE TO MOVE WHILE YOU COME TO YOURSELF AGAIN.



The psychic hunter just witnessed the death of Jim Whitmire, Stan's best friend who was doing his best to "comfort" Leah. There is nothing they can do at this point, as the psychic hunter was literally seeing the event live as it happened ... through the eyes of the Beast.

But even if psychic powers don't give the group a heads-up, the police sirens and chaos that go through the town certainly will. If the hunters have a police scanner they'll find out about an "animal attack" at Fox High School and of a hysterical and frightened girl that was picked up.

The Problems

Puppy Chow: Jim may have been a horndog who didn't wait for his buddy's body to get cold before he moved in on the girl, but he didn't deserve to go out like this. However the hunters acquire their information, they find out he was savagely mauled. Claws raked his body and opened up major and minor arteries alike. Jim's throat was torn out, and other hunks of flesh appear to have been bitten off and eaten. Gruesome stuff.

It takes only an AVERAGE examination by anyone with Perception + Medicine/Forensics (or Animals/Veterinary Medicine) to determine that the claw and bite marks do not really match the attack on Stan Cleary. The county coroner (remember him? Dr. Loomis?) observes the same thing and decides that while it's "freakish and disturbing" to have two animal attacks, the bite radius and other data from the wounds do not match between the two attacks. What Dr. Loomis and others don't know is that it's because when Dwayne attacked Stan he was in his true wolf form; he was half-man, half-beast when he stumbled on Jim and Leah.

They might be able to find out more about this, except for the ...

Missing Witness: Leah ran her ass off during the attack, and made the call to 911 on the move. After the frantic phone call no one has seen or heard from her. She hasn't made it home and all of her friends report that they haven't seen her. Of course, one is lying.

Any tech-savvy hunter who wants to track her by cell phone GPS will be disappointed. Her phone is so old that it doesn't have an on-board GPS. There's the option of hacking into the cell network or sweet-talking somebody at the company whose plan Leah uses (both of which are HARD to pull off, using Tech/Communications Systems or Influence/Persuasion, or similar) but the only real information the hunters can get from this is that Leah's phone has been off most of the time. When it's been used, the only cell phone tower it pinged is the one near the high school. On the off chance the players ask if any of Leah's friends lives in that tower's zone, throw some Plot Points at them for being clever and tell them Mandy Graves is the only one.

Assuming they're not going to mess with the cell phones, if they ask the police or the school (or any of Leah's classmates) which of Leah's cheerleader friends lives closest to the high school, Mandy's name will come up top of the list.

The Results

With another dead teenager, a missing girl, and a clueless town, the hunters need to figure out whether they want to find the girl or the Beast (or split up and try to do both). The cops are looking for Leah, but without warrants all they can do is knock on doors, look around in open areas, and ask questions. Predictably they find jack and squat.

Meanwhile, the sheriff puts out notices and makes an announcement on the local radio station. He's convinced there is a "rabid coyote" on the loose. (Never mind there is no evidence of rabies from the evidence, or that a coyote would be much too small...) The county is putting out a call to all local hunters to assist in finding and killing this dangerous animal. The hunters will probably just love the idea of a bunch of yokels tromping all over when they have a job to do, but at least they'll have an excuse to head out into the woods with their own guns without drawing too much attention.

Scene Two: BFFs

It's probably going to occur to at least one player that there is some kind of Beauty and the Beast thing going on, and maybe even have a fair idea that it's the poetry-loving Dwayne Ward. Leah is connected to both deaths so far and hasn't been the direct target. Then again, this may falsely convince one of the hunters that she's the Beast. But that could be fun, too.

The Setup

Leah is hiding out with her best friend and fellow cheerleader, Mandy Graves. She's scared and just wants to hide, because she's convinced that everyone thinks she's crazy. The police have already knocked on the door at the Graves' 2-bedroom ranch-style house and the girls simply didn't answer. If the hunters do the same, it appears nobody's home. If they listen, it's **HARD** to hear them (Alertness + Perception/Hearing) quietly talking in the garage. It's equally **HARD** to pick up on the smell of fresh cigarette smoke coming through the cracks of the windowless garage door (same roll but with the Smell Specialty).

The parents aren't home. There's nothing to stop the hunters from just busting in.

The Problems

Girls Gone Wild: No, nothing like that. Leah is scared to death, and her description of what happened has Mandy pretty worked up, too. Unless the hunters are ridiculously quiet (a pretty **HARD** thing for a group to accomplish) the girls bolt the moment they hear or see anyone. They run for the woods behind the house, with Leah just shouting "Leave me alone!" They're not necessarily the brightest crayons in the box.

Stalking Wolf: The hunters aren't the only ones to track Leah to Mandy's place. Dwayne is here, too. By now he's shifted to a form that's mostly wolf, with just hints of his human face and hands. One big hint, though, is the fact that bits of his human clothes are still hanging on. Dwayne is incapable of thinking clearly as this point, driven by obsession and hunger. But he knows he doesn't want to hurt Leah, though anyone who gets near her is fair game.

If the girls run from the house with the hunters giving chase, or if the girls are cornered and can be heard screaming from inside, Dwayne goes berserk. He explodes from his hiding place in the brush and goes for the closest hunter.

It's combat time! Use the game information from the end of the adventure, noting it will be using Strength + Unarmed Combat with two attacks, first to attempt to knock the hunter prone (**HARD** Agility + Athletics/Gymnastics to avoid being knocked flat on successful attack) and the second time with the Bite Specialty.

Maybe the hunter lucks out and avoids damage, but it's quite likely that he receives a nasty wound. Of course, that's when all the people with guns attempt to light Dwayne up like a Christmas tree. And whether he's missed entirely or badly hurt, Dwayne doesn't want to stick around to get shot dead. He bolts for the woods with no way for the hunters to catch him on foot.

The Results

If the hunters wanted confirmation of a connection between the wolf and the Beast, they have it.

GM TIP: This is one of those scenes where you may have to fudge things a bit for the sake of the story. There's a chance that a group of gun-toting hunters might get the rolls needed to kill the Beast. Only silver bullets are capable of causing wound damage to him, but the hunters may have already loaded up. You could let them kill him now, but it would be kinda anti-climactic. You could change the hunters' dealings with the rest of the pack to make up for that, but that would be a significant re-write. Up to you! Let them shoot Dwayne, and if he's "killed" by the damage you can describe the Beast as badly hurt as he runs away, leaving a trail of dripping blood. As Dwayne continues to shift he'll heal up and be ready for their next encounter.

The girls? Mandy passes out from fright the moment she actually sees the creature, and is a blubbering mass of fear and tears when she wakes with no real helpful information. Leah runs until she sees the Beast and then freezes. She cries and freaks out, but eventually calms down enough to tell them that she knows sweet, sensitive Dwayne Ward is the Beast of Bray Road. She's afraid of what Dwayne wants with her, though she thinks that he doesn't want to hurt her. He certainly could have killed her more than once by this point.

The hunters need to figure out what to do with Leah. Put her somewhere safe? Use her as bait? Up to them. Either way, the Beast is now out in the woods and there are a lot of other folks out there looking for the "rabid coyote." A handful, though, know a little more ...

Scene Three: Trail Mix Up

The hunters either went after this thing from the get-go or they had a delightful stop at Mandy's house to find Leah. One way or another, though, they find themselves out in the woods trying to find the Beast of Bray Road before it kills anyone else. There are plenty of others combing the wilderness, so it could make things a tad more complicated.

The Setup

If the hunters ran into Dwayne near the house in Scene Two, it's **EASY** to find the trail using Alertness + Survival/Tracking (or Perception/Tracking). If the Beast's dripping blood, don't even make 'em roll at first. After ten minutes, the tracks go to a creek and don't come out again. It's pretty much impossible to tell whether he went up or downstream.

After that, or if the hunters have to start from square one, it's a trickier proposition. It's **HARD** to find and follow the creature's trail; make this a complex action using the same Attributes and Skills as above, with each roll representing fifteen minutes of searching. As they move around the woods, compare

the hunter's rolls to a standard Difficulty as well as adding it toward the Threshold. This might reveal recent boot prints (an EASY result) of those in the area, tracks and scat probably belonging to a coyote (HARD to determine), and strange, large four-clawed scratches on some of the trees (AVERAGE).

But even while stomping around the woods looking for the Beast there are other things to deal with.

The Problems

Bozos With Guns: Beer-swilling locals with rifles, ammo, and no common sense holding them back have taken to the woods. Will Stackpole and Mike Niebling are local blue-collar guys. They mean well, but are not experienced or expert hunters and have a bit too much liquid courage to make them any threat to the real Beast—silver bullets or no.

