

A THOUSAND ROADS
BRING PEOPLE TO
THIS CITY.

BUT EVERYBODY
ALWAYS LEAVES
THE SAME WAY.



STREETS OF

BEDLIAM

A SAVAGE WORLD OF CRIME + CORRUPTION

WRITTEN BY JASON L BLAIR + ILLUSTRATED BY SHAWN GASTON

THE RULES.

1. Inside is For Adults Only.

The words and pictures within these covers are intended for a mature audience. No children admitted, and there's a two-drink minimum.

2. Physics Don't Apply Here.

Bedlam is an ultraviolent neo-noir crime drama where gun clips never empty unless tension demands it, people make hairpin turns driving oversized cars in the pouring rain, and a punch can go through a skull if delivered with enough panache.

3. Aim for the Knee or the Stomach.

Make it hurt as much as possible without actually killing them. Get what you need from them first, then bring the pain up close and personal.

4. Strap On Your Seatbelt.

The road is slick, the driver's drunk, and this car don't slow down for nothing. Hold on tight and pray we make it out alive.

STREETS OF BEDLAM

A SAVAGE WORLD OF CRIME + CORRUPTION

WRITTEN & DESIGNED BY Jason L Blair

ILLUSTRATED BY Shawn Gaston

RULES CONSULTATION BY Caz Granberg

THANKS TO Bill Bodden, Ed Lima, Matt M McElroy, + Brett Myers

SPECIAL THANKS TO ALL THE KICKSTARTER BACKERS: Aaron Acevedo, John Adamus, W. Alexander, Gary Anastasio, Vincent Arebalo, Steven R Austin, Zoe Austin, John B, Julianna Backer, David Bagdan, Phillip Bailey, Jack Baldwin, Jason Baldwin, Cam Banks, Christophe Barbier, Andrew Barrett-Venn, Paul Barrett, Patrick Bass, Josh Bazin, Brad Bean, Przemek Bednarski, Kent M Beeson, Antoine Bertier, Dee Beutel, Ingo Beyer, Jodi and Clint Black, Ron Blessing, Bill Bodden, Adam Boisvert, Dan Bongert, Jean-Francois Bouchard, Jeb Boyt, Urban Blom, Tom Brands, Ken Braun, Steve Breedlove, Tommy Brownell, Matthew Brumfield, Alan Brzozowski, Leanne Buckley, Marcus Burggraf, Tom Cadorette, Rich Canino, Paul Carolan, Michael Carson, Nick Carter, Paolo Cecchetto, Jeannell Charman, Stephen Cheney, Lillian Cohen-Moore, Jonathan Combs, David Comer, Don Corcoran, Jason Corley, Christopher Corneschi, Malcolm Coull, Josh Crawley, Yoshi Creelman, Kirt Dankmyer, Cat Davidson-Hall, Jonathan Davis, Richard Dawley, Mark W Daymude, Robert De Luna, Byron Deming, Sean Demory, Steve Dempsey, Jordan Dennis, Philippe Deville, Benoit Devost, Mark DiPasquale, Mario Dongu, Joe Donlon, Rob Donoghue, Kevin Donovan, Radek Drozdalski, Mike Dukes, Santiago Dunbar, Christopher Dundon, Edward Durant, Bryant Durrell, Herman Duyker, Benjamin Dye, Brett Easterbrook, Christian Ebel, Roger Eberhart, Morgan Ellis, Endgame, Jamas Enright, Julio Angel Escajedo, Wendy Fadersen, Franck Florentin, Matt Forbeck, Mark Freeman, Scott Funke, James Galloway, Robert Gammon, Michael Gardner, Nathaniel Garth, Shawn Gaston, Kevin Glasow, Caz Granberg, Patrick Grogan, Jean Ha, Michael Haggett, Joshua D Haney, Fredrik Hansson, Darrell Hardy, David Harriss, Shane Harsch, Michael Haverty,

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YOUR FAITH IN ME WAS TRULY HUMBLING. THANK YOU FOR YOUR SUPPORT!

JASON:

Extra special thanks to S, C, + G. Everything is for you.

SHAWN:

For the women in my life, J + C. Thank you. - Shawn

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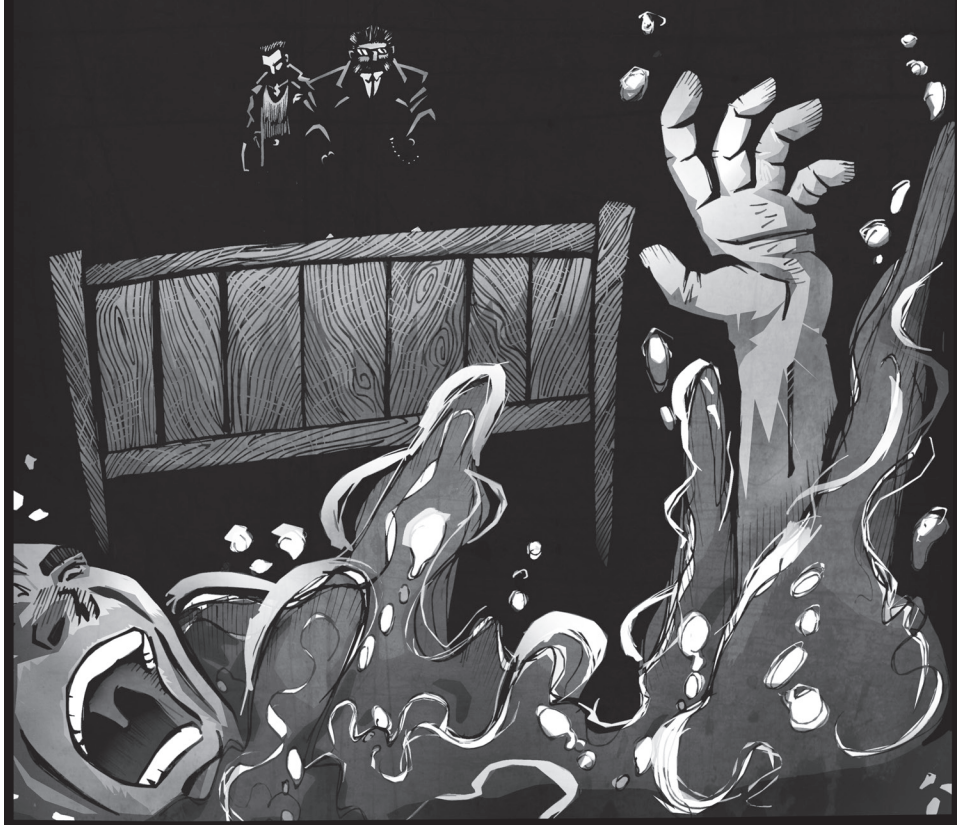
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LIFE, DEATH, LOVE, HATE,
LAW, CRIME, ORDER,
CHAOS. AH, LIFE IN THE
BIG CITY.





LIFEⁱⁿ the BIG CITY

WHAT STREETS OF BEDLAM IS

Streets of Bedlam is a cinematic ultraviolent neo-noir crime setting in the vein of Sin City, Boondock Saints, Reservoir Dogs, The Godfather, Assault on Precinct 13, and numerous other dark cinematic gutshots. The people, events, places, and abilities within sometimes border on the over-the-top but only to serve the larger goals we're going to lay down below.

This book details Streets of Bedlam as a roleplaying game setting using the award-winning (and incredibly easy-to-learn-and-play-as-well-as-fun) Savage Worlds setting.

CINEMATIC

Music plays when a major character enters the scene. Film grain and cigarette burns pop up on-screen. The jerks and shakes to highlight the speed and danger of a car chase and everything almost comes to a still when one of those cars goes off the edge of a cliff. Stories begin in the middle of the action, forcing you to run if you want to catch up with it. Scenes start and end on big beats. Themes repeat through multiple episodes. Sometimes a plot initiated in one session doesn't resolve until ten sessions down. Characters aren't aware of the roles they play in the story but the players are—and use that knowledge to good effect.

ULTRAVIOLENT

Fists punch through faces, embedding thirty strange teeth into freshly-shredded flesh. A hundred bullets whip through the air—and a line of thugs—spraying cement walls with gore. Passengers fly through windshields as their car comes to a sudden stop. Their faces scrape against a shard-studded web of safety glass before their bodies thud against the hood, roll down the highway, and just keep rolling toward the vanishing point. Teeth fly off when a solid jab lands just right. People are beat to within inches of their lives, left hanging, bloody and battered or tied to stakes, bobbing in the drink. It's an ugly messed-up world where folks take more damage and dish out more pain than is humanly possible. Blood loss is measured in gallons and the worst job in the world is the guy who cleans up crime scenes.

NEO-NOIR

Nothing is black and white in Bedlam. Motives are muddy and trust is as hard to come by as it is foolish to entrust. Reasons exist behind reasons all obfuscated by half-truths and the sheer curtain of authority. People do what they have to do to survive, and some merely ride the wave. Those you meet often have long histories full of bad deeds, big mistakes, old debts, and enemies. No virgins, no angels, just demons with white wings.

Seems everybody has someone looking for them. But someone's looking for you too. You may not know it—you may never see it until a barrel's in your face—but they are. One day, maybe they'll find you.

CRIME DRAMA

This is a world about crime: committing, solving, covering up. Cops, criminals, politicians, profiteers, pushers, vicars, and whores are our heroes here. Those who aren't directly involved in crime have some angle toward it. We tell stories that explore desperation and the darker side of fight-or-flight. Scorned lovers, innocent bystanders, ambitious lawyers, gang initiates, kids looking to get made, and everyday people pulled into bad situations are our heroes and our villains.

SAVAGE WORLDS

On top of all those things, Streets of Bedlam is also a Savage World. More than just marketing speak, this setting uses the award-winning Savage Worlds rules system published by Pinnacle Entertainment. The rules in this book have been optimized to match the Savage Worlds Deluxe iteration but you can use previous editions if you like—just be aware there are some changes and a couple of the systems in here rely on concepts introduced in the latest version.

STREETS OF BEDLAM

WHERE YOU ARE

You're in Bedlam. At least, that's what folks call it. When you're talking about Bedlam, you're talking about two different cities, really, each broken into a multitude of districts, precincts, and warzones. Looking at a map, you got Bedford on the left and Lamrose on the right. Between them, running jigjag from bottom left to upper right is the Artifice River.

Bedford is the seat of power. Big Church is based out of here. Not only is it where the money is but where control of the whole thing is as well. Lamrose is the forgotten city, where the blue-collar industry used to be before the suits shipped it south and overseas.

Bedlam is a mix of Los Angeles, New York, Detroit, Chicago, and the San Francisco Bay rolled into a Rust Belt knot and powdered with a bit of Vatican dust. It doesn't really matter where Bedlam is geographically. Pick a place. One's as good as any.

The thing to keep in mind that is folks come into Bedlam from other places. Most of the folks in Bedford started as out-of-towners come into the big city for fame, fortune, whatever. Lamrose is the opposite: folks who live there are



INTRODUCTION: LIFE IN THE BIG CITY

generational, the sons and daughter of the sons and daughter of the original population. Or they are cast-offs once Bedford has chewed off their dignity and pride.

WHEN YOU ARE

All this is written from the perspective of Bedlam in 2012. I don't know when you'll be reading this, person in the future, so maybe your games will take place in your present. 2013. 2030. 2305. Provided we haven't blown ourselves to hell first.

This game assumes modern technology for the time: smartphones, airplanes, orange-scented protein stain remover, and all those other everyday miracles.

Still, whenever you want is fine. Maybe your time is the past. Bedlam in the Jazz Age, maybe, or maybe you'll paste gears and leather on everything and run a "Steams of Bedlam" campaign. Go crazy.

Could be your Bedlam is a patois of time zones and anachronisms: rotary cell phones, prop planes with wi-fi, men in hats and women in moonsuits. Whatever makes your group happy works for me.

Just remember to keep to the core: ultraviolent neo-noir. Everything else is just dressing.

WHO YOU ARE

You're a person with a past and an aim to do good. You've made mistakes that have cost you, chased dreams that ran faster, put your trust in people who didn't deserve it, and gave your heart to those who didn't know how to carry it. You're caught up in something that is bigger than you, bigger than itself some days, and it just might pull you under if you can't muster up the strength to fight.

In the play of life, you're center-stage of your own story so act like it. You win, you lose, you bleed, you cry, you take a punch to the face and get back up because you do. Not. Back down.

WHAT YOU DO

You right wrongs. You track down bad guys who are protected from on high, the men and women nobody else dares to touch. You hunt down the scum of the earth. You rescue the lost, protect the vulnerable, and shepherd the weak.

You navigate the maze of crime, corruption, and cover-up to get to the ugly truth at the heart of the matter. Then you decide whether to expose it, and let it wither in the harsh light of day, or expunge it, putting a quiet bloody end to the matter.

STREETS OF BEGLAM

You are, despite all appearance, one of the good guys. You may look like a walking meat tank, an S&M superhero, a dingy street rat, a crooked cop, an alcoholic dick, but you're on the right side, most of the time. Just because you ain't a Nature Scout doesn't mean you can't help an old lady cross the street, right?

You use the tools you have, the history you've accumulated, to do what's right. And hey, maybe your motive isn't the squeaky-cleanest. Maybe you're doing it for money, for revenge, for the love of a bad woman, to exorcise some personal demon, but at least you're doing it.

That's a lot more than most folks in the city can say.

What do you do? Whatever needs done.

HOW YOU DO IT

By any means necessary. You kick doors, you chase leads, you push punks into corners and dangle them above their own grave, you find ways to get the information you need. You sit outside houses waiting for the right moment to move in, keep away from those who can stop you, exploit favors, get into trouble, and run face-first toward powerful enemies to get what you want and what you need.

WHY YOU DO IT

Everybody's got a reason as unique as their shoe size. Revenge is popular, as is redemption. Greater good looks nice on an epitaph but, really, it's usually the singular good that serves as motivation in this town. Opportunity is often mixed in there somewhere, either left open for you or you kicked the door down and made your own. Misguided justice goes around like the common cold, a domino effect of chalk outlines and crime scene photos, as blood goes after blood and an eye is taken for an eye is taken for an eye.

Sometimes, you do it because you're the only one who will or can.

Why do you do it? Maybe that's for the shrinks to figure out. And for G*d to forgive.

WHO YOU ARE UP AGAINST

Besides everyone?

The people in power. There's a status quo, a way things are done, and it all rests precariously on a finely-woven web of lies, deceit, betrayal, injustice, and spin. If certain indiscretions, predilections, and skeletons were to tumble into the light, a lot of powerful folks would have to answer some pretty embarrassing accusations.

And not a one of them is keen on letting that happen.

INTRODUCTION: LIFE IN THE BIG CITY

You're up against old acquaintances. The people of your former life maybe, or bad debts that have stuck around well past their welcome. Everybody in Bedlam has baggage, even those that just got off the bus. You're no exception. Sometimes those you'd rather forget come out of the woodwork. Sometimes things long-buried rise up in the flood.

Your own demons are always peeking around corners at you, as well. Addictions, fetishes, impulses, voices in your head, emotional scars, a deep-seated need for revenge all put you in places you would rather not be—or in situations you had best be careful in.

Finally, frankly, sometimes people just don't want to be rescued. Sometimes folks don't realize the hole of shit they've crawled or fallen into. Not every damsel is looking for a white knight to come riding in on his noble-fucking-steed. Sometimes the maiden prefers the dragon. Sometimes you rescue them anyway and deal with the fallout.

HOW THIS CAME TO BE

This book may have been created without the support of the Kickstarter backers but I wouldn't have written it with as much enthusiasm and joy knowing there was an audience waiting for this world. I cannot thank you all enough for your faith in me and this project. I hope you like what you see and that you enjoy your time in these streets. For those of you who came to Streets of Bedlam after the Kickstarter, know that the 200 folks who put money where my mouth is are the reason this game is available for you to read.

Almost every single one of them can be found in Chapter Four. Use them as you wish.



WE LIVE IN A
WARZONE. A
WORLD WHERE
YOU CAN LIVE
OR DIE JUST BY
CROSSING AN
INVISIBLE LINE.

CANCY

ONE
HOUR
PARKING
TO AVOID
NEW YORK
CITY
PENALTY

IMROSE PAWN

4512 34TH ST

JESUS SAVES

STARZ KISSARZ KISSARZ KISSARZ KISS ARZ STARZ
KISSARZ KISSARZ KISSARZ KISS ARZ STARZ

REGGAE'S
TRIVIA

POLICE



invisibleLINES

THE HISTORY OF BEDLAM

When we talk about Bedlam, we're talking about two cities split into numerous districts, neighborhoods, and warzones. Folks are always angling for control of new sectors, constantly changing the invisible lines that tell you where you're free to roam and where you should keep the fuck out of. To make this all easier to digest, we'll split Bedlam into its biggest sectors, the cities that give this area its nom de guerre: Bedford and Lamrose.

Two cities make up the area colloquially known as Bedlam: Bedford and Lamrose. A man-made river splits the two cities with the Lamrose on the southeastern banks and Bedford resting on the northwestern shore. Lamrose is the oldest, stemming from the original settlement that put stakes in the ground two centuries ago. Much as the rust belt cities, Lamrose boomed during the age of American ingenuity but quickly went to ground as the industries left taking their paychecks with them. Those who could afford to move did. Those who couldn't, struggled to survive.

Bedford counts the Catholics and the corporations as its cornerstones. The city center at the heart serves as the seat of power for both cities, the former having surrendered its sovereignty a decade back. This not only gives those in power here a stranglehold on the entire area but gives them a dumping ground for the unsavory elements that threaten to sully Bedford.