Will and Mike can be heard long before they are seen. The player-controlled hunters hear gunfire from the brush ahead, followed by a string of slurred profanity. Mike saw a raccoon, tried to shoot it, and missed by a country mile. They're nice enough fellows, but they are loud and obnoxious and are convinced that they are helping the situation.

Just consider any Attribute or Skill these guys have to be at d4 level. They should annoy and delay the hunters, and show up at every inconvenient point. If they get anywhere near the Beast they'll end up like the red-shirt guys on an old sci-fi show.

Wily Coyotes: There are real coyotes out in the Wisconsin woods, and a hunting pair stumbled onto a half-eaten deer carcass just minutes before the hunters wander into the clearing, ruining a perfectly good meal. No need for game information for the coyotes, as they'll bolt the moment any humans get near. (If anyone wants to shoot one, fine. It's HARD but consider any Wound-dealing attack a kill.)

The deer carcass is interesting, though. Killed only an hour or so before, it's HARD but possible with a quick examination to determine that the kill wounds closely resemble those of Stan—however lots of the meatier bits have been eaten.

scruffy-looking, quiet, stern, and seems both sad and pissed off at the same time. He's actually ahead of the group on the trail of the Beast, and he shows them the tracks he's been following and demonstrates knowledge for where it's likely going to elude the hunters.

Here's what Joey has to offer at first. He's not the type to give a long monologue. The hunters should only get this by talking to him and asking pointed questions.

The sheriff is an idiot. This is no coyote and definitely not a rabid animal. It's a wolf, he says. Rare in these parts but long ago they used to be everywhere before they were hunted out of the area. It has a taste for human blood and it's going to keep hurting people until it's stopped.

If the wolf had a pack, it's broken off from them and has gone rogue. It would have as much to worry from its former pack mates as it does from the humans who are looking for it.

The Meskwakie-Sauk Indians who used to live in this area considered the wolves of this area sacred protectors of the land. He says the stories said they were large, intelligent, and lived in a peaceful pact with those tribes that had already been pushed from the east. (This one is only offered to a character that can coax real conversation out of him.)

Joey tells the hunters that they should either stick together or go back into town so as not to get in his way. He can demonstrate his superior tracking skills and expertise. They don't have to listen to him, and one way or another he'll keep on going. He doesn't want to lose the trail.

It's HARD to tell, with someone so quiet, but the use of Intelligence + Perception/Empathy might be able to pick up the fact that he seems to be avoiding certain topics or hiding something. But other than that, the tight-lipped man is playing the cards real close to the chest. It's FORMIDABLE to be able to hear soft footsteps nearby, and even if a hunter notices they'll find nothing but a few large wolf-tracks when he goes to investigate. Keep on reading to see why.

The Results

The most likely scenario is that the hunters will find themselves following expert tracker Joey Brown, who knows these woods like the back of his hand and can spot things that even the most talented hunter might miss. They can follow or not, but he's not going anywhere and doesn't kindly to threats. If the hunters are silly enough to seriously threaten or attempt violence to him, just move modify the opening scene of **Act Three**.

Act Three: The Pack

The third and final part of the story takes place miles away from civilization, out in the woods. Joey Brown is out there, too, and is being secretly flanked by a pack of huge wolves.

GM TIP: Do you want to slow things down or cut to the chase? The first two encounters in this scene can be scattered during the search to make things interesting in-between rolls and to give a sense of what's going on in the woods while the hunters are searching for the Beast. But if you don't want to worry with it, don't! Skip those bits and move on to the meeting with Joey Brown, which is awfully important.

Bad, Bad, Joey Brown: There's another hunter in the woods, but this one absolutely knows what he's doing and exactly what he's up against. As our heroes make their way through the woods, it's a FORMIDABLE challenge to either see or hear him before he notices the group's approach.

As they come near, he calls out to them. Joey Brown is wearing jeans and flannel, a baseball cap, and carries an old Winchester hunting rifle (ironic, don't you think?). He's

When they figure this out they'll probably get the wrong idea and things really heat up. The hunters have some tough choices to make before the end of the day.

Scene One: Wolf in Man's Clothing

The hunters either have Joey Brown in tow (or the other way around, since he's likely the best tracker among them). If they don't, he's nearby and shows up at the most convenient time—for you, the Game Master. The players are probably gonna be pissed when this scene goes down, and maybe a bit confused. While they're following Dwayne's trail in the woods they'll spot something that looks an awful lot like the monster they're hunting...

The Setup

As the hunters continue the search, drop hints that perhaps they're not alone. They hear the snap of a twig or the rustle of the brush nearby. They'll hear these sounds from different directions: ahead, behind, and to either side. Investigation at first reveals nothing, but if they look around real **HARD** they might spot tracks—paw prints like a huge wolf or dog. Or they'll find a tuft of hair (dark gray) stuck to recently disturbed brush. They might wonder if they are hunting or if they're the hunted.

Suddenly, a large figure appears. Read or paraphrase the following:

MOVEMENT THROUGH THE TREE LINE GRABS YOUR ATTENTION. A FOUR-LEGGED SHAPE DARTS OUT AND THEN STOPS IN THE CENTER OF THE TRAIL. DARK GRAY AND WHITE, IT'S MOST DEFINITELY A WOLF—EXCEPT THAT IT'S HUGE. FROM THIS DISTANCE YOU GUESS IT MUST BE ALMOST FOUR FEET HIGH AT THE SHOULDER.

IT STANDS STILL, CHEST OUT AND HEAD HELD HIGH, LOOKING AT YOU.

This is *not* Dwayne. His name is Brian, if you really want to know, a member of Joey's pack. He and a dozen others have been trailing and flanking Joey and the hunters for a while now as they tried to track down the lost member of their family. They're close and the pack is circling together and needs to know what their Alpha wants them to do next.

The Problems

Although the wolf isn't doing anything yet, it's pretty likely the hunters aren't going to wait for it to make the first move. Expect lots of "I draw my gun and shoot the bastard!" kind of statements from the group. Fully expected, since they're hunting a wolf-creature that has ripped the throats out of a couple people. Maybe the group will stop to consider what the wolf is up to, but it's not the most likely scenario. But they're gonna get a bit of surprise.

Gun to the Head: "Stop!" Joey shouts, and if that's not enough perhaps his rifle pointed at the head of one of the hunters helps convince them otherwise. If the players ask, you can let them know that Joey will essentially get a free called-shot-to-the-head type attack if they try anything funny. If they do not listen and just start shooting Joey and the wolf, then both run away—wounded or not. They *do not* actually shoot or attack the hunters.

If they actually wait a second to see what Joey is going to say or do, it's **EASY** for them to spot shapes coming out of the trees and brush from all sides. Huge wolves are circling with bared teeth, but all looking to Joey deferentially—waiting for his command. It's as if there isn't one Beast of Bray Road—there's a dozen.

If the hunters just go insane shooting everything that moves, some of the wolves will begin to close in for the attack but Joey will tell them to stop. "Wait, wait, **WAIT!**" he shouts, glaring at both the hunters and the pack. He sets down his rifle and raises his hands in submission. He then offers the chance to explain.

TRIGGER HAPPY HUNTERS

Suppose your group of players decides that killing everyone and everything in this scene is the safest, most expedient option. Joey might get shot dead in a hail of silver bullets and several members of the pack might be killed as well. Don't fudge things to prevent that, no matter how tempting. Ultimately they can proceed to finding and stopping—okay, for this group that means killing—Dwayne.

The rest of the pack flees and the ultimate conclusion is the same. The pack will give up their human guises and go back to live in the wilderness as far away from human eyes as they can get. Just adjust the ending and make sure the players understand that they everything they killed wasn't necessarily evil. What they do with that and how it affects their behavior in future tales is up to them and you.

THE TALE

At this point the players probably want to know what the hell is going on. He tells them that Joey Brown is not his real name—that his real name has no human equivalent. He is not, and never was, human. But the lands they walk on have been the hunting grounds of his people for thousands of years. The local tribes called them the *mahwêwatoni*, which translates to "mouth wolves," more or less. Here are some answers to possible questions, though you'll want the conversation to

evolve naturally. Joey finds it difficult to tell his pack's secrets to outsiders, so the answers do not just come pouring out of him. But he is willing to tell.

If you aren't a man, just what are you?

Joey explains his people are to wolves and coyotes as men are to gorillas and orangutans. They are larger, stronger, smarter, and work as a team—as a family—to survive and bring down prey. He doesn't know where his people came from, but they lived in the American Midwest far longer than any people have.

If you're a wolf, how come you look like a man?

Long ago, the first men came to this region. They were not perfect, but they considered the wolf a sacred animal and left offerings and paid respect. In return, Joey's people, the *mahwêwatoni*, guarded the native tribes and aided their hunts. They lived in peace until other men, white men, began to push into the area.

Joey's ancestors tried to help their friends fight, but the white men had guns and made short work of the attackers. In addition, the sight of huge wolves was frightening enough that the *mahwêwatoni* began to be hunted. The tribal elders offered the pack a way to stay hidden in their ancestral lands without fear: Using powers that no one today understands, the elders disguised the wolves as men, and to make them blend in with their attackers, they *looked* like white men.

For hundreds of years and many generations, the *mahwêwatoni* have lived among their former enemies. They are quiet, keep to their own business, and try not to get too involved in the affairs of men. (To clarify, Joey and his pack are *not* the original wolves, but rather descendants. It's a disguise, not immortality.) They try to fit in without drawing attention to themselves.

What's the catch?

USING THE TRANQ DARTS

These darts are the sort used by big game hunters and safari parks to bring down lions and other large carnivores. Each is loaded with a heavy dose of sedative. The best method of delivery's with Joey Brown's rifle, but stabbing Dwayne with a dart is an acceptable (if dangerous) Plan B. Joey has six of them in total.

Tranq darts do d8 Stun damage if they're shot from the rifle, or d4 Stun if delivered by hand. In addition, the target must roll Resistance (Vitality + Vitality) against an AVERAGE Difficulty or be knocked unconscious. Even if this roll succeeds, the target takes a -1 Attribute step to Strength and Vitality for the next ten minutes. Multiple darts will cause multiple step penalties, until one of the two Attributes drops below d2. At that point the target's unconscious regardless.

Because Dwayne and all of his kind recover Stun damage very quickly, time is of the essence when using these darts. Until the hunters knock him unconscious, he'll just keep coming.

Though the *mahwêwatoni* look like human beings, deep down they are strong, intelligent wolves. Once a month they must resume their true form for a night and hunt. By satisfying their natural instincts for a day, they can live the rest of their time as men. But ... there is another condition, the wolves of Joey's pack are forbidden to taste human blood or to turn on each other. They all take vows from their earliest years to not harm anyone.

If this vow is broken, if one of them kills a human being or a member of his own pack, he becomes cursed; the line between wolf and man becomes forever blurred. Human feelings and the hunting-instinct combine to create a terrible creature that will keep killing until it stops.

So ... who's the Beast of Bray Road?

They all are. Over the years, members of the *mahwêwatoni* have been sighted during their time of change between wolf and man form. (The change takes about fifteen minutes to complete, and is very painful.) These sightings led to the creation of the Beast of Bray Road legends.

In 1990, one of them broke the oath. He got angry and killed, and then killed again. Fortunately for all, but sadly for his former family, a lone hunter killed him. (Sam and Dean Winchester will find it EASY to locate a short entry confirming in their father's journal. It was John Winchester who put the creature down in '90.)

This time, it's a young member of the pack. Dwayne Ward is his human name. Dwayne was always confused about his life as a human and his life as a member of the *mahwêwatoni*. He was sensitive, emotional. When he was beaten and humiliated by Stan Cleary, he took his revenge and did not fully understand the consequences.

Now Dwayne is shifting back and forth between wolf and man and is in constant, terrible pain.

Are you here to stop us or help us?

Joey reluctantly admits that there isn't much the pack can do to stop the hunters no matter what they decide to do. He thinks they have a solution ... one that will keep Dwayne from having to die for his mistake while preventing this sort of thing from happening again. But he doesn't want to go any farther.

The *mahwêwatoni* were hoping to subdue Dwayne without hurting him badly or killing him, since that would just create more of the same problem. The modified hunting rifle he's carrying is loaded with veterinary tranquilizer darts. Joey's vest reveals more ammunition—six darts total and hopefully enough to subdue Dwayne without killing him. But he has no way to be sure. He and the entire pack are afraid of what will happen when they confront Dwayne, but they'd rather risk that than see anyone else die.

The Results

If the hunters decide to go all Rambo they'll hurt, kill, and chase off the *mahwêwatoni* and they can move on to finish off Dwayne. If they do so it might be a bit anticlimactic, and perhaps they'll learn to listen a little next time. If they find out the truth about the pack of wolves living as men in Elkhorn they'll have to decide whether to let the pack handle its own problems or offer to finish the job.

Ultimately the pack can't stop the hunters from hunting Dwayne down and killing him. And as the Game Master you shouldn't, either. That's an acceptable ending to the story—even if it's not any sort of "happy ending." But there's a chance they'll take Joey's tranq-gun and try to bring him back alive. The alpha male did say there was a way they might be able to solve this without Dwayne having to die.

Scene Two: Confronting Dwayne

Whether they strike out on their own or with Joey Brown, the hunters are finally going to come face to face with Dwayne in his wolfed-out glory. The other wolves are going to be around, of course, even if the hunters chased them off, although if the last scene ended with a bloodbath the hunters are on their own.

The Setup

Dwayne has circled back toward town, and the hunters catch up with him in a wide field not far from Bray Road itself. The country road forms the boundary of the field with the woods on the other, and there's about a quarter mile of paddock and grass between. Read or paraphrase the following, keeping in mind that the other wolves are going to be close by.

THE WOODS GIVE WAY TO AN OPEN FIELD. UP AHEAD, RISING OUT OF THE GRASS, IS THE HUGE HALF-MAN HALF-WOLF SHAPE THAT USED TO BE DWAYNE WARD. YOU CAN HEAR CARS IN THE DISTANCE, AND SEE A HOUSE OR TWO PAST THE EDGE OF THE FIELD. THE BEAST OF BRAY ROAD HAS CIRCLED BACK AND HE'S NEARING CIVILIZATION AGAIN. LOOKS LIKE IT'S NOW OR NEVER.

The Problems

The biggest problem right now is, of course, the Beast. This scene is all about him, and how the hunters deal with him.

Taking Him Down: The action option is to run at Dwayne with guns, but of course bullets aren't going to do jack unless they're made of silver. They need to inflict enough Stun on him to knock him out. Dwayne's not going to take that lying down, of course, and will attack anybody who tries. He smells his family this time, knows that the other wolves are near, so he won't run. If Joey's still with the hunters, he will take aim with his tranq gun, but feel free to have Dwayne rush Joey and knock him down. In his current state, Dwayne is stronger than the alpha wolf, and it gives the hunters more of the spotlight.

Talking Things Over: The hunters might actually try this approach, maybe using the threat of guns or the other wolves as leverage. Dwayne's too far gone for this to work, and he can't speak, but you should give credit to the players for trying. One possible option is to have one or two of the hunters distract Dwayne while Joey and his pack close in, or for a well-placed tranq dart. If this is their plan, oppose Dwayne's

Willpower + Perception (don't forget to throw in his Enhanced Senses Trait die) with the hunter's Willpower + Influence or appropriate Specialty. Success distracts him for a turn, while an extraordinary success keeps Dwayne occupied until the others make their move.

Leave it to the Family: This might seem like the cop-out option, but it's also a sign that the hunters know who's really responsible for Dwayne. The problem is, Joey won't have his pack attack their rogue cousin, since there's a threat of triggering the curse among the others. Instead, he goes for his tranq rifle and attempts to drop Dwayne with a dart. It's up to you whether you want this to simply work (and, as a result, lead right into the **Epilogue**) or if it just gets Dwayne mad and the hunters need to step in. You should at least give the players the option to be involved.

Using Leah: It's an outside possibility that the hunters have brought Dwayne's object of affections along, but if they have, she can "soothe the savage beast" so to speak. If the hunters get her to approach Dwayne without overt signs of aggression, his form slowly shifts back into his nerdy self. Then the hunters can make their move. This only lasts for a turn or two before Dwayne wolfs out again and potentially causes harm to Leah, but it would give the hunters an edge.

The Results

This scene ends with Dwayne unconscious, or it ends with our heroes running for their lives. Hopefully, it's the former. Assuming the hunters don't just kill Dwayne (which, all things considered, is a lot of work), proceed to the **Epilogue**. That's where Joey and the other pack members make up their minds once and for all to keep this from happening again.

Epilogue

With Dwayne Ward taken down, all that's left is to determine how to move on. Joey Brown, so long as he's not been killed or driven off by the hunters, will make his plea for Dwayne's fate to be left to his own people. The hunters might be tempted to hand Dwayne over to the authorities, but if this gets voiced remind them that Dwayne is in no shape to be tossed into a lockup. The curse that strikes the *mahwêwatoni* when they become killers may strike again, and there are really only two possible cures. One is to kill the cursed wolf, and the other is up to Joey.

Read or paraphrase the following if the hunters agree to listen to Joey Brown.