CHAPTER ONE: INVISIBLE LINES

The Artifice River that cuts through the two was created as part of Bedford's "revitalization" project to give the area a landmark (as well as to separate the well-to-do Bedford from the constantly-in-decline Lamrose but that doesn't look nearly as pretty on a postcard).

LAMROSE

Lamrose began as a city of the future, built on the burgeoning steel industry and automotive possibilities that withered on the vine before all the jobs were shipped off to countries with more lax labor laws and a cheaper workforce. The collapse of its economic infrastructure left Lamrose vulnerable to predatory development, causing much of it to fall into decline. Those who remember might compare the darker parts of Lamrose to the Times Square of the 70s and 80s or the less desirable areas of modern Detroit.

More than anything, the city is tired. It has seen too much, endured too long, and now slouches upon its land, embittered and cynical in its old age. There is no joy, no life, no sense of hope in the streets. But hope does exist, pocketed within the hearts of the few of dare stand against the tide of entropy that threatens to swallow Lamrose whole.

Lamrose grew organically so the lines that define its internal districts and zones are anything but geometrically inspired. When you think of Lamrose, think curving roads, cloverleaf intersections, and uneven block sizes. A map looks more like a kid playing with a spirograph than a trained draftsman using a t-square. But that's part of its charm, and where the area gets its feel of a colony done good.

The city's interior is a mishmash of upkeep and degradation. It's not all grime and gloom in Lamrose but the ghettos are not relegated to the outskirts; districts of ill-repute dot the landscape. Driving a mile down a major road shows the city's almost schizophrenic sense of place: theater district, sagging hotel, city center, slum, quaint residential neighborhood, gun store. In recent years, the less desirable areas have pushed the livable zones into the minority.

BRICKTOWN

The heyday of Lamrose is not entirely forgotten. Fossils of failed reconstruction can be unearthed throughout the city's many districts but the oldest remnants are found in the part of the city that existed before the city: the nine square blocks known as Bricktown.

The district gets its name primarily from its brick-paved streets but also the many red- and brown-faced buildings that stand in its heart. Bricktown was built on the remains of the original settlement and predates the districts of the outgrowth by over a century. The land beneath the bricks didn't see development before a group of industrious entrepreneurs realized it fell in line

STREETS OF BEDLAM

with other manufacturing centers in the area, providing them with an eager, pre-existing workforce. So Bricktown grew, and Lamrose from it, until a city proper sprung from its seeds. Incorporated in the 1930s, Lamrose was formally founded with the district now known as Bricktown serving as a Philadelphia to the new city center's District of Columbia. Lamrose attracted a lot of development, laying down a bedrock of industry that served the area well for decades to come. By the time the Summer of Love rolled around, Lamrose was fulfilling its promise as a city of the future.

Bricktown initially survived gentrification due to a half-hearted attempted to treat the original city site as a sort-of landmark but eventually it became too far left behind for any nominal amount of investment to pay off. From a budgetary standpoint, it made more sense to let Bricktown decay while funneling cashflow to the parts of the city that look good from the waterfront

*WE DANCED ABOVE THE
CITY, MOVING TO THE
RHYTHMIC STUTTER OF
OUR WEAPONS.*



*GRACEFUL, POETIC, A
BALLET OF BLOOD AND
VIOLENCE.*

CHAPTER ONE: INVISIBLE LINES

and on postcards (whatever amount of cashflow was left after filling the pockets of the city councilfolk and crooked contractors, that is).

As the district was left to its devices, the local criminal enterprises looking for a base of operations moved into the mostly-ignored area of Bricktown. As years passed, more and more vice moved in growing this once-unassuming square of post-war architecture into a thriving den of iniquity. Prostitution and the drug trade became Bricktown's primary contributions to local economy which allowed criminal mini-empires to rise and infect all of Lamrose.

While the municipal leaders were profiting off Lamrose and quietly selling off its assets (which led to its eventual assumption by Bedford), the denizens of the districts were coming to terms with the fact they were on their own. The majority of the citizenry felt helpless, seeing it as easier to pack up and move away than try to fix their home city's issues from within, leaving pockets for more infection to root and fester.

But a certain portion of the population didn't move and refused to surrender: the working girls (and boys) of Bricktown. As police patrolling and protection dwindled, unscrupulous men forcefully took over the district's sex trade—beating and doping the workers into submission while strongarming every last drop of profit. The world's oldest profession quickly twisted into the world's second oldest crime, leaving the professionals to look out for themselves.

Which they did.

While the woman called Queenie is generally regarded as the instigator of this revolution, nothing would have changed if the call to arms hadn't been answered by a group. The working girls (and boys) of Bricktown rose up and beat back the pushers and pimps who had kept them down for so long. A war raged on the streets and many were left broken and beaten in its wake. The bodies were never recovered by either side. When the dust settled and the blood congealed, the working girls (and boys) stood victorious over their oppressors.

But Queenie knew it was only a matter of time before the pushers and pimps regrouped, stronger than ever. So she set about training her army, turning this gang of streetgirls and funboys into a band of vigilantes called Valkyries. Along with this honing of skills came a broadening of focus. The Valkyries quickly expanded their protected land to include all the districts of Lamrose. Slowly, but steadily, they are turning the tide of corruption in the Poor City. While Bricktown is a far shot from an amusement park, it is a safer area to ply one's trade than it had been ten years prior.

Bricktown is Valkyrie HQ, where Queenie and her select cadre run the show. Though few question her, Queenie is not a dictator. The simple fact is she usually knows best and all but the greenest recruits know better than to refute her orders without having a damned good counter-argument.

Red Rover

This famed blues club is a bit of a Bricktown secret. People find this place primarily via word-of-mouth and the in-crowd. Amongst the music fans of Bedlam, the Rover is the best club in town for fans of true blues. It's also a nice getaway from the city's daily stresses, a place to unwind and be amongst peers on neutral ground.

Patrons walk one flight down from street level to get to Red Rover's main entrance. Past the thick mahogany door is a foyer where folks are vetted by one of the two very large security personnel stationed there during business hours. Beyond is the club proper, a large semi-circular room with a stage in the far center, tables covering most of the floor, and a bar to the right. Regulars know of the second entrance down the alley but they never tell anyone about it. Seems folks find it through happenstance or sheer dumb luck. Knowing the second entrance is a bit of status symbol among music fans.

And music is the primary draw. Jerry Johnson's Blues Trio is a regular headliner as are the Steadybeats and the Gourneau Twins. Carlito Lima, the owner, keeps illicit trade out of his club. He's made many an example out of those who have tried to move product on his property. While the families and the syndicates would love to count the Rover amongst their trading grounds, no one in power wants to cross Carlito. Those who do break the rules are usually penny-ante pushers and folks too green to know better.

Outside of business hours, the only reason an outsider would be let into the club is if they have business with Carlito or one of the usual bands. If you're a regular, a real insider, and you find yourself in a spot of trouble, Carlito's not a bad guy to turn to. The aging Cuban immigrant has helped quite a few folks get out of bad situations but he's not a charity; his aid carries the price of a favor, with interest. Better to be indebted to Carlito than some of the unsavories in Bedlam, sure, but you're still indebted.

Queenie's

The head of the Valkyries operates out of a former strip club turned vigilante HQ. As with a lot of establishments in Bricktown, no neon sign calls out its presence and nothing but a heavy with a chip on her shoulder greets you as you come inside. In fact, very few are allowed inside. Valkyries come and go as they please from the joint's main rooms but outsiders allowed entry are rare.

Clients who pose problems are often dragged inside to be taught a lesson about manners. Predators caught in the act—those who aren't dealt with on the street—can also find themselves captive in one of the many private rooms converted into "discipline dens" by Queenie and her staff.

The inner sanctum, what once was the club's management office, is now Queenie's court. Even being a Valkyrie isn't enough to guarantee entry to the

throne room; Queenie only allows the top, those who show true dedication and commitment, or those Valkyries who have overstepped their bounds and need to be reminded of the purpose and hierarchy they are to follow.

THE PLAZA

Rightford Plaza was a last ditch effort by Lamrose's city council to breathe life into the failing local economy. The idea was to turn the southern tip of the city into a retail destination, big enough and bright enough to bring in out-of-town money to bolster local businesses and give Lamrose a new identity. Mid-tier chain stores moved in first, followed by a couple higher-class cornerstones. The secondaries filled in next—the support businesses such as restaurants and gas stations and motels—and for a few years it looked like the city council's desperate ploy was going to pay off.

While there were certainly spikes in the economy, the boom never happened and all the new businesses that marched in at the beginning eventually stomped back out. This left a void quickly filled by discount furniture stores, dollar stores, predatory lending services, flea markets, and the like. Despite this infestation, more old businesses were lost than new ones gained.

Nowadays, the Plaza is a ghost town. Sure, the latter day business are still there, and some bright-eyed mom-and-pop shops start up now and then, but very few survive more than a year or so. Lamrose Center Mall sits in the middle, surrounded by the empty skeletons of strip malls past where you will find most of the aforementioned businesses.

OLD CITY CENTER

Lamrose never had a huge city center but what it did have boasted inspired architecture and impressive statuary. While it hasn't fallen into the level of disrepair other districts have, the Old City Center is a bit dingy and it's a shame such potential is essentially squandered. Still, look past the layer of dirt and you will glimpse the Lamrose of the past, the one that held so much potential and promise before the grifter, politicians, and captains of industry pissed its future away.

Nestled in the upper left of the Lamrose half of Bedlam, the old city hall building takes up the majority of a circle, with a variety of roads spinning out from it like spokes on a wheel.

City Hall

What once was the seat of power for the area now serves as the outlying offices for the less sexy municipal agencies. The offices of vital records, housing development for everything east of the river, and such now fill the old wooden-doored offices and drab fluorescence-lit blue tiles of the old City Hall.

THE MOTORCADE

The last remnant of the height of Lamrose's manufacturing history, the Motorcade lines what is now the edge of the Artifice River. Once a bustling street full of automotive factories and supporting businesses, the Motorcade is now a row of abandoned buildings turned into crack dens, hobo hotels, and perpetual construction sites.

A few strip plazas still have businesses, mainly urban clothing stores, bars, and check-cashing joints. They cater almost entirely to those who live close—nobody outside the residents frequent the Motorcade unless they're looking for or making trouble.

Half the factories are shut up permanently. Any materials of value are long since stripped—even the copper in the wiring is gone. The rest of the factories have been converted into warehouse space. They were gutted, whatever assets existed were sold or destroyed, and now they house stock of dubious legality and origin.

Hannigan's Pub

One of the oldest standing houses in Lamrose, Hannigan's sits in a converted library that has also served as a hospital, brewery, and hotel over the years. The place is a dive but it has a loyal clientele who keep the lights on. Rumors abound that the backroom is the base of operations for one of the lower-level gangs who don't yet have enough influence to take over something bigger.

Dick Gregson runs the place. Once upon a time a Hannigan may have owned the joint but accounts disagree on that point. The sign says it was established in 1836, but that's a lie designed to give the place character. Hannigan's opened in its current form in 1946 following a fire that turned its previous incarnation's stock into so much ash.

If you're looking for someone who might be hiding in the backstreets of Lamrose, Dick's a good person to make contact with. He knows quite a bit for a guy who swears he doesn't see or hear anything.

WAREHOUSE DISTRICT

Another remnant of Lamrose's glory days is the concrete stretch of faceless buildings in the city's Warehouse District. Once a major shipping hub for the district, the loss of factories was a domino that toppled all other industries once it fell. The warehouses clung on for another decade but eventually all of them closed down.

Nothing has moved in to take the place of these empty buildings but that's not to say they don't have their purposes. Now owned by the various crime families, these warehouses act as storage for illicit goods, meeting halls, and nice quiet places to have a short and forceful conversation.

THE TRACK AT MONTEREY

Lamrose has also become a dumping ground for the sins the management of Bedford would rather keep out of the G*d-fearing side of the river. Take the Douglas G. Oliver Memorial Racetrack at the corner of Monterey St. and Duquesne Ave. Called simply “the track at Monterey”, it’s the largest betting track in the state and sees folks from miles around filling its seats throughout the week. Champion racer Pride Before the Fall and its primary rider AJ Weber got their start at Monterey.

Not exactly neutral territory for the various crime families, nothing overt is ever done on-site. Plenty of meetings are held in its private boxes and executive lounges. While most of these are intra-family strike talks, some are inter-family alliances and even the occasional peace accord. Emphasis on occasional.

Off-site betting is done at a variety of watering holes and with numerous bookies on both sides. The horses are mostly mafia-owned with independent suffering unforeseen accidents and a cold reception by the track officials.

THE CASINO STRIP

And the tour of iniquity continues with these brightly-hued homages to the Biblical moneychangers. While the Strip has nothing on the likes of Vegas and Atlantic City, it draws enough folks to keep the one-armed bandits busy.

Aside from the string of cheap-as-grease fast food joints and laundromats and no-tell motels along the Strip, you’ll find a handful of gambling houses, bad carpets, brass furnishings, and all. The three most notable are:

Slotnick’s

The first casino to put down stakes in Lamrose was the Silver Horse Casino back in 1979. It didn’t fare all that well, as the owner failed to make the right connections with those who have great interest in the prospect of redistributing large amounts of money. Where it could have thrived, owner Jerry Wahl zigged instead and zagged, and the casino shuttered in under five years.

You know what it takes for a casino to fail? The owner suffering a freak accident and ending up turned into bits and dumped into the sewer helps.

Luckily for the local economy, the kind members of the Giletti Crime Syndicate stepped in and turned the Silver Horse into Slotnick’s, a brightly-colored (with lots of yellow and green) five-story destination for those who drawn to card flips and spinning wheels.

Considering this ain’t Vegas, Slotnick’s looks pretty great and is very modern. The Gilettis have put a lot of money in keeping the establishment current and attractions of a high-level. Many B-level country stars and second-run rockers take the Slotnick Center Stage to a packed crowd of those whose fortunes were left on the casino floor.

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Of the big three, Slotnick's is the king when it comes to income, level of talent, and currency in decor.

Lucky Penny

Asian gangs and crime families favor the Penny. The decor and food offerings complement that well with a predominantly gold and scarlet color palette, fortune cats scattered throughout, and dragon-scale filigree encircling the bi-level's black support beams and a number of interior walls.

The house favors Asian games of chance as well with fan-tan, keno, pai gow, and pachinko all equally popular. Asians are underrepresented in Bedlam and Lucky Penny gives many a sense of community and a connection no other place offers.

Westerners are not entirely in foreign territory though as many craps, roulette, and blackjack table cover the Penny's sizeable floorspace. Slot machines are in the minority here, taking space in only two small back rooms on the upper level.

Those in power are very protective of the Penny and grave harm would befall any who mistreated its clientele or took action against the house itself.



*YOU SAY YOU CAME TO
BEDLAM CHASING A DREAM?*

DARLING, DIDN'T WE ALL?

Donovan House

A favorite of the blue-haired set, Donovan House is a tri-level casino that is almost entirely penny through quarter slots. High-rollers take root in the top floor's sparse one- to -five-dollar slot lanes before retiring to less risk-intensive machines. The top floor is also where you'll find Donovan's Famous Buffet which is not, as the name insinuates, famous in a good way. Though it's hard to beat the \$3.99 price every Tuesday and Thursday.

Hampered by outdated design, worn down and obsolete machines, and zero attractions beyond the images on the slots, Donovan House is getting left far behind.

But then again, so is much of Lamrose.

LITTLE ITALY

As with most moderate-sized cities and up, Lamrose has sections where certain blood is more welcome than others. The largest of those is the Eastern edge's Little Italy—nine square blocks where the folks of the city can actually make a decent wage.

Not to perpetuate a stereotype but this is where the Italian mafia is based, though their operations spread all across Bedlam.

The Eager Pig

This delicatessen and coffeehouse is a popular meeting spot for older Italian gentlemen. The storefront is small with most of the area reserved for upfront butchering, meat cutting, and deli displays. The back is the freezer and a handful of meeting rooms used solely by the Pig's better-connected and better-dressed clientele.

Established just after WWII, the Eager Pig struggled for decades before the original owner's son, Dom, was forced to sell his father's dream to the mafia. He stayed on to run the joint until the unfortunate car accident that claimed his life.

The mob took over and ran the joint under various appointees until its current owner took possession. Santi DiPaolo has owned and operated the Pig for the past twenty-five years. A former mafia heavy, an on-the-job injury crippled his left leg. As compensation for his sacrifice, his lieutenant—one Franco Dinunzio—set him up with the Pig as a means to thrive, under the condition that the family be allowed full access to its backrooms and utensils when necessary.

Adding the espresso counter was Santi's daughter Julia's idea. While initially resistant, Santi has to admit the customers appreciate a good cup of coffee and, at the price they're able to sell the stuff, it makes a nice sideline as well.

STREETS OF BEGLAM

Cristabo's

Younger men congregate at the most popular strip club in all of Lamrose. Formerly known as Crystal Dolls, the club underwent a thorough makeover when the management changed recently. The previous owner, a former city councilman, was convicted of embezzlement and put away in white-collar prison for five whole years. The new owner, Marco Cappelletti, decided to class up the joint (and distance it from its roots) by renaming the club after his father and changing its old brass-and-velvet style to a more modern purple and chrome.

Cristabo's is vibrant and thriving. The place is packed every night with folks from all over town. It's one of the few places outsiders are welcome, a benefit of being on the edge of the nine block radius. Its well-trained security staff keeps everyone in line and the girls safe.

Any given prime time, you'll find everyone from church members to crime lords in its private dens. Marco's inclusion policy has ruffled a lot of feathers, and his confidantes question how long he'll be able to keep this place as open and inviting as he likes, but the man seemingly has no concerns.