THE STOIC LEADER OF THE WOLVES LOOKS WORN. "I KNOW THAT YOU MAY FEEL THAT BECAUSE OF DWAYNE'S ACTIONS, HE DESERVES ONLY DEATH," HE SAYS. "BUT YOU MUST UNDERSTAND THAT THIS IS NOT SOMETHING DWAYNE WANTED FOR HIMSELF, NOT WE FOR HIM. OVER THE LAST FEW YEARS, I HAVE SEEN THIS TOWN GROW, AND THE MAHWÊWATONI FACE MORE AND MORE THREATS TO OUR WAY OF LIFE. I BELIEVE OUR TIME AMONG THE TWO-LEGS HAS REACHED ITS NECESSARY END."

ONE BY ONE, THE OTHER WOLVES APPEAR ALONG THE TREE LINE. THEY HOWL IN UNISON, THEIR WOLFSONG RISING INTO THE CHILL WISCONSIN AIR. "AS LEADER, IT HAS ALWAYS BEEN MY DUTY TO SAFEGUARD OUR SECRET AND KEEP MY PEOPLE SAFE, AND TO WATCH OVER THOSE WE LIVE AMONG. AS LEADER, IT IS ALSO WITHIN MY POWER TO CALL AN END TO THE CHARM THAT LETS US WEAR THESE SKINS. I THANK YOU FOR YOUR PART IN TAKING CARE OF DWAYNE, BUT HE WILL NO LONGER BE A THREAT. NOR WILL ANY OF MY PEOPLE."

Joey sheds his human form completely at the end of this speech. If Dwayne is still alive, all humanoid features melt away and he becomes a wolf completely. Joey stands by him as he recovers, waits for him to stand on all fours, and then wordlessly sends him toward the other wolves. If he was killed, the reverse takes place; Dwayne loses all wolf-like features and appears to be yet another casualty of the Beast.

Bigger and larger than the others, Joey lowers his head as if in final acknowledgement. Then, he lopes off toward the others, stopping only once to look back. The hunters are left to make their own way back into Elkhorn, with or without Dwayne Ward's body. The *mahwêwatoni* are never seen in the area again, which may make for some lasting unsolved disappearances in town, but that's not something the hunters have to worry about . . .

What Next?

This is as good a place for the credits to come up as any other. You might wrap things up by saying that Leah and the others in town move on with their lives, or you could just leave it as it is. If you and your players want to keep playing *Supernatural* with the characters they used in this adventure, you should provide them all with Plot Point rewards for their efforts. Six points per player should do it, more if you think they deserve a pat on the back.

In addition, each player is awarded a number of Advancement Points to put into reserve for character growth. How many will depend on how things went during the game, but for suggestions and ideas refer to page 30 of the *Supernatural Role Playing Game* for the details. That book's also a really good thing to get hold of if you don't already own it, especially if you plan on hitting the road again for more adventures.

If not, and this is just a one-shot deal for the time being, thank your players as we thank *you* for trying it out!

The Mahwêwatoni, or Beasts of Bray Road

The following are the applicable statistics for the two major *mahwêwatoni* in this scenario, Dwayne Ward and Joey Brown, as well as an average member of their pack (in case the hunters decide to attack the others, like Brian). Keep these on hand when these characters are in play, so that you can refer to their Attributes, Skills, and Traits.



All three characters share some abilities because they're not human. You'll see that some of the stats are in parentheses. These are for Dwayne, Joey, or another pack member when they're wolfed out. Here are some other special powers the *mahwêwatoni* possess.

Shapeshifting The natural form of the *mahwêwatoni* is that of a huge wolf, at least four feet high at the shoulder. The charms their ancestors used to disguise them and blend in with the white settlers allow each *mahwêwatoni* to take on a unique human appearance. This form grows old with them, and they cannot assume a different human form. Changing form takes almost fifteen minutes. Rogue *mahwêwatoni* like Dwayne, who have fallen victim to the blood curse, may also take on a tortured half-man half-wolf form that let them use claws as well as their bite. Joey and the others don't appear in this form.

Natural Weapons When in wolf form (or partial form) the *mahwêwatoni* has a deadly bite (d6 W). In partial form, the wolf claws are long and extended and do d4 W. Each uses Strength + Unarmed Combat, with a possible Specialty (of Bite).

Magical Protection When in wolf or partial wolf form, any Wound damage dealt to a *mahwêwatoni* is converted into Stun damage. This damage then heals at a rate of 1 point of Stun per turn, and is completely recovered whenever the changes shape. A *mahwêwatoni* who takes Wound damage when in human form can change shape into a wolf and immediately eliminate all Stun damage as well as convert the existing Wound damage into Stun.

Vulnerable to Silver Any damage from a weapon or bullet crafted from silver cannot be converted into Stun and will not go away by changing shape. A *mahwêwatoni* must recover from this kind of damage the normal way. This is also true for damage inflicted by other pack members, though they almost never come to that. Dwayne's the only *mahwêwatoni* who might resort to attacking his brothers and cousins, if he loses his control.

Dwayne Ward

Agi d6 (d10), **Str** d6 (d12), **Vit** d6 (d12), **Ale** d6 (d10), **Int** d6, **Wil** d6

Init d6 + d6 (d10 + d12) **LP** 12 (18), Wounds become Stun unless silver, recovers Stun by shifting

Traits Fast on Your Feet d6 (wolf only, base speed becomes 25 feet), Low Profile d6 (it's really hard to find anything about his birth records), Out for Blood d8 (when angered, usually flips out unless succeeds at an AVERAGE Willpower + Discipline roll, with this Trait's die added to the Difficulty), Sharp Sense (adds to Perception rolls based on hearing or smell, only when wolfed out) d6, Shy d4 (added to Difficulty of attempts to socialize)

Skills Artistry d6, Athletics d4, Discipline d4, Knowledge d4, Lore d4, Perception d6, Survival d6, Unarmed Combat d6/ Bite d8

Attacks Dwayne's claws do d4 W damage and his bite does d6 W, either in partial or full wolf form. He uses Strength + Unarmed Combat most of the time to knock people around, but he has the Bite Specialty which makes him even

more dangerous when he's using his jaws. Dwayne tries to avoid attacks actively with Agility + Athletics, incurring a penalty if he also tries to attack in the same turn. If Dwayne is hit by any attack and takes damage, he must fight off his Out for Blood Trait or go berserk. When this happens, his damage dice increase by +1 step against the object of his fury, but he stops attempting to dodge or get out of the way.

Joey Brown

Agi d6 (d10), **Str** d6 (d12), **Vit** d6 (d12), **Ale** d8 (d12), **Int** d6, **Wil** d6

Init d6 + d6 (d10 + d12) **LP** 12 (18), Wounds become Stun unless silver, recovers Stun by shifting

Traits Fast on Your Feet d6 (wolf only, base speed becomes 25 feet), Low Profile d6 (it's really hard to find anything about his birth records), Natural Leader d6 (adds to any rolls made to give orders or coordinate followers), Sharp Sense (adds to Perception rolls based on hearing or smell, only when wolfed out) d6

Skills Discipline d6/Concentration d10, Guns d6/Rifle d8, Knowledge d4, Lore d6/Tribal Legends, Perception d6/Spot d8/Search d10, Survival d6/Tracking d10, Unarmed Combat d6/Bite d8

Attacks Joey's bite does d6 W in full wolf form. He uses Strength + Unarmed Combat most of the time to knock people around, but like Dwayne he has the Bite Specialty. Most of the time, however, Joey uses his hunting rifle (d8 S), loaded with tranquilizer darts (see sidebar in Act Three), as he doesn't change shape unless he's forced to do so.

Mahwêwatoni Pack Member (Brian, etc)

Agi d6 (d8), **Str** d6 (d10), **Vit** d6 (d10), **Ale** d6 (d10), **Int** d6, **Wil** d6

Init d6 + d6 (d8 + d10) **LP** 12 (16), Wounds become Stun unless silver, recovers Stun by shifting

Traits Fast on Your Feet d6 (wolf only, base speed becomes 25 feet), Low Profile d6 (it's really hard to find anything about his birth records), Sharp Sense (adds to Perception rolls based on hearing or smell, only when wolfed out) d6

Skills Discipline d4, Perception d6, Survival d6, Unarmed Combat d6

Attacks The pack member's bite does d6 W, either in partial or full wolf form. He uses Strength + Unarmed Combat when using these deadly attacks. In human form, the pack member uses a light hunting rifle (d6 W) or a knife (d4 W).

Dean Winchester

Hometown: Lawrence, Kansas

Gender: Male

Eyes: Blue

Weight: 175 lbs.

Birthday: January 24, 1979

Hair: Brown

Height: 6'1"

Attributes

Agility: d8

Alertness: d6

Initiative: d8+d6

Strength: d8

Intelligence: d6

Vitality: d10

Willpower: d6

Life Points: 18

Skills

Athletics d6

Hunting has kept Dean very active . . . painfully active. Use this skill for running, dodging, swimming, jumping, and that stuff.

Covert d6/Open Locks d8/Stealth d8

Dean's used to sneaking around and going places he's not exactly invited. Use the Covert skill (d6) for most of this stuff. Stealthy maneuvers (hiding, moving quietly), and picking non-electronic locks use the Specialty skill (d8).

Discipline d4

Dean has the guts to stick it out even after all hell has broken loose. Use this skill when giving orders or maintaining focus in a crisis situation.

Drive d6

Anyone can press the gas pedal and hold the wheel. Dean makes the car dance . . . as long as you call a growling, massive horse power, black steel monster a dance partner. Use this skill when attempting anything unusual or dangerous in the driver's seat.

Guns d6

Dean was roughly six the first time his Dad put a gun in his hand. Seriously, it was for his own good! Use this skill when firearms are called for.

Influence d6/Persuasion d8

Years of chatting up locals and flirting with waitresses made Dean a people-person, a guy with a knack for getting his way. Use Influence (d6) with most social interaction; Persuasion (d8) comes in when specifically trying to persuade others to a certain action or point of view.

Knowledge d2

Dean's not exactly a font of knowledge. Still, he knows a thing or two—he's a wiz on pop culture. Use this skill when recalling or gathering information of the mundane sort.

Lore d6/Spirits d8

Raised by John Winchester and having spent a whole bunch of time with the old man's journal, Dean knows lots about spooks, monsters, and other supernatural

nasties. Use Lore (d6) for recalling or gathering out-there information; Spirits (d8) covers ghost-specific stuff.

Mechanic d4

Given his love affair with his wheels, Dean learned a thing or two about fixing the Impala and a heap of other mechanic junk. Use this skill to figure out what's ailing or fix a non-electronic piece of equipment.

Medicine d2

Dean's got basic first aid down, but not much else. That's why he boosts a insurance card and carries several high-limit credit cards. Use this skill when patching up wounds or figuring out a medical problem.

Melee Weapons d6

Plenty of the creepies that the Winchester brothers hunt can't be hurt with guns. No sweat, grab a knife, stake, or baseball bat. Use this skill with hand-to-hand weapons of any variety.

Perception d4

Don't stay alive long in Dean's biz without being aware of what's going on. Use this skill to find a hidden object, read people, or detect something using one of the five senses.

Performance d6

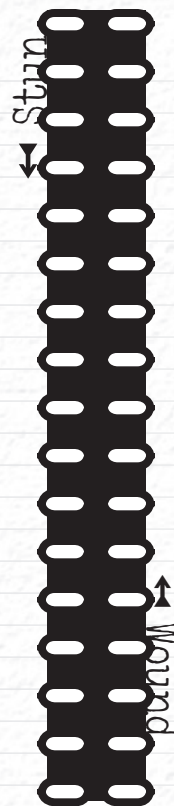
For Dean, lying convincingly is like breathing. Use this skill when trying to convince others of an identity (federal agent, talent scout, massage therapist) or to entertain in some other way.

Tech d2

Dean can turn a computer on and check the major search engines, but he don't know enough to erase his browser history with all those porn sites. Use this skill for computer and electronics-related actions.

Unarmed Combat d6/Brawling d8

Dean's always ready for a fight, weapon or no. Use Unarmed Combat (d6) mostly when fighting empty-handed; Brawling (d8) is way to go when punching or kicking.



Traits

Allure d4

Dean's got looks and charm like nobody's business. When this comes up, add d4 to the action roll.

Brawler d6

John Winchester trained his sons to handle themselves even with just fists and feet. When fighting unarmed, Dean inflicts d6 Basic damage (split between Stun and Wounds) in addition to whatever Stun damage is caused by the attack roll.

Contacts d2

Dean knows a guy here and there, mostly fellow Hunters. Use this as if you'd spent two Plot Points to contact someone who might be able to help out.

Devoted d6

Nothing is more important to Dean than his family. He almost always obeys his father's rules and orders without question, and will gladly risk his life for either John or Sam. This may make certain actions more difficult, and playing out this trait may earn you extra Plot Points.

Lustful d4

Beautiful women are a big weakness for Dean, and it can land him in trouble. This may make certain actions more difficult, and playing out this trait may earn you extra Plot Points.

Phobia d2

Dean drives everywhere; that's 'cause he's afraid of flying. Fortunately, this don't come up much. This may make certain actions more difficult, and playing out this trait may earn extra Plot Points.

Signature Possession d10

Dean's first love is a black 1967 Chevrolet Impala, with a huge trunk full of weapons and other tools of the trade. At times, it gets stolen or damaged, but this Trait always lets him get his car back. Better yet, it could be used when the Impala or the contents of its trunk might pull Dean's fat from, a no doubt self-inflicted, fire.

Smartass d4

The man just can't help himself. Dean deals with tense situation, and non-tense ones, by tossing out a cute joke or obnoxious comment. This may make certain actions more difficult, and playing out this trait may earn you extra Plot Points.

Tough d4

The oldest Winchester boy has been shot, stabbed, clawed, burned, and electrocuted. And that's just what we know about. This trait grants Dean two extra Life Points, which are already totaled in.

Wrong Side of the Law d6

Identify theft, breaking and entering, assault, resisting arrest, escaping police custody, and desecration of graves—yep, all on Dean's rap sheet. And he's guilty of all of them. Unfortunately, a run-in with a shapeshifter added kidnapping and murder to the list, and that's really gotten the cops riled up. Fortunately the feds think Dean is dead, for now, but if someone recognizes him from the

Wanted flyer he could land in some hot water. If this trait comes into play, this may make certain actions (such as interacting with law enforcement types) more difficult, and is definitely worth some Plot Points.

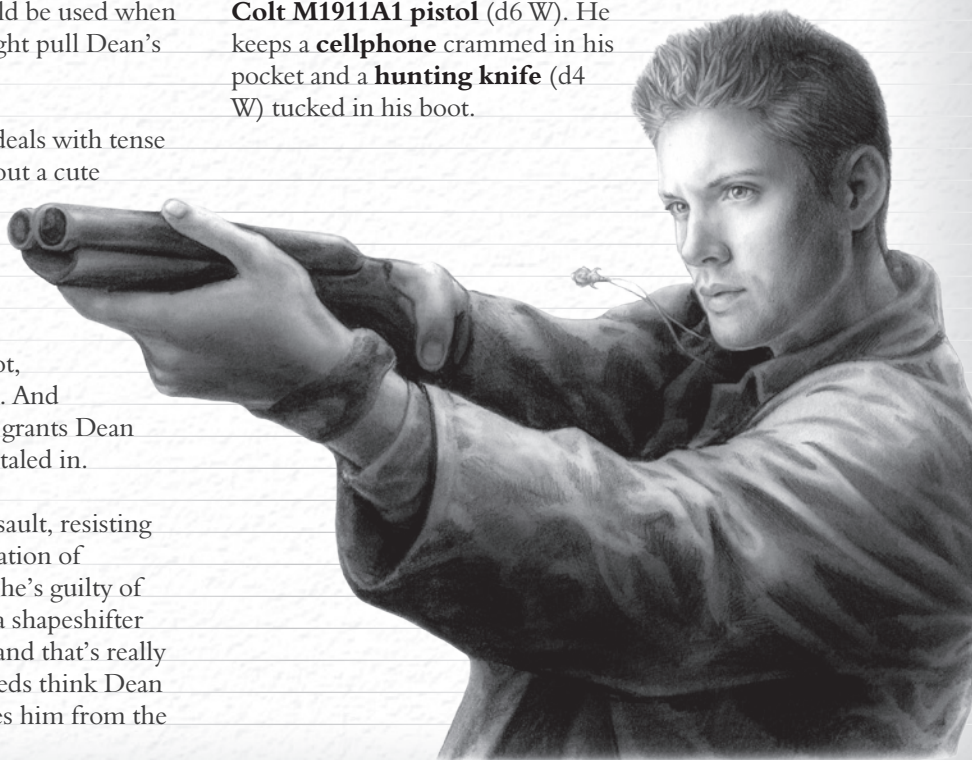
Description

Dean can't even imagine what a "normal" life is. He was all of four when John put his infant brother in his arms and told him to get the hell out of a burning house. Something terrible—and unnatural—killed his mother. From that time on, he was raised as a Hunter, to find evil sons of bitches and stop them, permanently. Raised on the road with his brother, Sam, Dean saw more stuff by the time he was a teenager than most folks see in a lifetime. He's a warrior fighting a cause that most people won't ever know about, and couldn't understand even if they did. He's done everything he can to be just like his father, and drives the old man's previous car—a well-maintained '67 Chevy Impala that roars like a tiger when it's time to haul ass.