One thing you won't find here is a Valkyrie, not stripping anyway. Queenie has a strict policy against her girls getting into bed (ahem) with the mob. Too much bad blood there.

CHINATOWN

Outside Bricktown, Chinatown is about as old as you can get in Lamrose. A large red-and-gold arch (termed a paifang) marks the boundaries of Chinatown while the flow of the open market help guide folks to its many corners. Lion statues posted at major intersections and plazas direct folks to the major shops and attractions.

Every year, visitors come from all over the city for the district's elaborate Chinese New Year celebration which fills the streets with gold, green, and red. The parade, intricate light displays, and music are the main attractions but party offers a little something for everybody.

Still, that's just a once-a-year thing. What attracts folks to Chinatown on a daily basis are the exotic shops, rare goods, and authentic Chinese cuisine. Authentic to the point where most American can barely stomach the food.

Noodle House #2

Before you ask, there is no Noodle House #1. As the sign above the entry says, Noodle House #2 offers the "lucky best food in area." I don't think any endorsement can sell it better than that.

The small shop usually has a line that wraps around the block come lunchtime. The menu only features five or six dishes on any given day but the

patrons don't seem to mind. Then again, considering the menu is always written in Cantonese, most outsiders just have to guess at it. But, really, anything's good, especially the owner's signature block noodle-in-anchovy broth.

And while the front provides a good amount of business on any given day, the guns being sold out of the adjacent warehouse are what really keep Noodle House #2 in business.

Chun's Downtown Massage

This luxury spa and massage parlor specializes in the easing of tension both in body as well as spirit. The softly-lit greeting room leads to a variety of smaller areas each outfitted with a table, pure oxygen tanks, a sound system piping in a mix of instrumental music, and, for the discerning client, they offer skilled bathing services, dual-masseuse options, as well as a rhythmic hands-on technique for a deep, satisfying release.

Chun's strict discretion policy makes it a favorite of high-profile clients from Regents to ranking members of Big Church.

Coin & Necklace

A pawnshop to rival all other pawnshops. Specializing in metal goods, the Coin & Necklace offers a fair price on gently-used jewelry, coin collections, cutlery, war memorabilia, and whatever else strikes the owner's rather capricious fancy.

And impressing the owner is the true art here. Zhang Wei is a man of discerning taste who carries a reputation for being a fair but critical person. He will often drill customers about the origin of certain pieces, demanding to see proof of ownership, notarized certification, and chain of custody from the second the item was made until now.

He does this because Wei is under some scrutiny himself. As the brother of the Zhang Chou, the deadly right-hand of the Chinese Families, he must stay on the right side of the law.

Which in Bedlam can be hard to determine.

OTHER LANDMARKS

Throughout Lamrose, you'll find a couple noteworthy landmarks, such as:

The Original Gas N Go

While the pumps are modern inside, their aesthetic and everything else about this fueling station is classic Americana. Fresh-faced boys in light blue coveralls greet you as you pull in. They check your fluids and tire pressure as they fill your tank.

These extras add ten cents to each gallon but it's a level of service that enough folks find worth the price.

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Smart's Diner

Boasting the "World Famous Smart Burger" and a door that never closes, Smart's Diner is a classic rail-car diner that caters primarily to third-shifters, drunks, and any of the myriad insomniac creatives that ply their craft in Lamrose.

Smart's welcomes travelers with a blue and white neon sign casting light on its rusty-white exterior. Minimal parking means most folks hoof it, and hungry folks can wait up to thirty minutes during a lunchtime rush hour.

The coffee's crap but the pancakes and burgers are top-notch. And with prices straight out of the 50s, Smart's draws a large crowd.

The Green Clock

In the middle of the Old City Center, this gift to the city upon the founding of Bedford is dedicated to the "Mutually Beneficial Future of Our Two Cities." Yeah. That didn't work out so well.

The green clock is an eight-foot-tall tower featuring four flat faces, each facing a cardinal direction. Two (north and south) have a backlit analog clock face while the east and west faces display the temperature and current barometric pressure.

It's a quaint testament to a once-upon time. And a sad reminder of potential that was never realized.

BEDFORD

You don't have to walk far into Bedford to witness the influence Catholicism has on the city. While many different faiths practice and preach within the city limits, Catholicism is the big dog and the massive building christened St. Leonard Holy Cathedral is the kennel.

Bedford is a planned city. While Lamrose grew organically from humble means, Bedford is the product of purposeful investment from some of the most powerful developers, politicians, and captains of industry, both foreign and domestic. This accounts not only for the number of right angles in the city grid but its continued affluence as well.

Planned cities sometimes serve overt purposes. Las Vegas, for example, was built as a playground in the desert (and some say as a way for the mafia to wash their money). Bedford too was built with a purpose. While it may be hard to believe now, Bedford was envisioned (and sold to investors) as a religious oasis. St. Leonard Holy Cathedral was to be the epicenter of the Lord's presence in America. The big question is why Bedford was built near Lamrose. You see, in Lamrose's heyday, it was a city on the rise with a fair bit of blue-collar money in its pockets. Sold as a sister-city to Bedford, the cynical board overseeing the

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new city's construction saw in Lamrose an established base full of uneducated people in need of some good old fashioned churching.

So Bedford found a home. The area folks call Big Church is the northeast corner of the city, near the top of the Artifice River, and it is a sight to behold. A large cross, the image of the martyred savior etched into its face, shines like the sun from the massive dome atop St. Leonard Holy Cathedral. If G*d didn't see Bedford before its construction, he certainly can now. The entire area, for blocks to the west and south, is home to the diocese, religious-oriented and -affiliated businesses, and homes reserved for the church's star members, including the gated community of Daniel's Reach (home to Cardinal Stratford and his compound).

As Bedford grew under the guiding hand of competent management, its sister-city slid further and further down the economic scale. Industry left Lamrose and took its paychecks with it. Half of Lamrose fled to greener pastures—those who could anyway—while the rest remained and suffered for it. Rigged election after rigged election, the seats of power were filled by folks prescribed by those pulling the strings. Lamrose, falling into grievous debt, reached out its hand to Bedford for salvation. Lamrose surrendered its independent governance and incorporated into Bedford at the height of the Reagan years giving birth to modern Bedlam.

But even Bedford's deep coffers were unable to save Lamrose. Irreparably marred by gross mismanagement and a rising crime rate, Lamrose was soon discarded by its new master. As Lamrose's reputation had begun to sully Bedford's own good name, the city councilfolks devised a way to plausibly disassociate themselves from their sister-city. As a joint project between the two, the Artifice River was constructed, dividing the cities in an effort to stem Lamrose's criminal influence from infecting the Rich City.

And all of this was overseen by the heads of Big Church whose primary duty is not the shepherding of Bedlam's flock but protecting its own assets. Some may shake their head at such an assertion but that priority has served them, and Bedford, well. Big Church has kept the city afloat during tough times. In recent years though, Big Church's grip has become strained as poor public perception of the Catholic Church and a rise in grassroots fundamentalism has shifted attention to smaller conclaves of believers. Initially dismissed as "fringe worshipers" and "aberrations," Big Church must now come to term with a vocal minority who are being heard more and more.

Still, Big Church is mighty and not currently in threat of going anywhere. And it retains far more influence in the direction and management of Bedlam than anyone in the city center would care to admit.

STREETS OF BEDLAM

CITY CENTER

Ah, the beating heart of democracy. The current seat of power in Bedford (and by extension Lamrose), the city center is a massive rectangle of official buildings including courthouses, halls of government, and numerous business offices. If you're a Regent, chances are you ply your trade within these boundaries. The flow of power is almost palpable in the City Center. The birds see a squirming mass of suits and ties and sensible skirts, and the worms see a flurry of shiny shoes and dyed socks.

Mayor's Office

Regents and powerbrokers snidely refer to the Mayor's Office as the "coldest seat in Bedford." The current occupier of that seat is progressive newcomer Tomas Alvarone. In an upset election, the incumbent Garrison Reese was ousted by 2-to-1—which some took as a sea change in Bedlam's upper crust. Unfortunately for his supporters, the mayor's early efforts were met head-on by a wall of status quo and Tomas' campaign promises stalled as the true power behind the throne held up its hand.

The Corners

The area the main road through Bedford's City Center intersects three offshoots is called "The Corners." Notable for the density of retail businesses and restaurants, the Corners serves as a midday destination for the many people who work downtown. While everything in the area shutters in the early evening, business booms thrice daily: right before work, during lunch, and after office hours. Even with the relatively short days, businesses tend to thrive in the Corners and it is the hot location every new business wants a piece of.

Crawley's News

This freestanding news outlet has primo real estate near the main intersection of the Corners. One of the oldest businesses in Bedford, Crawley's is now in its third-generation in the hands of the original owner Jesse Crawley's grandson Josh.

Crawley's is one of the reasons the Corners is a relatively safe place, as the owners have always keep a shotgun under the till just in case trouble pokes its head. It's only been used a couple times, and even then only as a threat, but it's surprising how just knowing something is there can be enough to deter folks sometimes.

The Rex

Formally Frehley's Pharmacy, the Rex gets its moniker from the large mortar and pestle emblazoned with the universal symbol for prescription that hangs above its corner doorway. An old-style drug store, the interior is primarily dedicated to novelty items and basic goods. A soda counter lines the far wall

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faced by a row of red leather-topped spinner stools. Quaintly anachronistic, the Rex is one of Bedford's landmark businesses.

The Arcade

Far from the noisy, light-filled attractions that captured so many attentions in the 1980s, the Arcade in the Corners gets its name from the word used to mean: a complex of small shops, businesses, and offices.

Nowadays, the Arcade has more "For Lease" signs than storefronts but you can still find a barber, a chocolate shop, a taqueria, and a photography studio pretty much any time you swing by. An accountant, a small law firm, and a bail bondsman occupy its offices.

THE URBAN MARSH

An attraction constructed by the powerful and eccentric Nottingfeld family, the Urban Marsh is akin to California's tar pits, replacing the dinosaurs and bubbling crude with a fake swamp full of oversized alligators and flying insects. Walking through the Urban Marsh is like plodding through a prehistoric



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Everglades. Nestled inside a massive dome, the entire exhibit is climate-controlled allowing for year-round stagnant water and thick humid air—a perfect place to take the family! Animatronic critters buzz and flutter while the boat rides that guide visitors around the marsh are often beset by ravenous gators prone to failure about 25% of the time.

Still, the Urban Marsh is an exhibit that offers a unique experience for locals and out-of-towners alike. It draws visitors from states away. Guess being cheaper than Disney has it perks.

Traveling throughout the Marshes takes you from the primordial soup to modern day, and actually is quite a bit of fun for the family, despite the malfunction and comical-at-times renditions of beasts from days past.

The Marsh offers a variety of food stands for hungry visitors and no less than three gift and novelty shops, with the largest one situated at the entrance to the facility.

As an added perk, the deep dark water found in the various exhibits provides a perfect spot to dump bodies.

Marsh Fire

A few years ago, a fire swept through the Urban Marsh, destroying about one-tenth of the standing structures and closing down one the “Primordial Beasts” exhibit (home to some of the largest animatronic creations and effect showpieces in the Marsh. Still under repair even now, the area is sealed off by construction crews who seem to be doing very little actual work. A lot of speculation went around as to the source of the fire while the official report stated the cause as “product of misadventure.”

Make of that what you will.

BIG CHURCH

An institution as much as a presence in Bedford, Big Church is the name given to both Catholicism as well as the area its practitioners occupy. The area of Big Church spreads across the northern end of Bedford from the northwestern suburbs and conversion homes to the massive house of worship in its northeastern wedge.

St. Leonard Holy Cathedral

The literal big church that gives the entire area its name, St. Leonard’s is a towering expanse of white and gold. Like the lighted crosses of Memphis, it is a beacon in the dark, drawing sinners and penitents to its stadium seating, two-story projection screen, and theater-quality surround sound offering the highest fidelity in bringing the Lord’s words to the flock’s ears.

Services are held and sermons given from the large dais in the center of the Cathedral’s main worship room.

On major holidays and special event masses (such as when certain visitors swing into town), the line to get into the Cathedral can wrap around the block. You might be surprised how many folks are suddenly Catholic when a representative from the Vatican schedules a talk.

Throughout the rest of the St. Leonard, you will find the offices of the diocese as well as community room often used by addiction recovery and trauma survivors group. In addition to the obligatory gift shop offering everything from solid gold rosaries to Pope heads for your own dining room table. All the goods are ridiculously priced but as the signs remind you all proceeds go toward further G*d's message.

St. Leonard's sits right along the river, giving the water a neon gleam with an intensity rivaled only by the lights of Heaven itself.

Daniel's Reach

The high-ranking members of Big Church reside in Daniel's Reach, a gated community in the northern tip of Bedford. Homes here start at the low seven figures and nudge into the eight. But, hey, G*d is big business in Bedford and those who profess in his name can make a killing.

A round-the-clock security service, including uniformed patrol and an all-seeing camera system, deters undesirables from breaching the neighborhood's massive black gates. The occasional intruder manages to break in but they are usually dealt with swiftly and severely.

Those who meet the blunt end of security's stick rarely threaten future infractions.

The homes themselves, aside from the large price tag, offer luxurious features such as in-ground fountains and swimming pools as well as top of the line fixtures and amenities. The grounds are mature and well-tended, utilizing natural features whenever possible.

The community shares a tennis court and a parking garage for visitors, as some members are well-known for their large parties. People who want to be seen never turn down a chance to included in such a celebration.

Daniel's Reach residents also have private access to the Westing Hills Country Club whose back nine borders the far end of the community.

THEATER DISTRICT

The bright lights of this big city shine not only from the steeples of Big Church but a long-standing den of iniquity and ill-repute: the stage. Bedford's own mini-Broadway is the illustrious and well-received Theater District. The main strip houses three large theaters with two more, smaller theaters on off-shoot streets. The rest of the real estate contains parking lots, memorabilia shops, restaurants, and a few older office buildings.

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The Lamarr

The newest addition to the strip is this homage to the classic theaters of yesteryear—though blown-up to 21st century dimensions. The Lamarr is top-to-bottom class featuring sculptural representations of timeless productions from *The Phantom of the Opera* to *Waiting for Godot* to *Uncle Vanya* to *A Doll's House*. Some are realistic depictions captured in brass and steel while others are more abstract interpretations.

The main stage boasts a seating capacity of 1400, making it the largest such on the strip. It even beats out its otherwise-larger neighbor, the Avary Dexter.

Avary Dexter Theater

The largest of the big theaters on the district's main drag, the A-D houses numerous second-run and touring company productions of Broadway and off-Broadway hits.

An effort has been made in recent years to inject original works into the schedule, with a handful of lauded playwrights and talented up-and-comers being recruited to pen new works.

Madison House

The oldest theater on the main strip, Madison House predates the A-D by over four decades. The Old Mad prides itself on its long-running shows and original productions. Once the king of the drag, Madison House now runs last in attendance numbers but many patrons of the art have refused to switch over to the newer venues.

That generation is dying out though, and the Old Mad is struggling to stay relevant. It's not like theater is a big draw for the younger crowd in the first place and Madison's aged style and archaic-seeming listings are doing little to change that.

Olds Golden Theater

One of the theaters found off the beaten path, the Olds Golden was also Bedford's first theater. The main stage sees use only three to four times a year while the side stage runs a seven-month alternating schedule of classic plays and local productions.

Olds Golden has become a proving ground for young talent, which a company of hungry students led by old guard thespians who continue to work despite facing poverty-level income due to the love of the art.

Studio Row

Still fledgling, especially compared to Hollywood, Bedford's Studio Row is the product of the city council's attempt to make itself attractive to the film studios based on the coasts who generally take their production up north. A generous tax break, along with a filming incentive, has drawn a handful

of production houses inland. While most of the real estate set aside for this project remains unused, a number of studios have committed to setting up shop over the next few years.

AIRPORTS AND AIRFIELDS

People come to Bedford from all over. A lot of them travel by car, bus, or train but many fly the friendly skies into town. And plenty fly right back out as well.

Theodore Lively Airport

Theo. Lively International Airport is unceremoniously tucked away into Bedford's armpit like the eyesore it is. Lively has mainly domestic flights but does include regular though infrequent international flights to Canada and Mexico.

The airport itself has many chain restaurants and coffeehouses, apparel stores, and a multitude of kiosks and tuckaway stores that sell memorabilia, snacks, and other last-minute items.

A tram will take you from any of Lively's four off-site parking lots to the main building. Carts zipping around its hallways take older and physically-disadvantaged flyers to and from the gates.

For most travelers in Bedlam, this is the airport to use.

Bedford Regional

For those seeking an alternative, Bedford Regional offers no-frill service and flight to a number of quasi-local destinations and puddle-jumps to some of the larger out-of-state airports as well.

Stiller Airfield

This private airfield is open only to members for the housing, take off, and landing of small aircraft. It's well known that Stiller is used in various trafficking efforts but little has been done—even attempted—to shut it down. Whoever pulls the strings for Stiller Airfield is one well-connected man.

EDUCATION

No big city is complete without a haven of learning. Bedford boasts two. And an art school. Bedford isn't as upfront with that last one though.

His Magnificent Benevolence University

The locals call it "Big Ben." Of the two universities in Bedford, His Magnificent Benevolence draws 35,000 transient residents to Bedlam from September through the end of May.

After years of being labeled a "party school", Big Ben higher-ups have cracked down on those types of news stories hitting the press (though not on

STREETS OF BEDLAM

the actual partying) in order to redress itself as a school of serious academic pursuit.

Part of its reinvention was a purge of untenured staff and a complete revision of its curriculum. This upset a lot of people in good standing such as the members of Bedford City Council who had placed some favorite nieces, nephews, and such at the university. Few could deny that Big Ben was slipping though, and if there's something Bedford doesn't tolerate it's inferior performance.

Outside academia, the HMB Guardians represent Bedlam on the sportsfields (Lady Guardians for the female teams). After being the underdog for decades, the Guardians have earned a lot of respect in recent years after numerous upsets and title runs, especially in football.

Bedford Technical

Bedford's second college started out as a trade school for future machinists and mechanics. It eventually grew to include drafting and engineering and now teaches a variety of technically- and technologically-focused studies from computer programming to 3D art and animation.

Premma Expressive

Premma is aimed more toward the practical arts of computer art and animation but has a prestigious fine art track as well.

SPORTS TEAMS

Bedford has two national sports teams that bring in a whole lot of cash and make buckets in merchandising.

The Rooks

Bedford is home to a pro football team, the Bedford Rooks, and the black-and-gold gladiators play out of Richelieu Field, a state-of-the-art stadium built just five years ago to replace the now-bulldozed Bodden Field.

Coach Averson has led the Rooks to division championship games five of the past seven years. But his impending retirement from the game (to become a technical commentator, no doubt) will leave a gap that the Rooks management will struggle to fill.

The Bishops

Continuing the obvious theme, the blue-and-white members of the Bishops ball club play out of Tessler Park. Named after one of the oldest families in Bedford, and an original advocate of "G*d's haven" back when all this was but a dream, Tessler park is older than Richelieu, having last seen major renovation in the early gos.

BEYOND THE BASICS

Alright, we've looked at the places that make of Bedlam but so what? That doesn't do you any good if you can't see beyond the buildings and the histories. Most characters are going to be seasoned Bedlamites. They'll have been around the bank and back again. Or at the very least the gamemaster should be able to speak of Bedlam beyond scheduled stops on a guided tour. So we're going to look at Bedlam—really look at Bedlam—and tell you the good stuff you really need to know if you're going to walk down its alleyways.

LIVING ON THE STREETS

Homeless people are falling out all over the place. Conservative estimates put the figure at 6% of Bedlam's total population. Reality's more like 10%. They live in cars, in alleys, squat in abandoned buildings, become the puppets of crime bosses, pincushions for unscrupulous drug dealers, and playthings for the more wicked of heart.

The homeless are common targets for thugs (namely Wannabes) who have a rough night, too much to drink or snort, and are cruising for trouble. Bodies wash up from the Artifice all the time. Just another John Doe. No use looking further unless you have a love for paperwork, sad truth be told.

St. Anthony's Table

Father Seamus, a well-known Samaritan, operates St. Anthony's Table, a 24-hour shelter and soup kitchen that serves the many homeless citizens of Bedlam. It's a safe haven, a place to sit and take stock, to reflect and engage, to plan and to be amongst friends.

It's also a recruiting ground. Seamus trains the young ones, but not to run drugs, or turn tricks, or shoot straight, but to take back the streets, protect the weak, and put the stomp down on what the padre terms "the bad guys."

At the Table, you're safe as long as you're not looking for trouble. You walk past its doors with an intention to do harm and you'll be kissing Father Seamus' bandage-wrapped slugger.

GETTING AROUND BEDLAM

With Bedford especially, public transportation is a necessary part of the city's infrastructure. To that end, those who don't drive themselves and want an alternative to hoofing it everywhere have the following options.

Metro Buses

Bed-Metro buses service downtown Bedford, with a few regular routes reaching into the suburbs. Lamrose is a slave to the notoriously-late and understaffed LMT Buslines. If you need to get around Lamrose, and time is of the essence, you're better off just hoofing it or bumming a ride, most likely.

Dramatic Distance

Really, distance matters little in Bedlam. What are folks gonna do? Obey the speed limit? No, what's important is when a person shows up, not how they got there (not usually anyway but exceptions always exist). It's better a character show up at a dramatically-appropriate moment, no matter whether if it would have taken them twenty minutes not ten to get there.

Characters should arrive on locations at a time when everybody gets the best drama, the best tension, the best story. Don't get caught up in miles and minutes.

As we said way back in the front of this book: Physics don't apply here. Bedlam is a manipulated reality, and you all are the puppetmasters.

Subway

A favorite of the early-morning commuters, the Bedford subterranean rail system runs the entirety of downtown Bedford. Lamrose has no subway system but many who commute into west of the river will drive to one of the many park-and-ride lots to take the subway into the city proper. It's a good way to avoid a lot of traffic-induced headaches.

Cab Companies

The third most common mode of transport in Bedlam is the one you mostly see clogging the streets all hours of the day. The three major cab companies in Bedford are Haddock, Black Cab, and Union Six, with only the Black Cab and Union Six's eastern counterpart Double Square serving Lamrose.

SLANG

Bedlam has its own lingo, cobbled together from different eras and regions. While not required for everyday interaction, those in deep tend to default to this patois when speaking around outsiders or passing sensitive information to a peer.

BAD DATE: Used primarily by Valkyries to mark johns who should be avoided. Dates get to be too bad, they usually manage to disappear. "Guy in the red coupe? Get Stace away from him. He's a bad date."

BOP: Any old-timey music from jazz to blues to scat to doowop to classic rock. Stuff your parents and grandparents listen to. "Nothing on the radio these days but bop and hip-hop."

DEATH TRAIN: A course of action that will only end in the most unfortunate of ways for all those involved. "Kid's got an itch that's gonna get us all tickets for the death train."

CHAPTER ONE: INVISIBLE LINES

GUITAR CASE: Any innocuous-looking device or cover used to obscure a deadly weapon or illicit substance. "Somebody put this in a guitar case and get it out across town."

KICK THE DOMINO: To severely beat a low-ranking member of a crime family in order to send a message to a higher-up. "Let's kick the domino and see if Mr. Dinunzio takes notice."

MR. BLACK SUIT: Any high-ranking member of a crime family. "Look at you, gone from a scrub to Mr. Black Suit, huh?"

STUDIO APARTMENT: A crude means of concealing a body intended for proper disposal later. "Get this thing a studio apartment while the cleaners are en route."

TORPEDO: A heavy. Any big guy who acts as an enforcer for a famous and/or powerful person. "Dinunzio's torpedo stormed through here like a lion on fire."

TUMBLE: A deniable assault. "What are you talking about? I was nowhere near the guy. He took a tumble, that's all."

CITY STEREOTYPES

Bedford and Lamrose have a lot more to them than seems on the surface. Through your characters, you'll get to know more about this than most. Still, both cities carry with them a lot of stereotypes, usually propagated by those outside the respective city limits. Ask your average citizen, you'll hear the following:

Bedford's clean, shiny, Catholic, booming. You go there for theater, concerts. Anyone in a suit probably lives there too. Anyone in a uniform buses in from Lamrose.

You come from Bedford, you probably got a silver spoon stuck up your ass. You maybe slum into Lamrose sometimes, go there because the gas and smokes are cheaper, the drugs flow freely, but you come home and sleep in your nice warm bed behind your large and safe white picket fence.

As for Lamrose, it's the wrong side of the tracks. Try as they might, nobody's been able to bootstrap the city back to prominence. The folks who live there have either given up or are stuck in a rut they've yet to gain traction out of. Some folks in Lamrose have that proud kind of arrogance about their city. They have no money so those who do suck or are snobs.

Race relations in Lamrose are not great. Even though all skin tones know poverty in its city limits, maybe because of, a lot of racially-motivated tension and violence crops up. It's ugly.

As I said, the truth is not nearly as black and white but y'know what? These stereotypes hold up to scrutiny more than anyone would like to admit. And knowing these when you're talking to certain folks is an ace in your pocket.

STREETS OF BEDLAM

THE POLICE

The cops making the papers is rarely a good thing. Most of the time, it's some kid gets hurt in the middle of a shoot-out or yet another higher-up gets busted for taking payola. Those occasions the police are under a favorable light, they're usually not on the front page, yeah?

Because of this, the police have a serious PR issue with the residents of Bedford and Lamrose. Though, honestly, they're not seen very much in some of Lamrose's shadier areas.

THE CRIME FAMILIES

Most crime families are invisible to your average person. Still, rumblings make their way around and public opinion is heavily influenced by the press and current events.

The Italians

Two families in Bedlam fit the classic Mafia mold: the Dinunzios and the Gilettis. Ask a guy on the street, chances are he'll confuse the two more often than not. What folks know about the mob is what's in the media. Big burly guys with accents, operating out of strip clubs, busting knees, pushing drugs, and everything's done under the guise of a legitimate business.

The Irish and Polish

While their presence is diminished to nothing nowadays, a lot of old-timers remember when the Irish and Polish mobs were cracking skulls and busting windows all through Lamrose. Some of them still hold onto that stereotype.

The Chinese

Where the Italians, Polish, and Irish have their mobs, the Chinese have a Triad. The Triad's foothold in Bedlam is small and far more manipulative than offensive. Very few average folks know or care about the devils of Chinatown, and would simply shrug if such a thing was brought up.

NAMES + PLACES

While I could go through the process of laying out every corner of Bedford and Lamrose, half the fun of this setting will be from your group defining its own version of the city. Instead, allow me to give you some basics so you can react in a snap when your player asks you "What's the name of the street we're on?" or "What was that camera called again?"

Below are a list of business and street names you can pull out in a flash or whenever you're stuck for something to call something else. While not an exhaustive list in the least this should get you off to a good start.

BUSINESS NAMES

Walking down the street, you might come across any of the following types of business. If you find yourself searching for a name, grab one of these:

Restaurants (Diners + Carts)

Best Gyros Plus	The Blue Awning
Cafe del Mar	Dr. Dawg's
Hubbin Ave Diner	Junior's Place
Mr. A's	Pizza Slice
Sammy Station on Queen	Soup Cracker
Uncle Sub's	Yesterday

Restaurants (Family + Ethnic)

Alamo Bar + Grill	Curry Dish
Dragon Noodle	Mariachi Mexican
Panhandle BBQ	Phoenix House
Spice Garden	The Taj
We're Here Family Restaurant	

Restaurants (Upscale)

Agostino's	El Patron
Filigree	Grace Abell
La Boeufferie	Marco's
The Mandolin Downtown	Otis on 2nd
Steak & Chop	Watercress

Entertainment (Adult)

Buster's	Chucklers
Gentleman's Club	Limelight Theater Company
Mandocino	Red Letter Days
Serious Play	Tolliver's

Retail (Mass Market)

Abranson's Drug	Blue Condor Food & Beverage
Bullseye	Douglas & Arms
Hutton Place	Mayer Grocery
Vernon's Pick-N-Pack	Walworth's

Retail (Discount)

All-U-Need	CheckCasherz
Dollar Storm	One-Stop
Outlet Plus	Payday Junction
Penny Pincher	Value Place

STREETS OF BEDLAM

STREET NAMES

Time'll come when folks want to know where a suspect lives or where a crime happened or where to meet you for dinner. Always seems it's those times when the thousand-plus street names you've encountered during your life fly right out of your ear. As you explore Bedlam with your group, more and more street names will drop into place. Here're a couple lists to help you out.

Lamrose

In addition to the numbers and alphabet streets, and ones named after wood and minerals, you'll also find:

Brubaker Street	Burgundy Lane
Chandler Court	Crimson Lane
Crowe Avenue	Elizabeth Avenue
Elmore Road	Marlow Street
Miriam Street	Scarlet Street
Smart Circle	Viking Drive

Bedford


Given its status as a planned city and its overtly religious foundation, you'll run into streets with names like:

Benefit Avenue	Charity Court
Exodus Lane	Genesis Court
Innocence Lane	Judges Ave
Kings Circle	Lamplighter Drive
Providence Circle	Ruth Street
Salvation Drive	Temperance Boulevard
Testament Street	Valediction Road

MAKE THIS YOUR OWN

Everything in this chapter—even moreso than anything else in this book—is yours to do with as you and your group wish. Mix and match locales, add new stores, new characters, new crime families, new districts. Make this city your own.

Bedlam is yours.



GOOD GUYS, BAD GUYS,
PFFT. WHATEVER. WE'RE
ALL THE SAME PEOPLE.

WHAT SEPARATES US
ISN'T OUR MORALITY.

JUST WHICH KIND
OF TROUBLE
WE'RE IN.



PEOPLE_{in} TROUBLE

WHO YOU PLAY

In short: People who do bad things for good reasons. That last part is what separates your character from most of the others who mill about this town. The ends justify your means. Least that's what you tell yourself. Let's not go so far as to say every player character in this game is a good person but you're ultimately working toward making Bedlam a better place. Maybe your character is going after the big picture, angling to take down a crime syndicate or expose a conspiracy. Or maybe she's just trying to get one more kid off the milk carton and back into the arms of family. Or maybe his only goal in life is to take down the person responsible for the death of a loved one. Bedlam is like the night sky: a sheet of black with an occasional dot of white. Most folks swirl in the darkness; you aim for the light.

MAKING CHARACTERS WORTH PLAYING

Passive characters, those who have no motivation or goals, are not interesting. In *Streets of Bedlam*, plans are put into motion every day, agendas are advanced, deals are made, loved ones are betrayed, stuff happens. A fair amount of the time, these things are happening to your characters, true, but your characters have to react to that—and they have to act most of the time. As the protagonists, your characters carry the burden of the story so make sure they're up to the challenge.

CHAPTER 2: PEOPLE IN TROUBLE

To that end, let's talk about some tentpoles of character design, not from a numbers perspective (we'll cover that later) but from the angle of creating interesting characters whose lives are worth following and stories are worth telling.

They Have Agendas

Good characters want something. This can be short-term ("I need to kill Marco Giletti.") or long-term ("I need to unravel the Giletti crime family.") and they may even be outlandish ("I'm going to blow up this entire city!") but they have at least immediate goals that give aim and focus to their actions. When creating your character, think about something they want. They needn't be fanatical about it (though some certainly are) but knowing this now will help you when your GM asks, "So, what does your character do?" If you can't think of anything pertaining to the current situation, you can think of what your character might do in order to achieve this, his larger goal.

They Have Histories

Good characters have a list of folks they've done jobs for, gotten into trouble with, gotten out of trouble, have to lay low around, used to love or hate or both. No need to write down 120 NPC names and five pages of backstory but have in mind a couple acquaintances and some trouble the character got into back when. We'll address this again during game prep but now's a good time to start the gears turning toward that end.

They Take Action

Maybe it takes a hard push or two but good characters take action. Sometimes, yeah, this is a reaction to something that was done to them or someone they love, but they will act. Characters who sit around, who are never motivated, or only want to watch the world burn are not interesting. Those who set the fires are. By their nature, some of the Archetypes included here usually take backseat roles to the hard action but they plot, scheme, embroil, and set large-scale changes in motion. Not all action is physical—a lot is political—but it's all grist for the dramatic mill and fuel for the pyre.

They Have Souls

And yet, despite where they are and all the bad shit they've done or has gone down around them, well-considered player characters are ultimately heroes. They want to do big-G good even if that's against their true natures. They aspire to be more, do more, to provide more for the world and the future than they inherited. They see the corruption and, unlike so many, cannot abide its existence. They cannot wear the blinders the citizens use to get through their days, and they refuse to profit from the exploitation that lines the pockets of the power-hungry.

ARCHETYPES

Archetypes are character foundations that cover a wide array of variations. Much like races function in other Savage Worlds games, Archetypes provide you with a basic idea, a special ability, edges and hindrances either specific to the Archetype or that would be good fits for it, and some suggestions to set along the path to creating a unique protagonist for your game.

You can do a lot with each Archetype. For example, you can use the Monster archetype to create Marv from *Sin City* or Batman from *The Dark Knight Returns*. All Monsters have a few things in common, the way the Kehana from 50 Fathoms all have sharp teeth and claws. Monsters are tough, a bit slow (physical speed not mental acuity), and have a high resistance to bullets. Even those Archetypes that are a bit more restrictive, such as the Valkyrie, are really just core ideas meant to inspire you. Your Valkyrie may be a sword-swinging stalker of the shadows or a gun-toting mama in black leather or an effeminate young lad with an affection for knives. Yours may be cold and calculating, someone who is methodical in her hunt, or an impassioned sociopath looking to exorcise some deep-seated demon from her past one body at a time. What they have in common is that they're vigilantes who protect the people of Bedlam from its many predators.

Don't be afraid to turn these Archetypes on their ear and create some crazy variation (with your group's consent, of course). In the end, if you can't find an Archetype that suits your fancy, use the Citizen Archetype at the end of this section to create a character from scratch.

Are Archetypes Necessary?

Not in the strictest sense, no. Streets of Bedlam doesn't depart greatly from the rules presented in Savage World Deluxe. One of the benefits of that is, if you're already familiar with Deadlands Reloaded!, Rippers, Realms of Cthulhu, and such, you don't have to learn a new ruleset. Another benefit is you can bring any other character your group allows into a Streets of Bedlam campaign.

All the Old Familiar Faces

The Archetypes in this book are all based on iconic noir and neo-noir character types. Don't be surprised if some of these remind you of characters from your favorite crime dramas and dime novels. While not every genre stereotype is represented here, I tried to provide a healthy sampling. Future supplements will introduce even more Archetypes including some less common or left-of-center character options.

CHAPTER 2: PEOPLE IN TROUBLE

Archetypes provide a lot of flavor, speak to the core of both the world and neo-noir point-of-view of the setting, but you are not required to use them. Most of the folks in the game world are average citizens living everyday lives. If telling their stories interests you, by all means, tell them!