The eldest Winchester brother is always ready with a smile and a joke. Any pain or confusion that's weighing on him is buried deep and is rarely seen on the surface. He'd do anything to protect and defend what's left of his family . . . and, in his relatively short live, probably already has.

Possessions

Dean drives a **1967 Chevrolet Impala** filled with weapons in a secret trunk compartment. He wears an **amulet** on a necklace, though there's no telling if it has any special powers. When on a hunt, he usually packs a **Colt M1911A1 pistol** (d6 W). He keeps a **cellphone** crammed in his pocket and a **hunting knife** (d4 W) tucked in his boot.



Sam Winchester

Hometown: Lawrence, Kansas

Gender: Male

Eyes: Brown

Weight: 185 lbs.

Birthday: May 2, 1983

Hair: Dark Brown

Height: 6'4"

Attributes

Agility: d8

Alertness: d8

Initiative: d8+d8

Strength: d8

Intelligence: d10

Vitality: d8

Willpower: d6

Life Points: 14

Skills

Athletics d6

Hunting keeps Sam busy and in shape. Use this skill for running, dodging, swimming, jumping, or that stuff.

Covert d4

Sam's been trained in breaking-and-entering and other sneaky Hunter doings. Use this skill for performing actions of this kind—including hiding, moving quietly, and non-electronic lockpicking.

Discipline d2

Sam's got moxy and keeps it together when the fit hits the shan. Use this skill when giving orders or maintaining focus in a crisis situation.

Guns d6

Some of Sam's earliest memories were watching his father and brother target shooting. No doubt earlier than is acceptable to most, Sam had a gun placed in his hand. Use this skill when firearms are called for.

Influence d4

Getting people to do what he wants may not be Sam's best skill, but he ain't a social misfit. Use this skill with most social interaction, such as interrogation, persuasion, and seduction.

Knowledge d6/Law d8

Not only did Sam go to college for four years, but he actually studied and paid attention. Use Knowledge (d6) for recalling or gathering information of the mundane sort; use Law (d8) when it's a legal question.

Lore d6/Urban Legends d8

Raised by John Winchester, Sam is schooled in the supernatural. Use Lore (d6) for recalling or gathering out-there information; Urban Legends (d8) is rolled when those bad boys are at issue.

Medicine d2

Sam has enough first aid training to treat injured folks without killing them. Use this skill when patching up wounds or figuring out a medical problem.

Melee Weapons d2

When guns don't work, lead pipes sometimes do. Use this skill with hand-to-hand weapons of any variety.

Perception d6/ Investigation d8

Sam's got a keen eye, and studying criminal justice taught him to spot clues and draw people out. Use Perception (d6) to find a hidden object or to detect something with the five senses; Investigation (d8) comes into play when reviewing a crime scene, reading people, or digging into people and events.

Performance d4

Sam ain't comfortable lying, but he can't avoid it as a Hunter. Use this skill when trying to convince others of an identity (federal agent, talent scout, gay roommate) or to entertain in some other way.

Tech d6/Online Research d8

Sam's rarely without his laptop, and uses it constantly to speed up research on a hunt. Use Tech (d6) for computer and electronics-related actions; Online Research (d8) is where it's at when searching for information online.

Unarmed Combat d6/Brawling d8

Sam can handle himself in a scrap, weapon or no. Use Unarmed Combat (d6) mostly when fighting empty-handed; Brawling (d8) is way to go when punching or kicking.

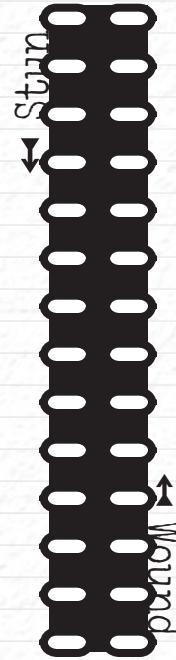
Traits

Allure d4

Sam is attractive and friendly, which can help him in certain social situations. When this comes up, add d4 to the action roll.

Destiny d6

Though he doesn't get it completely, Sam has some greater purpose—something connected to his psychic mojo and the monster that killed his mother. Once per game session, spend six "extra" Plot Points that can be used to reduce damage that might have resulted in Sam's death.



Faith d2

He don't mouth off about it, but Sam somehow still thinks a higher power for good exists. He prays—privately—every day. Once per session, add d2 to any roll involving Willpower.

Higher Education d2

Sam toiled for four years getting excellent grades at Stanford University. Add d2 to Knowledge-based rolls that involve research or recalling information.

Obsessed d4

Sam wants more than anything to find the bastard that killed his mother and Jessica. He's so bent out of shape about it that he might be willing to abandon a current hunt if he thinks it means getting one step closer to that goal. This may make certain actions more difficult, and playing out this trait may earn extra Plot Points.

Out for Blood d4

Sam seems the calm one, all reluctant to use violence. Underneath, in places he tries to ignore, he's carrying a darkness and anger that can explode into bloody rage. This may make certain actions more difficult, and playing out this trait may earn extra Plot Points.

Phobia d2

Sam gets the heebie-jeebies from, of all things, clowns. Fortunately, this is rarely an issue. This may make certain actions more difficult, and playing out this trait may earn extra Plot Points.

Premonitions d2

He's got no control over them, and damn if they ain't as much a curse as a blessing, but sometimes Sam has visions of people in danger. The Game Master will let you know if this trait comes up, but it don't hurt to remind him or her now and again.

Sensitive d2

Sam's been through the wringing more than once. To his credit, he hasn't walled himself off and more easily relates to those who have suffered. Add d2 to social action rolls when dealing with victims of violence or the supernatural.

Wrong Side of the Law d6

Hitting the road with Dean shot the hell out of Sam's reputation, particularly with law enforcement types. More than a few cops want to toss Sam in the slammer, at least long enough to question him about a few criminal investigations. If this trait comes into play, this may make certain actions (such as interacting with law enforcement types) more difficult, and is definitely worth some Plot Points.

Description

Sam's got no memory of his mother. She was killed in an unnatural fire by *something* when he was a kid. His father, driven by vengeance, trained both Sam and his older brother Dean to hunt and kill the supernatural—creatures, angry spirits, or anything else that put ordinary folks in danger. But Sam got sick of life on the road and of his father's secrecy and willingness to do whatever it took.

He was looking for a normal life, not something a Hunter can have. So he left his father and brother and went to Stanford University, majoring in pre-Law.

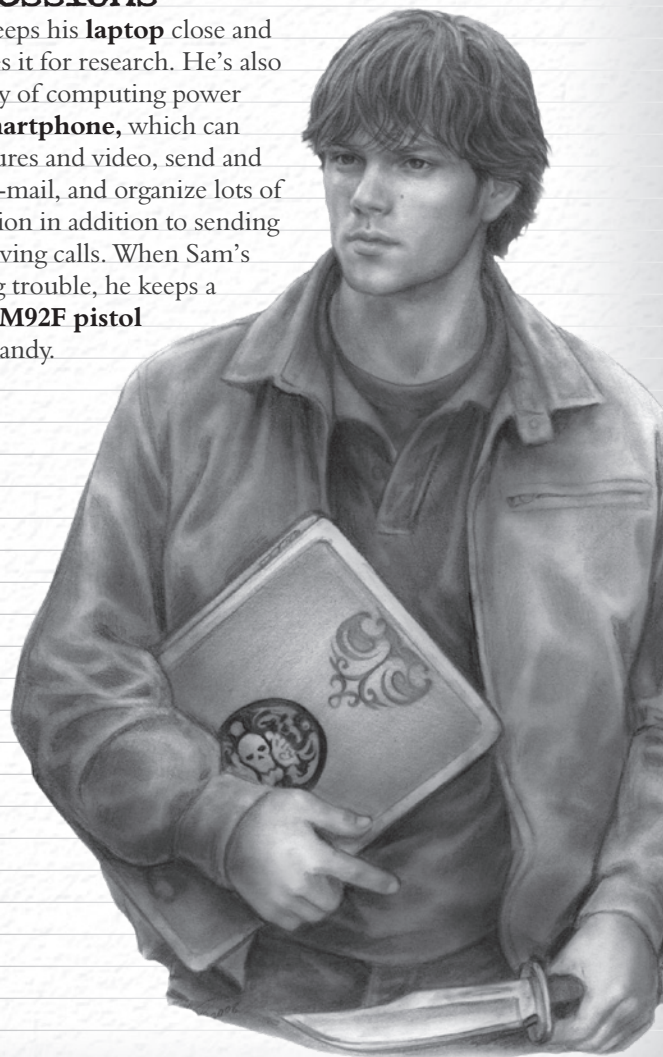
He hooked up with Jessica at school. Funny, kind, grounded, and a real looker, she brought Sam his first true happiness. Sam buckled down and was well on his way to getting a free ride through law school. He planned to pop the question to Jessica.