CHARACTER CREATION

You'll find making a character in Bedlam is a whole lot like making any other Savage Worlds character. Grab a Streets of Bedlam character sheet, then:

1. CHOOSE AN ARCHETYPE

Fourteen specific character types follow across the next fifty-odd pages. Each represents an iconic character as you'll find in the films, shows, and books that serve as Bedlam's inspiration. If you don't like any of them, pick Citizen. Write this on the character sheet next to Archetype.

2. GO THROUGH THE STEPS

Once you've read over and selected an Archetype you like, go through the steps included in each. That'll take you through the rest of the nuts and bolts parts of making a character. Come back here when you're done.

NOTE: Any references to (SWD) means the item can be found in the Savage Worlds Deluxe corebook while items marked (SoB) can be found in this book.

3. CUSTOMIZE

One of the last steps under each Archetype is the purchasing of Edges + Hindrances for your character. With the exception of Citizen, each Archetype begins with a handful of Edges + Hindrances already. You normally don't get any points for taking them—they're just part of the package—but:

If you opt for the Major version of Hindrance, you do get an extra point. For example, under the Bulldog Archetype, you'll see "Every Waking Moment" gives you the Vengeance Hindrance. Standard, it's the Minor variety. If you keep it as the Minor version, you don't get any extra points. But if you bump it to Major, you do get an extra point.

Whether you get extra points or not, you're free to take either two Minor Hindrances or one Major Hindrance, per the rules in the SWD, in order to buy yourself some Edges.

For Gear, you're free to buy what you want in any Savage Worlds book you care to, but remember this is a modern game. (Except for those you reading this in the far future. For you, this is the past.) Smartphones are fine; chat implants are not. You can't link your Glock to neural receptors in your palm for a boost to reflexes. Likewise, crossbows are pretty rare for anything outside game hunting. Your Badge is probably wearing Kevlar, not chainmail.

4. FILL OUT THE BIO

Give your character a name, age, sex, and Rep. You can do this before step one if you like, whatever works for you. As for names, pick something iconic, something fitting to both the dark, ultraviolent, crime-focused setting and the Archetype. Offensive or not, stereotypes can work in Bedlam—as a starting point at least. The player characters (and, ideally, the non-player characters as well) should evolve and transcend the usual to become well-defined, complex characters, but the stereotypes you know from the films and such that inspired this setting can serve as an easy base from which to build.

Most protagonists in Bedlam are probably in their 30s or 40s but there are plenty of 20-somethings and 50+ as well. Age defines a lot about your character so consider it wisely. Older characters likely have more experience in their fields—or perhaps late-stage circumstances forced them into a life of crime (or pushed them from it). Younger characters tend to lack experience or are among those unfortunates who had to grow up too fast. I suggest not allowing pre-teen characters due to the subject matter but a case can be made for teenagers.

As for sex, most characters are male or female but some identify as both, neither, or a third option. While Bedlam puts on a conservative face, sexual orientation is open as well.

For Rep, unless your Archetype gets a modifier to one of them, all three categories start at zero.

5. DESCRIBE YOUR CHARACTER

Feets and inches, pounds and ounces, hair color and eye color are all boring—and unless they stand out as unusual are ultimately forgettable. When you describe your character, stick to one-sentence write-ups across the three main categories: physical, social, and mental. You can base these on the Edges and Hindrances you've taken or go beyond them.

5a. Physical Description

Give a one-sentence write-up of your character. No need to list inches and feet, pounds and ounces, go for flavor.

EXAMPLES:

"He's a big guy, freakish big, and wears the scars of his victories proudly."

"She carries some baby fat that makes her seem younger than her 30 years."

"He's ropy, dark, has a scar on his neck—a reminder to avoid simple mistakes."

5b. Social Description

Another one-sentence write-up, this time talk about how the character is seen by others or how they interact with folks.

EXAMPLES:

"She disappears in crowds, going unnoticed until she makes herself known."

"Mothers pull their children close when he passes by."

"He always finds a way to draw attention, whether it's wanted or not."

5c. Mental Description

Last one: Give a one-sentence write-up of your character's mental state. You can touch on intelligence, psychoses, neuroses, or whatever you like.

EXAMPLES:

"His devotion to G*d is unwavering and present in everything."

"She is often caught up in her own head."

"He always ends up doing something stupid, no matter how well things are going."

AND YOU ARE DONE

Congrats. Your character is ready to roll. The longer you play this character, the more they will advance, becoming a unique and compelling personality with a long history and gripping story.

For now though, grab some dice, a beverage, a comfy seat, and get ready to play.

EXCLUSIONS + EXCEPTIONS

While going through the Streets of Bedlam character creation process, you'll be asked to choose Skills, Edges, and Hindrances from either this book or the *Savage Worlds Deluxe* corebook. For the most part, you're free to pick whichever Skills, Edges, and Hindrances you like with the following exceptions:

There's no magic in Bedlam, least not in what's presented here, so Arcane Backgrounds and all the nifty powers they lend are right out. Characters shouldn't have any Weird Edges either. As for the rest, use your best sense. Feel free to use whichever ones you like from whichever *Savage Worlds* settings tickle your fancy but avoid any that are magic, psionic, psychic, rely on strange science, and such.

Of course, your group is free to bend or break these rules as you see fit but in the canon structure of the setting, these things aren't allowed.

BADGE

Cops got it rough in Bedlam—no two ways about it. Seems even the good ones go bad eventually. You could say the turn is a matter of time, or opportunity, or maybe it's just the product of exhaustion. You can't swim against a torrent of shit forever. Hell, some cops dive under immediately. Sad truth is there's good money doing that. And respect. And power. That's how promotions are earned, how you get a seat next to the Mayor at the annual banquet. Other cops fight the good fight, as long as they can, until they see they're going nowhere and buckle. All it takes is a gentle nudge sometimes. Still, some cops unwittingly step into servitude. Maybe they make a mistake that needs covered up by someone in power or get into the kind of trouble only a person of means can correct. Debt is one of the worst things in Bedlam. The badge is not a shield against all attackers.

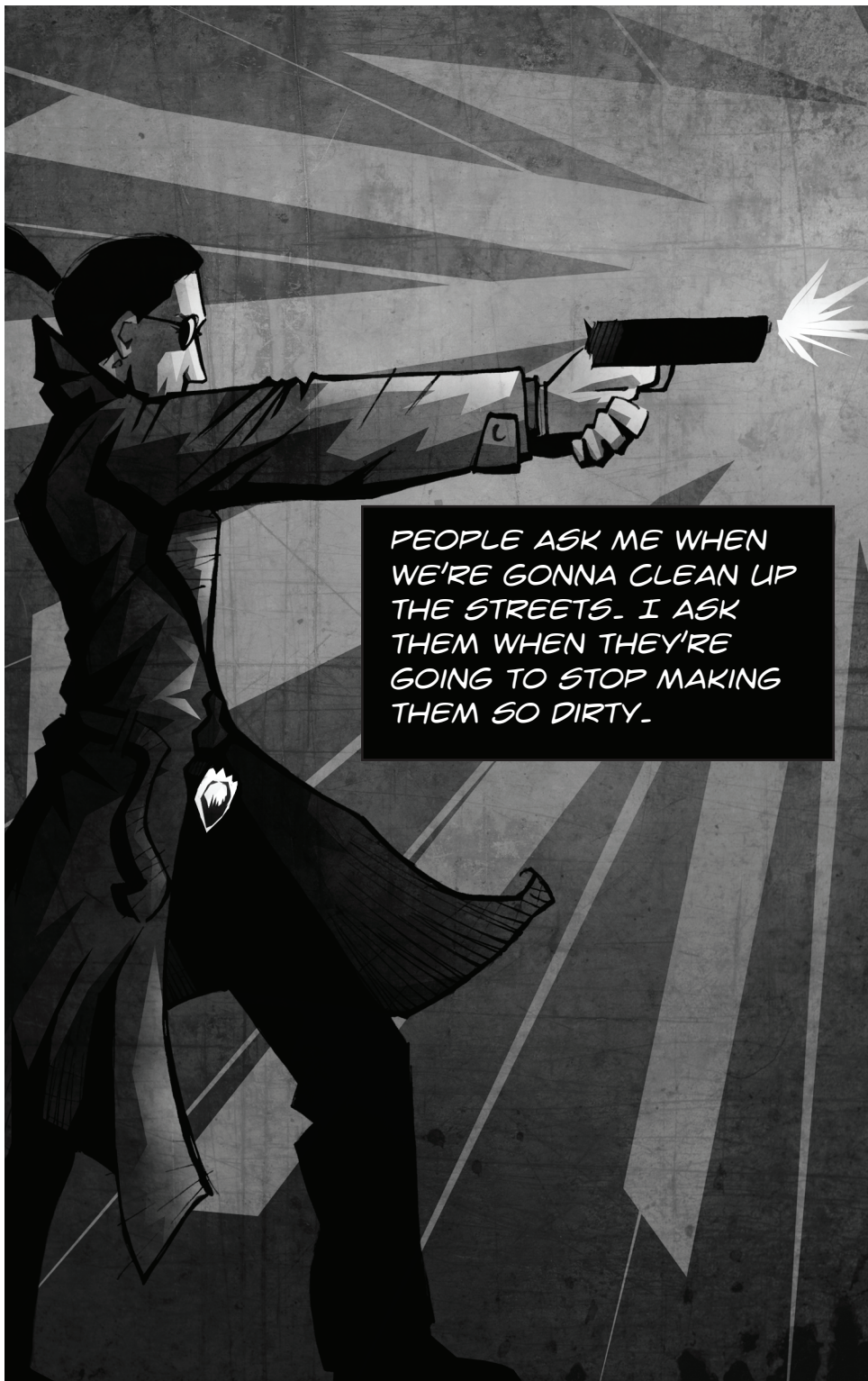
Some cops though, they stick to the straight and narrow. Change the system from within? That's not how a door gets knocked down. You put on your big boots and you kick that wood until it splinters. You do that, you best be careful. You never know whose door you're cracking open there or what you might see on the other side. Carrying a badge in Bedlam means you have to make some hard choices. First one: How honest can you afford to be?

If you walk the straight and narrow, you've chosen a hard row to hoe. Influence is bought and paid for in Bedlam and finding an honest man in this city is like finding a virgin in a whorehouse. So you choose to be the good guy, you stand alone. For the most part anyway. You can find others like you but they tend not to advertise. Nobody wants to be the mark who isn't in line with the status quo.

If you play the big game, then you're in. But the temptation never seems to stop and money shuts up any protests that rear their heads later on. Once you're on board, you're expected to toe the line. And those in power aren't likely to just let you walk away. A cop in the pocket is a crime lord's treasure.

PLAYING A BADGE

Your day starts and ends with shit. Nobody outside the job can understand the burden on your shoulders. If you're crooked, your conscience will eat you—if not now, soon. If you're clean, you're shut out, and you have to work



PEOPLE ASK ME WHEN
WE'RE GONNA CLEAN UP
THE STREETS. I ASK
THEM WHEN THEY'RE
GOING TO STOP MAKING
THEM SO DIRTY.

STREETS OF BEDLAM

twice as hard to get anything done. On the street, whether you wear blue or a trenchcoat, the people don't trust you—the people you need to talk to anyway. Shit. Every day. So you put on your big boots and wade through.

CREATING A BADGE

Your place is protecting the good folks of Bedlam. Good on you. Here's what you need to do.

1. THE BASICS

Badges begin with a d4 in all five Attributes. You get 5 points to advance them as you see fit, to a max of d12.

2. SKILLS

Badges have Shooting (SWD), Streetwise (SWD), and Cop Sense (SoB). Driving (SWD) and Fighting (SWD) are handy too but not required.

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Badges get the following:

COMMAND PRESENCE: Badges take charge of situations, that's a big part of what they're called to do. To reflect this, Badges start with a Rep (Authority) of +2.

This bonus applies to Interrogation as well.

LUCKY BREAK: More than any other Archetype, following leads into sketchy places and having to stand face-to-face with the dirtiest shiteels in town falls on the Badge. You begin with the Fool's Chances Edge (SoB). Once per session, you can add +2 to any one roll related to getting your man, finding the big lead, or otherwise cracking a case open. You can declare this after rolling, if you like.

4. CHOOSE YOUR SIDE

Are you a good cop or a bad cop? Believe me, it matters. If you're thinking you do the good thing most of the time but occasionally take payola or look the other way, you're a bad cop. One drop of poison is all it takes.

4a. Straight + Narrow

You're a good cop, huh? Bully for you. You do the right thing no matter what it costs. You're not careful, it may cost your life. For your trouble though, you get the following:

NO GOOD DEED: Your goody-two-shoes shtick has pissed off the wrong person. Your character has an Enemy (Minor). You can upgrade this to Enemy (Major) if you like, to get an extra point you can use to gain a skill point, add

CHAPTER 2: PEOPLE IN TROUBLE

money, or put toward a new Edge or raising an Attribute (per standard SWD rules, that is).

ANGEL OUT THERE SOMEWHERE: Along the way, you did the right thing for somebody who feels true gratitude. This person isn't powerful but they're earnest and will do what they can to help. In a moment of weakness, of true pain, this nobody will show up to help you in a very unexpected way.

4b. Crooked

You're in the pocket of somebody who occasionally calls on you for favors. In return, that person makes sure you are well-compensated. They can also help get you out of sticky situations.

First, name your benefactor. Provide the GM with some details such as which Archetype they are, how much power they have, whether it's corporate, church, crime, or what-have-you. Second, add the following to your character:

ON THE TAKE: Your Badge starts with an additional \$1000 starting cash. Your character will get an extra \$1000 every other episode or whenever he does something big for his benefactor.

In lieu of a payment, you can have the benefactor owe you a favor. You're able to hold onto this favor as long as you want—but be careful when you cash it in. People of power don't like owing, and they like being taken advantage of even less.

INDEBTED: This money comes at a price, and I'm not talking about your precious sense of morality. When your benefactor calls on you, you jump. Do what you're told when you're told. You gotta do your chores if you want your allowance, kid. And remember, you do ask a question, especially the wrong one, and your benefactor may call on someone else to take care of you.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Badge begins with a Glock 9mm sidearm, a Kevlar vest, their shield and uniform, and \$200 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

BOSS

Three pillars keep Bedlam aloft: business, G*d, and crime. You make your mark with the latter. And what a mark you've made. You worked your way up the chain of command and now sit near the top. Bloodlines answer to you and armies bend to your will. When a rival family moves into your distribution turf, a local gang bombs a worksite, the fuzz comes down on a shipping operation, or a captain fails to meet quota, all eyes turn your way, looking for a response. So you make the call nobody else wants to make.

Years of experience have taught you the flaws in rash reactions, the future pain caused by decisions stemming from the heart not the head. You've got a longview of the operation. Those below you get caught in the now with no big picture, no five-year plan in place. Not a five-year plan that affects the whole family anyway. Which is where you need to keep your focus.

You see this again and again. The Regents run their businesses. The Saints run their churches. And you run your criminal empire—your slice of it anyhow. Despite what the papers would have you believe, you're a top player in the fastest-growing business sector in Bedlam. Vice trumps all in this town and whether it's drugs or guns, you make a tidy profit every time someone lights up or puts one in the chamber.

Hell, you're even getting a piece of Queenie's Bricktown operation—not that she'd ever tell her girls that.

To survive, you diversify. You pay off those who need to see green before they can look the other way. You lean on those who don't pull their weight, you help poor confused souls see the light of mutually-beneficial business deals, and every now and then you put a horse head in someone's bed.

Metaphorically-speaking that is. Most of the time anyway.

PLAYING A BOSS

The buck stops with you. You have little patience for fucking around and even less with failure. You don't make emotional reactions. Sure, you stomp and scream behind closed doors but in front of your crew you're all business. Sometimes seething, fuming, talking-really-fucking-loud business, but business nonetheless.



YOU COME INTO MY
TOWN, TRYING TO PUSH
YOUR JUNK ON MY
STREETS? YOU WILL NOT
BE MISSED.

CREATING A BOSS

You're one of Bedlam's kingpins, ruling over your own little corner of Hell. Here's what you need to do.

1. THE BASICS

Bosses begin with a d4 in all five Attributes. You get 5 points to advance them as you see fit, to a max of d12.

2. SKILLS

Bosses have Intimidation (SWD), Persuasion (SWD), and Racketeering (SoB). Shooting (SWD) helps too for those times you want to get dirty.

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Bosses get the following:

MAN IN CHARGE: You kidding? You're a Boss. Folks know better than to fuck with you, even if they don't like or respect you. Bosses begin play with a +2 Rep (Underworld).

DEBT COLLECTOR: Folks owe you. Some owe money; others owe favors. Some of these folks, they owe you big. And some of those folks that owe you big, have the kind of power that raises pyramids. Choose three NPCs (or one PC) you have a button on. Then, when the right moment comes, knock on their door and tell them to pay up.

4. CHOOSE YOUR FAMILY

Bosses fit into different levels of the criminal hierarchy. What you need to do first is pick a family to which you belong. You can use one of the crime families included in this book, invent your own, or instill yourself in an established family of your GM's invention.

Your family needs a name, an ethnicity, and a primary focus (are they into vice? Weapons? White collar crime?). Then decide just how powerful you want your Boss to be. Just remember that power always has a price.

4a. Middle Management

You're still working your way up. At this level, you either run a small enclave, at the bottom, or run a district (usually a collection of neighborhoods), at the top. Either way, you get the following:

COMING AT YOU BOTH WAYS: Your life is a constant headache. If it's not the imbeciles under your watch mucking up your day-to-day, it's the opportunists looking to secure their own place in the family. From the top on down, you got demands: ever-increasing weekly quotas, rivals to take down, examples to

CHAPTER 2: PEOPLE IN TROUBLE

make out of people. You have no time for yourself and you're always at some beck and call (or cleaning up their messes).

ACE UP YOUR SLEEVE: You've managed your way into some meetings and/or into the trust of someone above you. As such, you've seen some things maybe you shouldn't or heard things intended for the ears of others. Because of that, you have some info that will serve you well at a key point in the future. Hold it close and play the card when you have the chance to reap your reward.

4b. King of the Hill

Look at you, sitting on your throne. Heavy is the head that wears the crown, my friend, but you take it in stride. You are the top of your family. Limber up, because you're gonna spend the rest of your life dodging daggers and looking over your shoulder. Here's what you get:

LIFE OF LUXURY: You are well-compensated. Your businesses are successful and your cut is generous enough you've got a nice house in a good neighborhood, drive a six-figure car, eat steak and lobster everyday, have a good-looking wife, good kids, a beautiful young mistress on the side, and an additional \$1000 starting cash.

IMPENDING BETRAYAL: You can't afford to turn your back most days let alone allow a stranger into your circle of trust. Thing is though, someday, somebody will get close to you. They'll endear themselves to you, get you to confide in them, and you'll do it, relieved you have someone you can talk to.

Then they'll turn around and sell you out, have an affair with your wife, steal from you, or pull a badge and an arrest warrant. They'll rip out your heart and stomp it into the pavement.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Boss begins with a melee weapon of your choice, a finely-tailored suit, \$1000 in accessories, and \$1000 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

BULLDOG

Somedays it's like your face is made of fist-magnets. Here's what you do: You follow leads and not a one of them is easy. Doesn't matter how softball the case should be, you walk into trouble like it's giving free backrubs. Ostensibly, you're a private eye, a dick (you've heard all the jokes), so you can't exactly be picky about the cases you get. But would it kill the world to lob you a case now and then that doesn't end with your face pushed through glass, a butcher knife over your pinky finger, or a gun in your mouth?

You can take it though. You're tough, preternaturally so, and you just don't know better than to keep on keepin' on. You get your man. That's why people hire you. You get the job done no matter what.

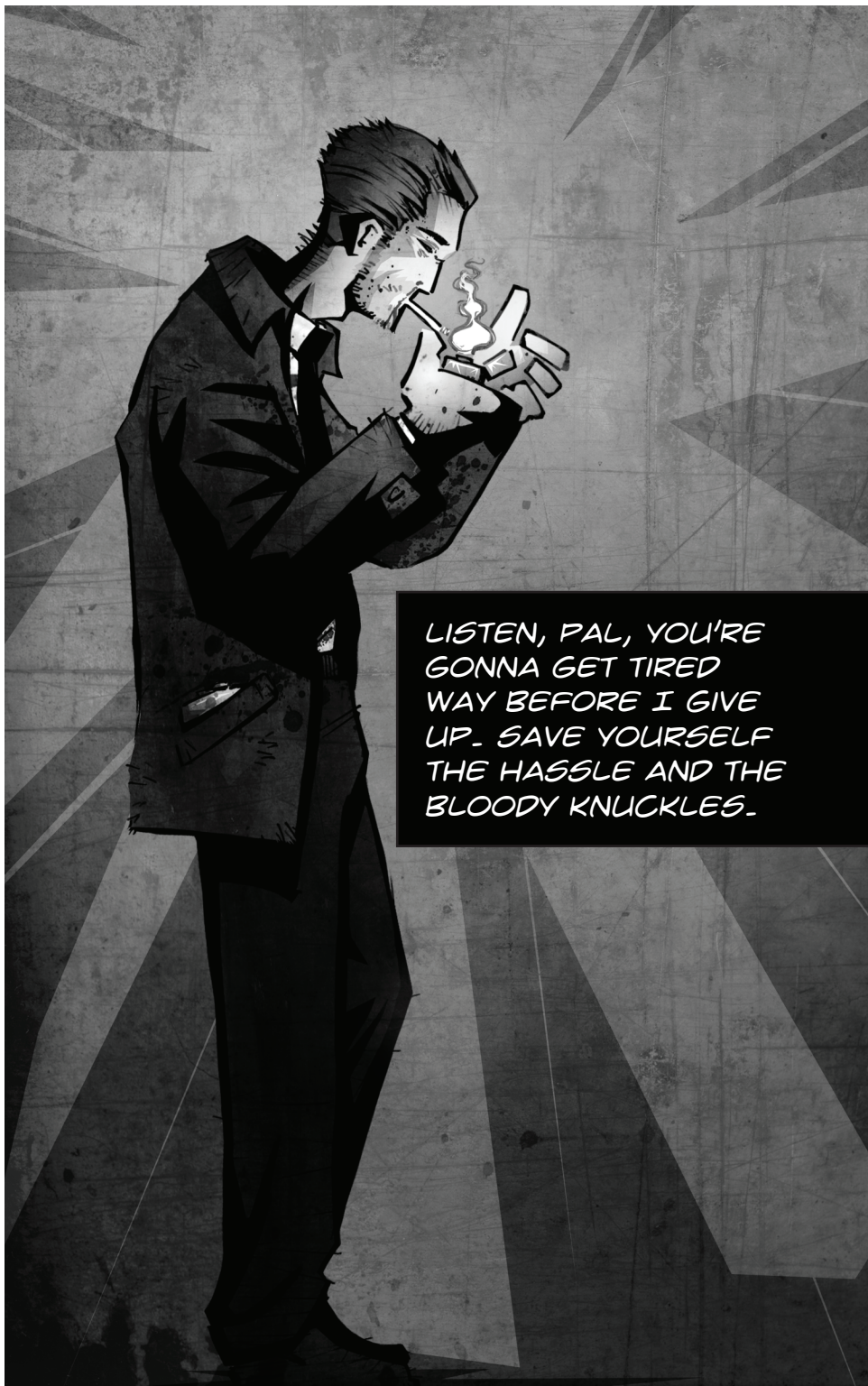
You're the kind of guy who advertises in the back page of the local alt-paper, between the private dancers and girls working through law/med school. Other brilliant marketing techniques have included scrawling your own cell number on bathroom walls, leaving matchbooks on buses, talking up weeping women in bars, flinging your business card through busted (by someone else) storefronts, and spraypainting the billboards by the highway. The cops didn't appreciate that last one.

But it's not like the cops (of which you might be a former member) have a lot of love for you anyway. You often poke your nose into their business, bug them for public and not-so-public details about cases, obstruct justice now and again, ask too many questions, and often attract the long end of their bully sticks for your trouble. Just one more in a long line of people looking to kick your ass.

With this kind of abuse, maybe you should charge more.

PLAYING A BULLDOG

A well-placed fist might break your nose but it never breaks your spirit. Taking a punch is just part of your process and you don't really sweat it. In fact, you use your G*d-given talents to your benefit. Folks think they can intimidate you with a threat of violence but, shit, you've had worse than they can dish out. You smile through the blood, feign defeat to put your adversary in a vulnerable position, and wear bruisers out so you can get to their bosses. When you take cases, you get the job done.



LISTEN, PAL, YOU'RE
GONNA GET TIRED
WAY BEFORE I GIVE
UP. SAVE YOURSELF
THE HASSLE AND THE
BLOODY KNUCKLES.

CREATING A BULLDOG

Hey there, gumshoe, have a seat. Here's what you need to do.

1. THE BASICS

Bulldogs begin with a d4 in every Attribute but Vigor. You get a d6 in that. You get 5 points to advance your Attributes as you see fit, to a max of d12 in most but a max of d12+2 in Vigor.

2. SKILLS

Bulldogs have Fighting (SWD), Investigation (SWD), and Streetwise (SWD). Shooting (SWD) is also helpful.

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Bulldogs get the following:

WALKS INTO TROUBLE: It truly is remarkable how trouble seems to find you, almost as if the fates have it out for you personally. Just when you get close to finalizing a case, some big brawler will put himself in between you and your objective. You cannot solve a case without a knock-down, drag-out confrontation preceding it. At least one. Usually several. Good thing you...

CAN TAKE A PUNCH: You tend to shake off damage from fists, feet, headbutts, blunt weapons, and such. You don't have to spend Bennies to make Soak Rolls. This costs one action though. Your skin still bleeds and your bones still break but you just. keep. going. This only applies to all Wounds caused by blunt objects.

4. CHOOSE YOUR BAGGAGE

Here's a thing folks don't know about you: You have a reason you keep going. You? You're making up for something. Something you did wrong, or didn't do at all when you damn well know you should have. One time, long ago or maybe yesterday, you messed up. How so? Pick one of the following:

4a. The One that Got Away

You had your chance, and you blew it. You had that son of a bitch in your crosshairs and got distracted, had a moment of weakness, or maybe you just missed. No matter, he got away from you. And you've been looking for him ever since. Coming along with you are:

EVERY WAKING MOMENT: Because of this, your character has the Vengeful Hindrance (SWD). Up to you whether it's major or minor but remember this is a game of extremes. You hate this person more than anyone in the world. And one day he's gonna pay. Though it may be with your life.

CHAPTER 2: PEOPLE IN TROUBLE

SHELL SHOCK: On a failed Fatigue roll, in addition to the standard penalties and effects, your character starts having a mental breakdown. At the Fatigued level, he begins to have auditory and visual hallucinations. As time goes on, even if his Fatigue level doesn't increase, your character begins to become more and more paranoid and jumpy. If the level does increase, the Bulldog's paranoia reaches high-psychotic levels. He can be temporarily calmed through drugs but only permanently soothed by resting and removing all Fatigue levels.

4b. The One who Paid the Price

As an investigator, you go through people. And most of them don't mean much of nothing. Except her. She mattered. Your girlfriend, your daughter, your mother, your childhood friend. You pick who she was, but her fate's the same. She took a bullet intended for you. She was home alone when the heavies busted down the door. Now's she a vegetable, or fertilizer, or maybe she's still missing. In addition to a lifetime of guilt, you get:

A TON OF BRICKS: The weight of causing someone you care about so much pain bears down on you like a landslide of pianos. You are emotionally distant, incapable of truly feeling joy or love. To maintain your sanity, or at least dull the pain, you have a major Habit Hindrance (SWD). For most, it's booze. Others, painkillers. But maybe your vice is trying to find the soul of the one you love inside the flesh of another. Any other. Every other.

CONSTANT REMINDER: You carry something that reminds you of her with you at all times. You may hide it or you may wear it around your neck. It means the world to you and woe to he that attempts to separate you from it.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Bulldog begins with a pistol of your choosing, a trenchcoat, an ill-fitting suit, 1d4 permanent scars (or 1d2 broken bones, your choice), 1d6 temporary injuries, and \$200 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

DOGFACE

The criminals in Bedlam don't talk to nobody. Except you. You've got ins with the major families, the syndicates, even a couple with the white-collar crooks. You've got a mainline to the dirt other people need, and those other people? They pay you well for what you know. But you're aiming a gun with two barrels, pal. All that intel you're scrounging is a bullseye on a bulletproof vest, you understand. That's why you only move in circles that can protect you, talk to people you trust.

The criminals in Bedlam don't talk to nobody. But you, you don't talk to nobody. What you know is your ticket to better things. Those connections you've made are worth more than gold. Well, wait, how much gold we talking about? It'll have to be a lot because the names you've heard, the faces you've scanned, the deals you've seen go down, are worth good money. And if a potential buyer isn't willing or able to pony up your asking price, you'll find somebody who will. Cuz, pal, on these streets, there's always someone willing to pay more.

Doesn't matter how you find out what you know. Doesn't matter what dirt you have on who that loosen their lips, and it doesn't matter high-and-mighty so-and-so is your speed dial. You learn what you learn, that's what matter. Lots of folks aiming for you though.

You know a whole bunch of stuff you shouldn't. Stuff that can really hurt politicos, Big Church folks, CEOs, and all manner of person-of-influence. Some will bow to your pressure but others will bite back.

That squeaker found without a face in the boot of that car by the river? The dude found tied to a chair in that warehouse with his throat slit? Your friend Julia who fell out of that dumpster with enough junk swimming in her system to make an elephant see G*d? All dogfaces who didn't watch their steps.

You tread lightly. Knowing that one day your ticket might get punched. You make your money while you can and, if you're one of the lucky ones, you'll get out of this city, retire to a beach, and enjoy your golden years.

PLAYING A DOGFACE

You carry yourself with attitude. You're an important person, after all. But you also know when to back off. Being able to clearly divide your contacts into



MY TAKE ON IT IS- ANY
INFORMATION YOU GET
FOR FREE IS USUALLY
OVERPRICED.

STREETS OF BEDLAM

people who will pay you and people who will kill you is not only job security but life insurance as well. You're a smooth-talker, always friendly, and have friends in every other corner.

CREATING A DOGFACE

Well well there, if it isn't the man with other people's plans. Here's what you need to do.

1. THE BASICS

Dogfaces begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Dogfaces have Notice (SWD), Persuasion (SWD), and Streetwise (SWD). Taking Fighting (SWD) or Shooting (SWD) is a pretty good idea too.

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Dogfaces get the following (along with 4c below):

SILVER-TONGUED DEVIL: If an organization has a weak link, you can spot it. If someone's on the verge of cracking, you can tell. When somebody has something on their mind, you help them relieve the burden. Getting folks to talk is your G*d-given talent and you get a +2 bump to any and all rolls where you are trying to get information out of somebody, including Persuasion as well as Interrogation.

THAT ONE PERSON: You know a lot of people, a lot of information, and you're a guy everybody loves. Everybody minus one, that is. Nobody can deal in intel as long as you have without fucking up bad and make an enemy along the way. You have a major Enemy Hindrance (SWD). But this isn't the type of enemy that a single Hindrance is going to cover. No, you need to...

4. CHOOSE YOUR ENEMY

Who was it? Who did you double-cross, sell out, get pinned for a job, turned out by their job or family, all because you just had to know something:

4a. Someone Personal

Your double-dealing cost you blood—family blood. A brother, sister, or someone as close as one was harmed by your plays and has removed themselves from your life. Try as you might, they don't return your calls, won't answer the door, hell, maybe they moved out of town and you don't even know where they are. Tell the GM who this person is in detail. For that, you get:

CHAPTER 2: PEOPLE IN TROUBLE

PENITENT: You're cut off from a certain part of your former life. Maybe your family doesn't talk to you, or your old friends shun you, or the folks you used to run with want nothing to do with you. Whatever/whoever, this weighs on you. And you'd love to make amends, if you can. Doing so is worthy of a minor Vow Hindrance (SWD). You can raise it to major for an extra point, if you like.

4b. Someone Professional

You done messed up bad. The person you crossed is a person of power. Could be a church official, a Regent, a crime lord, a war lord, or a regular old psychopath. Tell your GM everything you can about this person. And then take:

ENEMY OF YOUR ENEMY: So this person who doesn't like you has his own enemies. And those people, they know you and what's-his-name don't get along. Because of that, they'll help you out sometime when you need it. Not now, but soon. Come back tomorrow, they'll hook you up.

4c. And Because of That

Doesn't matter if you picked 4a or 4b, all Dogfaces have to deal with their past. To reflect that, all Dogfaces get:

SOMETIME, SOMEWHERE: You don't know when but at some point in the future, maybe near or maybe far, your enemy is gonna rear their head and shoot down some big deal of yours. In doing so, they're going to expose your two-timing, backstabbing ways. They're gonna sink your little boat. Make amends while you still can.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Dogface begins with street clothes, a blunt weapon, a secret about one of the other PCs (that character's player should write it down or whisper it but the PC doesn't know the Dogface knows this), and \$200 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

DRIFTER

You? You're just passing through. You know better than to put down roots. You learned the hefty price of attachment when she/he/they paid for what you did. Or let you down when you needed her/him/them the most. Or she/he/they turned on you just to save their own skins. Or you left because you couldn't risk getting anyone involved in something you couldn't get her/him/them out of. No, you? There are no picket fences and yellow bi-levels in your future.

You blow into town for the work. You do the occasional odd thing: mostly fixing and building. While you're in town, sure, you have some fun. Find a girl or guy or both to mess around with. But you don't let them close. Never let them close. You keep your defenses—and your latest conquest—up all night. You've been through enough bad shit in your life already. Now, you're just looking for fun. Sorry for you, that fun always has a cost.