The supernatural world he drop kicked wasn't quite done with Sam though. Dean busted into his apartment in the middle of the night, looking for Sam's help in find their father. They didn't find him, but they did send an angry spirit back to hell.

His little adventure with Dean didn't change Sam's mind about hunting. He returned to Jessica . . . only to find her pinned to the ceiling—in flames. Whatever had killed his mother had come back for Jessica. Faced with that, Sam gave up college, the law, and any kind of ordinary life. He thinks of little but hunting down the *thing* that continues to ruin his life. He jumped in the car with Dean and hit the road. Sam now knows he can't avoid his fate. Sam has work—grisly, damned, important work—to do.

Possessions

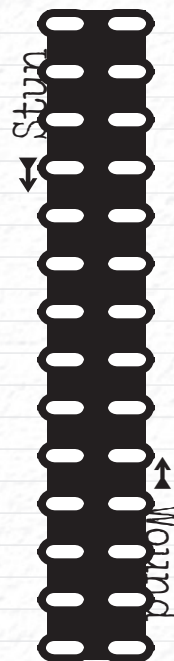
Sam keeps his **laptop** close and often uses it for research. He's also got plenty of computing power in his **smartphone**, which can take pictures and video, send and receive e-mail, and organize lots of information in addition to sending and receiving calls. When Sam's expecting trouble, he keeps a **Beretta M92F pistol** (d6 W) handy.



Daniel Adams

Hometown: Saint George, Utah
Gender: Male
Eyes: Brown
Weight: 155 lbs.

Birthday: June 4, 1980
Hair: Black
Height: 6'2"



Attributes

Agility: d10 **Alertness:** d10 **Initiative:** d10+d10

Strength: d6 **Intelligence:** d6

Vitality: d8 **Willpower:** d6 **Life Points:** 14

Skills

Athletics d6/Running d8

Daniel can't sit still for too long. He just ain't constituted that way. Use Athletics (d6) for dodging, swimming, jumping and similar actions; Running (d8) comes in when he needs to really fly.

Covert d4

Daniel's no cat burglar but he's gotten past a lock or two in his time. Use this skill for performing actions of this kind—including hiding, moving quietly, and non-electronic lockpicking.

Discipline d2

Daniel's got a temper, but he's learning to keep a lid on it. Use this skill when giving orders or maintaining focus in a crisis situation.

Drive d6/Motorcycles d8

Daniel's been riding hard since he was a kid growing up in Utah. Use Drive (d6) when running cars or other vehicles; Motorcycles (d8) makes a bike dance.

Guns d6/Rifle d8

Guns didn't use to be Daniel's thing, but since he started hunting, he's worked hard at handling a rifle. Use Guns (d6) when firearms are called for, but Rifle (d8) when using a longarm.

Influence d4

When he ain't raging, Daniel can usually win over folks with his easy smile and sense of humor. Use this skill with most social interaction, such as interrogation, persuasion, and seduction.

Knowledge d2

Daniel's not much for book-learning, but he reads the paper every now and then. Use this skill for recalling or gathering information of the mundane sort.

Lore d6/Shapeshifters d10

Daniel has spent a bunch of time sharing stories with other Hunters so he knows his way around the supernatural. He's particularly keen on werewolves and other shapeshifting nasties. Use Lore (d6) for recalling or gathering out-there information; use Shapeshifters (d8) when they're involved.

Traits

Crude d4

Daniel never met a four-letter word he didn't like, and he's not one for changing his ways based on the people in the room. This may make certain actions more difficult, and playing out this trait may earn extra Plot Points.

Gear Head d4

Some folks are just good with machines. Daniel can take apart a machine and put back together again . . . blind-folded if he has to. Add d4 to action rolls involving figuring out or fixing machines or other mostly non-electronic devices.

Glory Hound d4

The best part of about being a Hunter is the stories you tell at the bar when you survive. Daniel'll risk life and limb on some crazy stunt for the bragging rights alone. Playing out this trait may earn extra Plot Points.

Hardy Constitution d6

Daniel may be skinny, but he can pack away the booze. Add d6 to rolls when resisting the effects of alcohol, poison, environmental conditions, and so on.

Lucky d8

Daniel won't deny he's one lucky son of a bitch. Things just have a way of working out and he's come to rely on that. Twice per game session, you may reroll one or more dice and take the higher of the two results.

Memorable d4

Being a tall, skinny biker with a ton of tattoos and piercings makes Daniel easy to point out of a police lineup. When it comes to fading into the crowd, this may earn you some additional Plot Points.

Description

Daniel grew up the youngest son of a large family in an extremely religious community. He took to clothes, music, and lifestyle that marked him as the black sheep. At sixteen, he and his buddy Brad took off. They spent a few years biking open roads, getting in trouble and raising hell. One day camping off the side of a desert, something jumped out of the darkness and *bit* Brad. It would have ripped them both to shreds but it was scared off by truck rumbling down the freeway. The boys got the hell out of there before it could come back.

Turns out that wasn't the end of it. Less than a month later, they were sleeping in a fleabag motel when Daniel heard Brad scream. Daniel flipped on the lights to see something that has stayed with him since then. His best friend had long talons, freakish eyes, and terrible rage—and he was coming right at him. Daniel holed up in the bathroom, and barely kept the creature from bashing down the door. The beast went looking for easier prey and three people died that night.

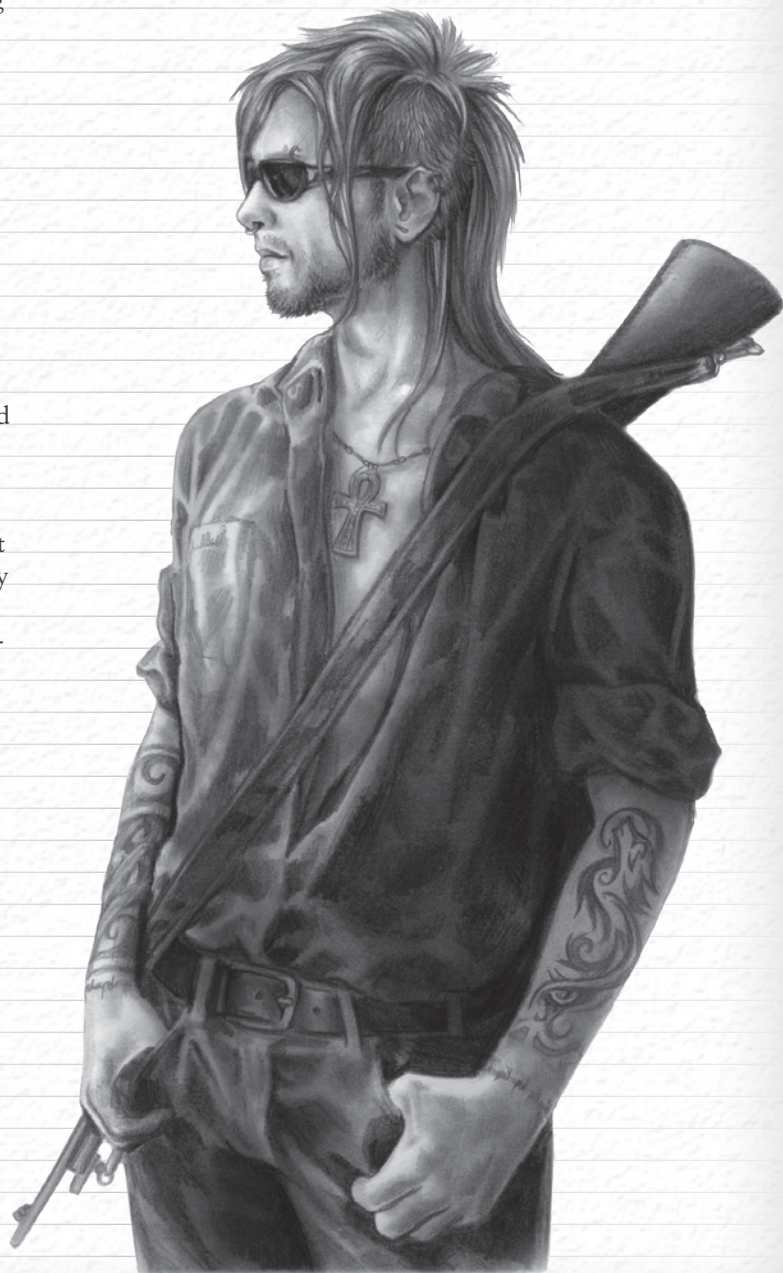
Daniel learned that werewolves were real, and there was no cure for his buddy. The police wrote him off as a wacko. The only one who was going to do anything about it was Daniel. He knocked around until he met an old guy in a bar named Winchester. They got to drinking and the dude actually listened to his story. Told him the old silver-bullet trick actually works on shapechangers. With that, Daniel began his first hunt. It was close but he survived and Brad didn't. Daniel still rides his buddy's bike in honor of the times they shared.