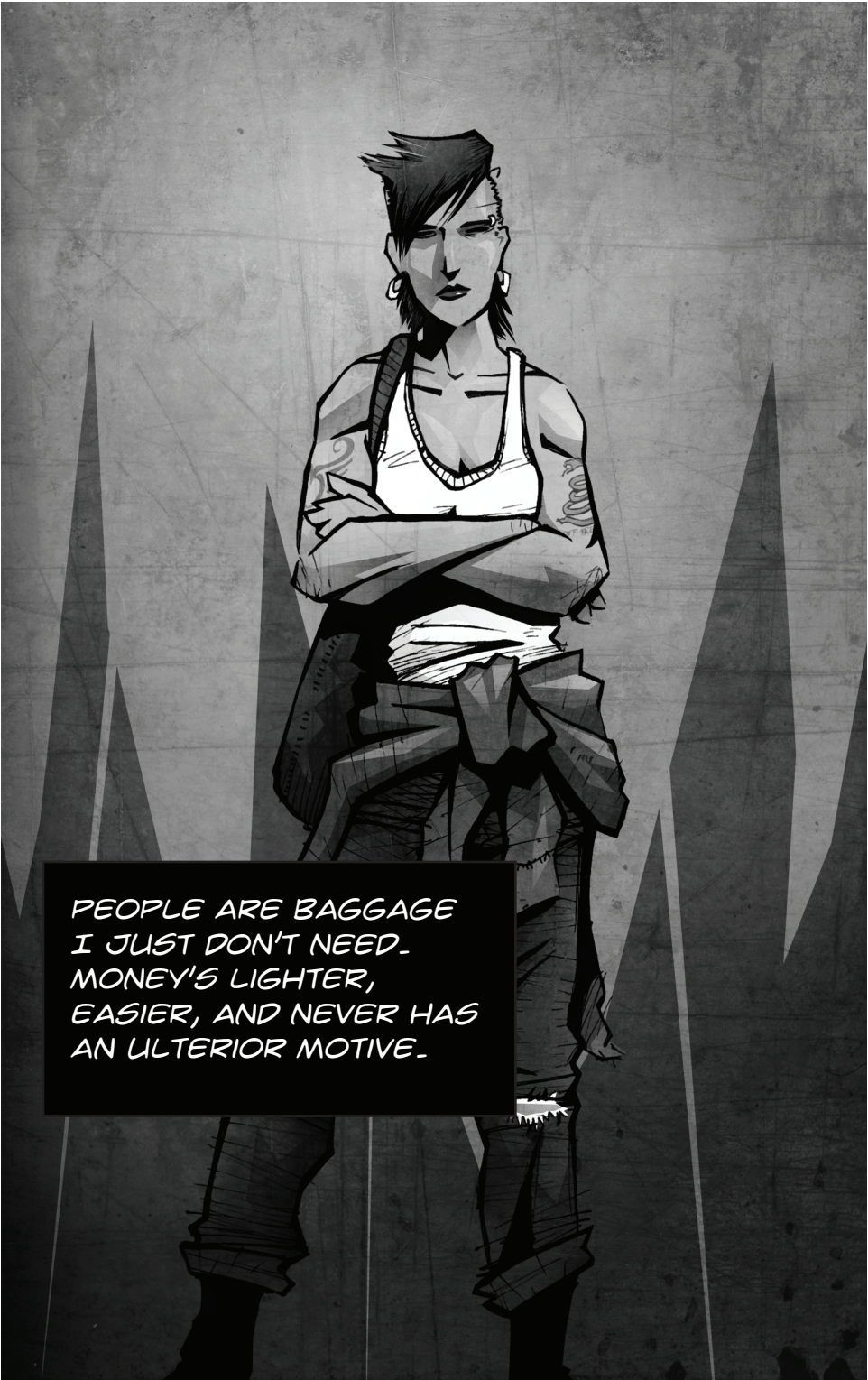
And that's the thing about drifting. The more you try to detach yourself from people's bullshit, the more you get pulled in. Despite your hard facade, a soft heart beats within and, truth is, you get sucked into the occasional sob story. Not every time—you're not an idiot—but as a creature of whim you can't help but stumble now and then. Whether it's falling in love with a gangster's girl or signing onto a big score your buddy promises will set you up for life, you fall for angles you'd be better off running far away from. You're smart but sometimes the story is too good and the potential for payout (emotional or financial) is too high to pass up. You think, hey, maybe this time things will be different.

But they never are.

Hey, that's life. You roll with the punches and you protect yourself. Stick to those rules, you'll be fine. So far you've always come out the other side of tight spots. Question is, how many lives you think you have left there, kitty cat?

PLAYING A DRIFTER

Some folks think you're aloof or have a superiority complex but you're just protecting yourself. That's your priority. Truth is, you're fragile. That's why you wear your armor. You guard yourself because when you let yourself be vulnerable you get burned. So no more, you swear. Sometimes though, the



PEOPLE ARE BAGGAGE
I JUST DON'T NEED.
MONEY'S LIGHTER,
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STREETS OF BEDLAM

lips are so soft and the flesh is so warm, your brain goes all foggy and you break that vow. And when things get too heavy, you grab your bag and hit the road.

CREATING A DRIFTER

New to town? Already on your way out? Well, go through this before you do okay. Here's what you need to do.

1. THE BASICS

Drifters begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Drifters have Driving (SWD), Fighting (SWD), and a trade of some sort, usually Repair (SWD).

You have 15 points to distribute between these Skills and whichever other Skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Drifters get the following:

WORLD TRAVELER: You've made your way all across this big beautiful country, from the small towns to the big cities, all along the highways and biways. Along the way, you've learned a lot of things from a wide variety of people. Go ahead and take two Knowledge skills at d6. You can increase them from there if you want to and have the points.

PERMANENT OUTSIDER: Folks don't trust outsiders. That's a fact old as time. When something goes missing, or someone ends up dead, the authorities look at you first. Who better than the new person in town, yeah? Your Drifter begins with -2 Rep (Authorities).

BIG OLD SOFTIE: Oh, how you wish you were the tough as nails person you pretend to be. But one too many whiskeys coupled with a tale of woe, and you walk off the cliff every damn time. You're at -2 to resist someone you perceive as vulnerable who asks for your help. Even when you know better, you don't.

4. CHOOSE YOUR PAST

Hope you're wearing shin guards, Achilles, because you're about to make a target out of yourself here:

4a. Running from Something

An event happened that set you on your current path. Could be you lost the love of your life, or were accused of a crime (that you maybe did or maybe didn't do), or you did your stint in the pokey and just don't want to be around folks who know that about you. Here's what comes with you:

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THE EMPTY PIT: That something or someone you left behind eats at you, keeps you up nights. In order to quiet it the fuck down, you indulge in some form of destructive behavior. At lot of the time, it's drink or sex (a dangerous type, such as sleeping with a crime boss's girl), but it may be something like cutting or compulsive criminal behavior. No matter what it is, it can only ease the pain for a little while. So you indulge it frequently. Too frequently.

4b. Running to Something

You hit the road not to avoid to something behind you but to catch up with that something in the path ahead. You have a back there, sure, but more importantly you have a destination, a person, place or thing you're making your way to. However:

GOING NOWHERE FAST: This day and age, it doesn't take much to get somewhere. All you need is the cash and maybe a passport, depending on where you're going. If your character really wanted, she'd be at her destination by now. But no, something holds her back. Maybe she's afraid of what's waiting there, maybe she's not sure the person she's heading toward is going to be happy to see her. Maybe the place she's headed doesn't really exist. Because of this, your character is really vague on details, to the point folks find it hard to trust her once this is exposed.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Your Drifter begins with the bare essentials: a duffel full of clothes, a set of tools, an old car or truck (that constantly needs work), and \$200 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

HITTER

Sometimes the locals just can't get the job done. Maybe it's competence. Maybe it's confidence. Maybe the target is too sensitive to use someone who can be tied to someone else. Some situations are delicate. That's when those in charge bring in the big gun, an outsider, someone who can get it done and get out quickly. Someone deniable without the baggage that seems to drag down everybody else in this town. But it's never that simple; no job is. Any job that went down easy was either done wrong, has consequences you ain't seen yet, or was a million-to-one fluke. If I was you, I'd bet on the first two.

You're probably ex-military, formally trained, but maybe you grew up in the trade. You worked your way from rifle to knife, honing your craft with every contract. You've got blood on your hands but so what. Everybody in this town does—or will soon. The stains on your skin just happen to belong to people who made enemies of those powerful enough not to have to do the dirty work themselves. Some say you don't have a soul. You know that's not true. But unlike the saps you can turn yours off when you need to.

Most folks get into the trade through violence. You can't keep track of how many blood-orphans choose to pick up the gun. Early in life, you may have witnessed something horrible. That's when some switch inside you flipped. Your eyes lost their shine and part of you darkened. From then, every year, you hardened more and more until you were steel. In this business, you need to be: as strong as and as cold as.

Of course, you might be playing to your strengths. Some people are born artists, others academics, and you were born with the aptitudes and detachment required of this work. Killing someone for money isn't a job just anybody can do even once. And something even fewer can do over and over. You've done it at least once, and you'll do it again. We'll see how long forever is for you.

PLAYING A HITTER

Hitters don't get attached to jobs. And few can afford to question the morality of what they've done or what they're doing. Asking questions means inserting doubt and if that emotion is allowed to root, then the weight of every



STREETS OF BEDLAM

job you've ever done will come crashing down on you. So you stay calm, cool, and collected. That's the only way you can survive—not just others but yourself as well.

CREATING A HITTER

Put your gun down and stay awhile, killer. Here's what you need to do.

1. THE BASICS

Hitters begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Hitters have Notice (SWD), Shooting (SWD), and Stealth (SWD).

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Hitters get the following:

ANTICIPATES TROUBLE: You spend every waking moment glancing over your shoulder, even if you act like the coolest person in the room. You begin play with the Ready for Action Edge (SoB). You never let your guard down—ever—thus you cannot be surprised or ambushed in combat.

ONE WITH THE GUN: Your weapon is a natural extension of yourself. It's like a third arm, a third eye, and squeezing the trigger is as easy and natural as breathing. You begin the game with the Marksman Edge (SWD).

FOREIGNER: You're from another place. Most likely, you hail from another country though it could be you're just from a faraway state. Either way, you lack connections others have and some folks carry a prejudice toward you..

4. CHOOSE YOUR LIABILITY

You do what you do for your own reasons. But something or someone is the reason you care about whether you make it home from a job. It also has the potential to be held over your head, forcing you to take a job you'd rather not or to hold off from a job that could pay enough to be your last. So tell me, what's hanging around your Hitter's neck?:

4a. Family Ties

You are deeply connected to someone vulnerable. You may have an ailing parent back where you came from or maybe you leave a small child alone at home each night when you go out on your jobs. Whoever it is, this person relies on you for connection, protection, money, food, survival. Because of that, you have:

CHAPTER 2: PEOPLE IN TROUBLE

A DISPLACED HEART: Bury it as deep as you want, your concern for that person presses on you. And your connection to them can be exploited by certain unscrupulous persons to bend your will towards or against a job or objective. You try to keep this connection secret but someone is bound to find out eventually. (I'd keep an eye on that Dogface, if I was you.)

4b. Old Debt

It's a familiar story: You fell into debt with someone powerful. Lacking cash, you work to pay off that debt. But no matter how many jobs you take, how much blood you spill, how hard you work, the amount of that debt never seems to get any smaller. You're starting to think the only way out of that person's pocket is a more extreme measure. But for now, you're a:

PUPPET ON A STRING: You take your own jobs, sure, do your own thing but, when a certain someone calls, you always answer. You have to.

Write down this person's name and their status. Are they a crime boss? A cop? An old friend? A new enemy? Also write down what you owe them and why. Maybe they got you out of trouble, or paid off a monetary obligation, or are holding some incriminating information over you. Don't get too wordy but put enough so your gamemaster has something to hang you with. I mean, help you tell a story.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Hitter begins with an inconspicuous set of clothes, a sidearm of your choice, a long-range/high-grade weapon of your choice, a good knife, and \$500 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

MONSTER

The way you see it, life on the streets either kills you or twists you into cold steel. There's no one out here to coddle you, kiss your wounds, keep you warm and fed, or to tuck you in at night. The only mother you know turns tricks over in Bricktown. Your bed was the cracked asphalt outside the strip club. Your only blanket was the piece you always kept your hand on.

Growing up, you did what you had to do to survive: armed robbery, petty theft—maybe you even moved some product for one of the skank pushers, or did some heavy work for the Mob. You're not proud of the things you've done, but you're not ashamed, either. You're a survivor; you do what you have to do.

The city sculpted you with rough hands into a beast. You're huge—a mound of muscle and scars—and your eyes are always scanning the scene for angles. It's not often you're in a place you can let your guard down so you never do.

Violence is your stock in trade. It's how you get by and how you settle scores. You don't make friends easily but you're dog-loyal to those few you have. Those that cross them will have to answer to you. You're a protector of the weak but you're no hero. Hell, sometimes you're just the biggest thing in the room. When you do have to tussle, you get the job done—the quicker, the better. It's the big enemies, the rare trophies, the ones that make it personal, that you take your time with—make the pain last nice and long. Teach them sons of bitches the true meaning of retribution.

Some folks call you a monster—and maybe that's just what you are—but you're the closest thing to a savior these streets'll ever see. Because you know the truth. You can smell the stench of bullshit under all the flowery talk, and you know the system is just as crooked as that busted nose on your mug. You don't buy into the spin or hollow promises—you know what makes Bedlam tick. And you know that one day, that tick is gonna go boom.

PLAYING A MONSTER

You have a strong morality—that should never be forgotten. How you assert that morality is what gets you in trouble. You don't yield on your beliefs and are likely to get physical at the slightest transgression. You will literally take a bullet for good friends and travel to the edge of the city and the law to do right by them. You are not a psychopath but you are certainly a sociopath,

A black and white comic book illustration of a gorilla in a suit, roaring with a clenched fist. The gorilla is depicted in a dynamic, low-angle perspective, making it appear imposing and powerful. It wears a dark suit jacket over a light-colored shirt and a dark tie. A small, white, stylized cross or 'X' mark is visible on the gorilla's chest, just below the collar. The gorilla's mouth is wide open in a roar, showing its teeth. Its right fist is clenched and held up near its chest. The background is dark and textured, with sharp, angular light rays or shadows cutting across the scene, creating a dramatic and intense atmosphere. The overall style is reminiscent of classic comic book art, with bold lines and high contrast.

THESE STREETS ARE
PRAYING FOR THE BLOOD
OF THE WICKED.

TONIGHT, I'M GONNA
ANSWER THOSE PRAYERS.

STREETS OF BEDLAM

with little concern for society's rules or expectations. Nothing gets between you and justice.

CREATING A MONSTER

Before you take the streets on a mission of justice, go through these steps. If you have any questions, see the *Savage Worlds Deluxe* corebook.

1. THE BASICS

Monsters begin with a d8 in Strength and d6 in Vigor. The other attributes start with a d4. You get 5 points to advance your Attributes as you see fit, to a max of d12 in all but Strength which you can boost to d12+4. Monsters are big.

2. SKILLS

Monsters have Fighting (SWD), Intimidation (SWD), and Eyes of G*d (SoB).

You have 15 points to distribute between these Skills and whichever other Skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Monsters get the following:

DRAMATIC ENTRANCE: Whenever you walk into a scene (and especially the first time you appear in a session), something cool happens: the bustling bar goes quiet, lightning cuts across an otherwise calm sky, a car skids to a halt inches from the character's massive frame, two cars crash in the distance, or something similarly awesome that signifies the fact a badass is on the scene.

BULLETPROOF: Bulldogs can take a punch, but Monsters can take a bullet to the face. You don't have to spend Bennies to make Soak Rolls. This costs one action though. This applies to all Wounds, no matter what kind of weapon caused it. In the fiction, these wounds are always superficial: scratches, scrapes, bruises, and such.

LOOKS GUILTY: You have a sketchy history. You're among the first folks brought in for questioning when something goes down. They are always easy targets for frame jobs. They begin play with -2 to Rep (Authority).

4. CHOOSE YOUR BREAKING POINT

Sure, there are politer ways to say it but: Monsters are crazy. Some are overt, big babbling idiots with frothy smiles and crazed eyes. Others are less obvious, seemingly normal (for Bedlam) folks who just happen to have thumbs like hammers. How does your crazy manifest?:

4a. Traumatic Event

You were okay there for a while. You made it a good piece without going completely off your rocker. But then something happened—something bad.

CHAPTER 2: PEOPLE IN TROUBLE

Real bad. And it scrambled your eggs but good. Left an imprint on your psyche that drags up bad things now and then, especially when you're reminded of it.

ITCHY TRIGGER: Because of your past, there is a certain scenario, situation, or event that causes you to completely lose your shit. Maybe it's violence toward kids, or animals, or a husband screaming at his wife. Maybe it's being surrounded by too many people or too much noise. When you're exposed to your trigger, you get violent towards random people. It takes 2d6 minutes or some extremely calming words to get you to settle down.

4b. Lifetime of Pain

You have never known comfort. From your earliest days, you were surrounded by pain, violence, abuse. Because of that, you don't feel anything anymore. You have a cause, all Monsters do, to right wrongs but you don't connect to the person you're saving. The crimes folks do don't even phase you. Hell, you do worse than they ever could.

COMFORTABLY NUMB: Because of this, all attempts to plea to your better nature suffer a -4 penalty. Folks you are convinced are bad guys get a -6 penalty. The thing is, one day, you're going to turn into those who you hunt. Unless someone figures out a way to stop you dead.

4c. Born This Way

Some say crazy was in the womb with ya the whole time. You've been a little off since you were a kid. The more you grew, the more off you became. And, buddy, you grew a whole bunch. Because of that, you have a:

SKEWED PERSPECTIVE: You have a twisted-yet-unwavering worldview that guides your every action. Maybe you think you're a vessel of G*d or an agent of the Devil himself. You have the major Delusional Hindrance (SWD). If it makes sense, you may take a more-fitting Hindrance such as Code of Honor (SWD), Heroic (SWD), or Death Wish (SWD) if one fits your delusion. You don't get additional points for that second Hindrance though as it stems from Delusional.

4a. 5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Parry, and Toughness as you would a normal character. Due to their plodding and methodical nature, Monsters have a Pace of 4 and only add 1d4 when running.

6. GEAR

Your Monster begins with the clothes on his back, a favored weapon, the name of someone who is in trouble, and \$500 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

PUSHER

Vice is gonna flow in Bedlam and nobody can stop it. Someone may as well as make some money off it. Maybe you can flip that cash into something good, y'know? Help the homeless, feed the hungry, right? Turn the bad into good, maybe? It's not that you're into exploiting misfortune. Hey, look at it this way: If it's not you governing the stream then someone else will, and then your customers are at the mercy of some unscrupulous backdoor chemist putting who knows what into the mix. Sure, you may cut powder with the occasional baby laxative—gotta stretch out resources when supply is tight—but you're not stirring industrial cleaner into the spike.