A few years and five werewolves later, Daniel ran into Jenny—someone who shared some of his interests even if she was worlds apart in every other way. She likes bad boys, and had enough scratch to fund hunts and pay for

decent motels. They've been together for a while now. Daniel's not sure if it's true love, but she's as good as he's found since he started his new life.

Possessions

Daniel rides a custom-chopped black **1981 Honda CX500 Deluxe motorcycle**. He keeps a **Remington Model 700 rifle** (d8 W) with both standard ammunition and cross-tipped silver bullets in easy reach. He snacks pretty much nonstop—cheese twists, beef jerky, and high-octane energy drinks—but never seems to gain an ounce. Daniel has a pre-paid **cell phone** that he uses only sparingly since he hates having to recharge the minutes. He's never quite got the hang of the “text message” feature, even though Jenny is constantly sending him messages when they're separated.



Jennifer Davis

Hometown: Marietta, Georgia
Gender: Female
Eyes: Blue
Weight: 135 lbs.

Birthday: July 25, 1977
Hair: Blond
Height: 5'7"

Attributes

Agility: d6 **Alertness:** d8 **Initiative:** d6+d8

Strength: d6 **Intelligence:** d8

Vitality: d6 **Willpower:** d10 **Life Points:** 16

Skills

Athletics d6/Dodge d8

Jenny used to be a dancer and gymnast, but that was years ago. Still, she moves well. Use Athletics (d6) for swimming, running, jumping and similar actions; Dodging (d8) is rolled when she is trying to get out of the way.

Animals d4

Jenny grew up with lots of animals. She knows how to approach and communicate with them. Use this skill for riding a horse, training pets, looking over animal injuries, or IDing a specific type or breed.

Craft d6

Jenny's always been good with her hands. Use this skill when sewing, cooking, woodworking, sculpting, or similar activities.

Discipline d6/Concentration d8

The girl's got some serious grit. She's has always been able to focus on whatever she's doing at the time to the exclusion of all else. Use Discipline (d6) for leadership and morale-based actions; Concentration comes to the fore when she really needs to focus.

Guns d4

As a young girl, Jenny used to shoot fence-post targets with her father. Use this skill when firearms are called for.

Influence d4

Jenny's not a skilled conversationalist, but she's sweet and insightful. Use this skill with most social interaction, such as interrogation, persuasion, and seduction.

Knowledge d6/Culture d8/History d10

Often found with a book in her hand, Jenny is something of a bookworm. Use Knowledge (d6) for recalling or gathering all types of mundane knowledge; Culture (d8) and History (d10) are used when fitting.

Lore d6/Curses d8/Shapeshifters d10/Spirits d10

Jenny's true passion is learning more about the world of the supernatural. She keeps a journal so she can write a best-seller one day. Use Lore (d6) for

recalling or gathering out-there information; use Curses (d8), Shapeshifters (d10), or Spirits (d10) when that stuff comes up.

Medicine d6/First Aid d8

Her Mom was a nurse, so Jenny's learned a thing or two about illness and injuries. Use Medicine (d6) for identifying problems or treating the sick; First Aid (d8) is for bandaging cuts, treating burns, setting bones, and so on.

Perception d6

Even though her nose is often in a book, that don't mean Jenny ain't paying attention. Use this skill to find a hidden object or to detect something using one of the five senses.

Science d6/Life Sciences d8

Science was the first place Jenny turned to when she started seeing the supernatural around her. She was a top student at school. Use Science (d6) for recalling or researching most scientific information; use Life Sciences (d8) for biology and related studies.

Tech d4

While no expert, Jenny's okay with computers, electronics, and modern tech. Use this skill for computer and electronics-related actions.

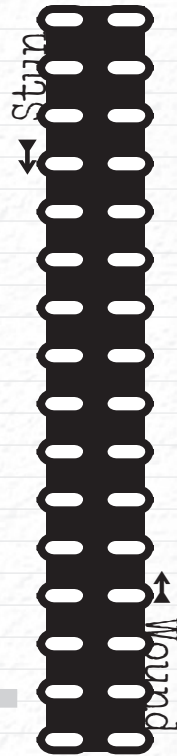
Unarmed Combat d2

Given her paralysis in the face of violence, Jenny does what she can to avoid hand-to-hand fighting. Use this skill when fighting empty-handed.

Traits

Combat Paralysis d8

Jenny ain't scared of the supernatural, but she freezes up in physical altercations. When combat begins, roll d8. That's how many turns she is unable to move or take any actions.



Good Natured d4

Lots of folks call Jenny “sweetheart.” When things are cool she’s easy going and giving. That helps her get along with most people. Add d4 to social actions when this trait comes into play.

Insatiable Curiosity d4

Jenny just can’t help herself, she wants to know all there is to know about everything and everyone. Don’t matter if it’s where the waitress got her nails done or how the little girl in the abandoned house died fifty years ago. This may make certain actions more difficult, and playing out this trait may earn extra Plot Points.

Low Profile d2

Jenny’s got true “girl next door” looks. That helps her blend into the crowd and makes her hard to remember. Add d2 to actions when Jenny is trying blend in, pretending she belongs. Also, add it to the Difficulty of someone trying to recall her.

Rich d8

When her parents passed, Jenny came into quite a bit of money between savings and a large life insurance payout. The bulk of the money is managed by a trust, but even so she’s rarely wanted for anything. Standard purchases are never a problem as long as the world takes Visa. Once per session, Jenny can pick up something fairly expensive (\$1,000–\$2,000). Any more serious layouts are handled by the trust (no buying cars, property, or diamond necklaces).

Trusting d4

Being from a nice neighborhood in a friendly southern town, Jenny’s under the impression that most people are good and decent. This may make certain actions more difficult, and playing out this trait may earn extra Plot Points.

Uncommon Knowledge d6

Jenny’s interests run toward the odd. She’s read up on many subjects, but she’s particularly well versed in lesser-known Midwestern hauntings and supernatural tribal lore from the American Indians. Add d6 to actions involving remembering or researching that stuff.

Description

Jennifer Michelle Davis spent her early years living a charmed life. Her father was a successful businessman, and her ex-nurse mother was a stay-at-home housekeeper who doted on the couple’s only daughter. Jenny led a joyful, mundane life until her first year of college. That’s when tragedy struck.

Jenny’s parents were driving down a lonely stretch of road one night when their car crashed—killing them both. As if that weren’t bad enough, Jenny discovered they were leaving a message on her answering machine when the accident occurred. It was hard to bring herself to listen to it, but when she did she heard a strange, whispery voice in the background. It said, “Watch the road.” Then her father shouted in surprise, as if someone had grabbed the wheel.

Turning to her books, Jenny did some digging. She read about a haunting on that road—the malicious spirit of a man killed in an accident. Her parents’ crash wasn’t the first strange accidents, and the few survivors swore that phantom hands took control of their cars.

Jenny’s interests shifted rapidly. She wanted to know more; she wanted a reason for her parent’s senseless deaths. She stayed in school, but began studying parapsychology, cryptozoology, legends, folklore, and even odder stuff. College didn’t hold the answers though. With more than enough money to cover expense, Jenny decided to hit the road—following legends and stories wherever they led. She found herself drawn to American Indian folklore, a subject that had been largely neglected. Jenny’s gotten pretty far afield in her time, but one day she plans to return to Georgia and see about putting down the angry spirit that screwed up her life.

During her wanderings, Jenny ran into a hunter named Daniel. This rough-around-the-edges guy was completely not her type, but he’d actually done something about the supernatural instead of just study it. Their time together has been a blast, but she’s starting to think that she might need someone a little less angry and a good deal more polished.

Possessions

Jenny carries a small purse with her wallet and makeup. It’s also got a **silver knife (d2 W)** that she’s not very skilled with, and hopes she never needs to use. She keeps a notebook filled with observations and leads, and currently is reading a **book** on hauntings and monsters of the Midwest. She has a **slidephone** that can take pictures, send text messages, and doubles as a digital recorder when she’s checking for EVP.