You don't need to see the PSA; you've seen the damage your product does up close and personal. Yeah, it sucks but you didn't create the problem anymore than that high school junior shilling processed foodstuffs at the big yellow M invented heart disease. People want what they want and you provide. Frankly, you could do without the lecture.

Folks ask what your career plan is. Where do you go from here? Your plan is simple: buy, sell, retire. At least get enough cash to get the hell out of this town. What, go into politics? Yeah, that's much more honest work. The church? The cops? Please. What kind of world is it where a supposed criminal like you has stronger moral fiber than the folks who swear to protect people? You may be "part of the problem" but at least you have standards.

No, you're not into this for the long haul. This is just to bridge some lean times and build a nest egg. You're not going to be doing this when you're 30, 40, 50. This is a young man's game. This is all just temporary. Who knows, maybe a big score will set you up for life. You'll pack your bags, give up being corner distro, and spend your days on the beach, listening to the surf and sipping boat drinks.

Yeah. That'd be nice.

PLAYING A PUSHER

You're in the middle of a pretty sketchy process and are keenly aware of that fact. You can take care of yourself—you've pushed back more than one deadbeat junkie looking for charity. You're hooked up with a regular supplier, likely the front end of a family (big F family) operation, so you don't sweat



STREETS OF BEDLAM

where the goods come from. But you sweat the buyers. Know who can handle what to keep your customers alive and keep your nose open for the smell of cop. Once you're tagged, you're a dead buy.

CREATING A PUSHER

Put up your boots, put down your defenses, and let's do this thing.

1. THE BASICS

Pushers begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Pushers have Notice (SWD), Persuasion (SWD), and Streetwise (SWD).

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Pushers get the following:

PRODUCT IMMUNITY: Due to your, say, casual acquaintance with the goods, you rarely suffer ill effect from drugs and never suffer long-term from chemicals—unless the dose is enough to kill you.

RADAR FOR SUCKERS: You can see it in their eyes, smell it on their skin. Everyone's got a tell, like flashing red neon that reads "Easy Mark." When doing deals or trying to negotiate terms/price/whatever, you get a +2 to the roll.

YOU GOT PEOPLES: You have a vast network of folks who have your back. Hey, when you're the number one source of somebody's favorite recreational drug, protection finds you. These people are only good for so much though, namely informing you of potential searches/seizures, death threats, and maybe the word on a competitor moving into your turf.

4. CHOOSE YOUR REASON

If only it was all about the money. If only things were that simple, that clean. But it isn't for you. It can't be. I mean, pushing's pretty easy money once you've built your network but you can't do it forever. Every single pusher you've ever known—the ones who taught you, the ones you pissed off when you were just a pup pushing nickelbags to Freshmen—has died, retired, or otherwise left the game. Your career is short-term but you have a reason you stick with it for now:

4a. You Have a Cause

Admit it: You're not just some heartless distributor who doesn't care about the lives of others. No, you do what you do because the money you make is a way for you to make a difference. Maybe your sick kid brother needs a life-

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saving operation. Maybe the orphanage you called home for ten years, that provided you with the only steady meals you've ever known, has fallen on hard times. Look at you, all angelic and shit. Because of that, you'll face:

AN INCOMING TRAGEDY: You have a connection to a person or place who relies on you for cash. A good chunk of your income goes to them. Some time in the future, when you least expect it, they're going to need a sudden influx of bread, and I mean a lot of it. They'll come to you. And you will help them.

But that help will cost you dearly.

Everything in that score, that deal, will go wrong. The buyer may be a cop. Or a psychopath. Or both. Maybe you'll get set up for a murder. That on top of possession-with-intent is a helluva charge to get out from.

And at the end of that deal, someone will die. A friend. An associate. The person who needs that money. Or maybe it'll be you. Whoever it is that doesn't make it out of that deal alive?

That person is your choice.

4b. You Have a Dream

A beach house in Malibu. An anonymous life in Rio. Shit, maybe you just want to pay off your student loans. Just because you're not using your medical degree doesn't mean you should pay for it the rest of your life, right? Sad for you, dear, this place has its fingers in you. Face it, you'll:

NEVER GET AHEAD: The chances of you ever seeing that dream come true are one in I-don't-fucking-think-so. You keep telling yourself that one day, one day, your prince will come, but every time you get ahead, get a little something saved for a rainy day, the cops bust in, you get tagged, or otherwise set back to zero. Making your dream come true is going to take a helluva lot more than moving junk among the rats.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Pusher begins with nice and/or stylish clothes, a sidearm for protection, 8 ounces of product they need to sell immediately, and \$1000 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

REGENT

People want to be controlled. They need it. Left to their own devices, people will seek someone to tell them what to do. Sure, they'll run around like headless chicks for a while, grinding and sweating and giving themselves over to their base impulses, but once the fun of freedom fades, they will look around at their meaningless existence and cry out, "What should I do?" That is, after all, how gods were invented.

In Bedlam, that's what regents are: gods. Gods of commerce, gods of industry, gods of the people. Those who give and those who take away. Regents made Bedford just like regents broke Lamrose. Those who excel within the boundaries you draw are rewarded. Those who reach beyond their pens must be put into place. The question for regents isn't "How should I use my power?" It's "Who will stop me from doing what I want?"

And that's the question that will follow you. Regents, the same as Caesars, have wide backs and the Brutuses of the world have very sharp daggers. Most regents surround themselves with trusted aids and yes men. On the other side, regents aspire, it's a defining trait, always looking for opportunities to stand above their peers.

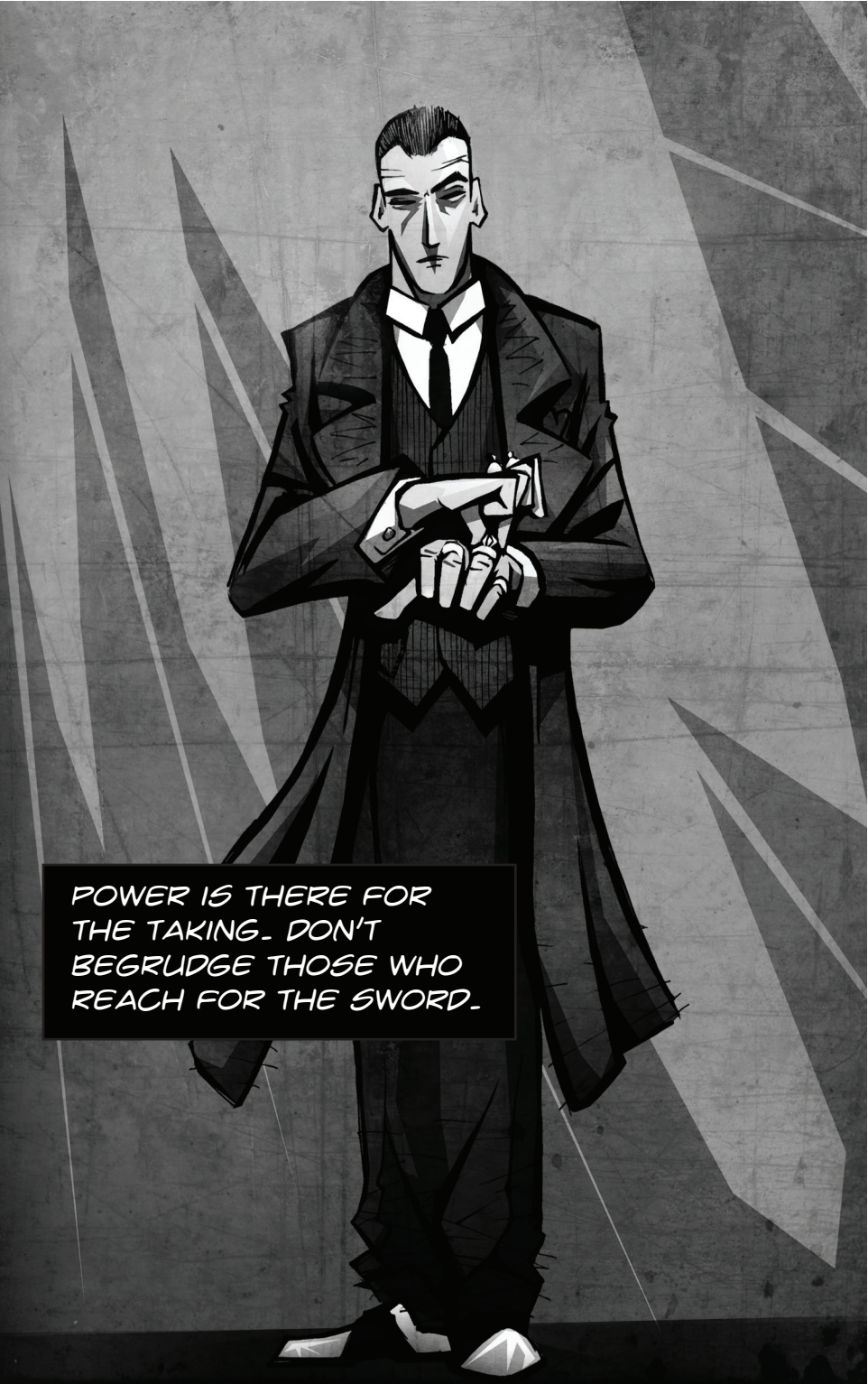
But their peers are always doing the same. They say the life of a king is a lonely one.

As someone who wields the power, you have to decide the devil you serve. You can fall in line with those who cannot see beyond the ivory towers, building and tearing down with impunity, or change the beast from within, by steering Bedlam toward a position beneficial to most (if not all). When you're a regent, very few can or will call you out for your decisions.

But beware, oh beware, those who do.

PLAYING A REGENT

You're a very successful person, someone who has fulfilled more ambitions than most have ever had. You have money, power, admirers, a table at the finest restaurants, and a car that costs more than an average family's home. But you are incomplete. You have an aching need that your fortune and fame has never filled. So you acquire and acquire, hoping you'll find something that will complete you.



POWER IS THERE FOR
THE TAKING. DON'T
BEGRUDGE THOSE WHO
REACH FOR THE SWORD.

CREATING A REGENT

You'll need more than a tailored suit and seven-figure income for these streets. Pull up a chair and do the following.

1. THE BASICS

Regents begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Regents have Knowledge: Business (SWD) and Knowledge: Politics (SWD).

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Regents get the following:

EARTHBOUND G*D: Folks get known for all kinds of reasons. You're on the news, the covers of magazines, in the paper, and on blogs all the time. You're a mover and shaker in Bedlam and folks in control know it. You begin the game with a Rep (Authority) of +2.

LIFE OF LUXURY: You want for nothing. Your every desire is fulfilled if you so choose. While you begin the game with full pockets, you are not limited in any meaningful way when it comes to obtaining material goods. The boundaries of your wealth are up to you and your gamemaster to decide. Young-money Regents may need to lean on credit or favors to obtain the more outlandish objects, while old-money Regents can snap their fingers to procure such things, but neither will have much trouble getting whatever they want.

IN SOMEONE'S SIGHTS: Somebody's always gunning for the people on top. And that includes you, friend. Someone out there, somewhere, is aiming for you. Your job, your car, your wife, your life. Maybe one of those things, maybe all of them. This starts as a Minor Hindrance, where the threat is professional or at least not deadly. You can bump it a Major Hindrance, where the threat has the potential to harm you or someone you care about.

4. CHOOSE YOUR AMBITION

All this money and power. To what end? You could stop now; you have enough. But you don't. Everyday, you wake up, go out and do. While others must toil endlessly because they struggle financially, you have no such need. So, out with it, what's your goal with all this?:

4a. Build an Empire

You are a Pharaoh. A king. A god. All you do isn't acquisition; it's reclamation. Bedlam is the soil upon which you will stake your claim. Power, money, and

CHAPTER 2: PEOPLE IN TROUBLE

all they allow and bring with them is your birthright. You want a life of luxury, extravagance, and splendor. Nothing is ever enough. There is always something else to conquer and consume. Because you see the world as such, you have a:

G*D COMPLEX: You believe your own press. Partly because you pay good money to make sure they only talk about the good stuff. You have a minor Delusion Hindrance (SWD) wherein you are convinced of your own infallibility and worthiness. Those who challenge are put to spear or at least cast out into the cold.

4b. Change the World

Money makes the world go round, right? Those with the money have their hands on the tiller, and decide just how fast and in which direction. You're unhappy with how things are. The more benevolent among your kind want to bring medicine and agriculture to impoverished nations, fix domestic issues such as homelessness and lack of jobs. Those of a more selfish mind want to turn things the other way, or at least have a blind eye to others' troubles. Either way, you:

HAVE NEED OF OTHERS: You are the money, but the change comes from the actions of many. You cannot make the change you want without enlisting others. Therefore, you find yourself indebted to others (favors) or have a steady outflow of resources going to individuals, services, or organizations who work tirelessly toward your vision.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Regent begins with the finest clothes, a nice car, a great house or apartment, and \$1200 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

SAINT

Fixing Bedlam. Where do you begin? G*d's soldiers have so much to do in this world, it can be hard to find a place to dig in your fingers and work the soil. Corruption, lies, betrayal. These are the tools of the devil, yes, but in order to smite wickedness in the hearts of the lambs, sometimes one must use any tool available, including extreme measures.

There are those who question Big Church's dedication to Bedlam as anything more than a herd of cattle to exploit and bleed dry. But those claims are rubbish, the voice of the non-believers given flight by a media whose interests lie in darkness.

The misunderstanding comes from so many not recognizing your true aim. People see a church and they think of sermons, confession, and potluck dinners. And while you oversee all those things, they are secondary to your primary goal of reformation. Not just personal reformation but a transformation that will shake the very foundation and fundament of this world.

You are the guiding hand of Big Church and the implement of G*d Himself.

Still the clergy is divided. The issues are not the wedges that threaten to divide; it's the focus where Saints disagree. Some turn their face toward the church itself. The larger the footprint, the more good it can do after all. But others see the people, individuals, as where Big Church's attention should be focused.

Whether you focus on the person or the institution, your dedication is to changing the way this world works. No matter how dirty you must get in order to do so. Change does not come quickly, nor does it come easy.

You will prepare the people of Bedlam for salvation. No matter the cost.

PLAYING A SAINT

You have two masters: G*d and Big Church. And those two don't always see eye-to-eye. You struggle to reconcile the demands of one with the teachings of the other, no doubt, but you are a member of His presence on earth. All you do is with an eye to the big picture. Your heart goes out to those in pain but your calling, from Him and from the church is greater than just them. Perhaps you struggle with this, as so many do, .

IN A CITY OF DEVILS,
THE METHODS WITH
WHICH G*D REQUIRES HIS
CHILDREN TO ACT MUST
NOT BE QUESTIONED.



CREATING A SAINT

Cross yourself and say a prayer because it's time to make a character.

1. THE BASICS

Saints begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Saints have Knowledge: Religion (SWD), Persuasion (SWD), and Big Church (SoB).

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Saints get the following:

HIS PRESENCE ON EARTH: You have an authority rivaled by very few and your words, advice, and warnings are taken seriously by the righteous (and not-so-righteous). To reflect the power you have over those who know to listen, you have a Rep (Authority) of +2.

A SWORN OATH: Your place in the church, your standing in the community, is directly tied into a pledge you made the day you got your cloth. I'm not talking about G*d here. No, you swore an oath to Big Church. You will not deface (publicly) your sisters and brothers nor will you allow such trespasses to go uncontested. You have yourself the Major Vow Hindrance.

4. CHOOSE YOUR FOCUS

What divides the Saints among themselves is not their faith or devotion, but where they cast their eyes. Some focus on the day to day workings of men and women while others keep their eyes on the bigger prize. The question for you, Saint, is where you cast your gaze:

4a. Eyes Toward Heaven

Your goal is not the salvation of a single person but to prepare the whole world for greatness, to put a stake in the ground and declare this to be G*d's land. Big Church has its eyes set on the larger picture and must keep focused there. Saint Leonard's is the training camp for the common man, where individuals are empowered to change others. But behind the doors of the diocese is where greater plans for true change are drawn. And that's where you direct your attention. Not because you want to but because G*d insists you must:

HIGH-RANKING OFFICIAL: Your focus has been on Big Church and, in turn, you have been rewarded. You begin the game with \$1000 in additional starting

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cash, but most of what you need is provided for you: house, car, driver, food, clothing, and other, say, *indulgences*.

SELF-RIGHTEOUS: You do not tolerate insubordination from within the church or without, and believe yourself to be beyond reproach. You begin play with the Stubborn Hindrance (SWD).

4b. Eyes Toward Man

Folks all the time talk about how corrupt Big Church is. How all it does is oppress women and gays, but that's not everybody. And that's certainly not you. You serve G*d first and you do that by tending to his flock. That's caused some rifts between you and your superiors but you know the game well enough to keep your head out of the block. In addition, you:

GOOD SHEPHERD: Because of your workaday attitude toward G*d's work, you find yourself face-to-face with a lot of regular folks. At any given time, you can call upon a good half-dozen or so people to help you out. Maybe they'll take in a runaway for a few days, look after an item for you, or let you borrow a car, a gun, or a place to lay low.

ON YOUR OWN: Looking at the books, your name is on there. Father or Sister so-and-so with such-and-such parish. Maybe the church accountants even have some funds ear-marked for you—but that's not really the case, is it? No. You make do on your own, relying on the community and those who fill the pews to keep your initiatives afloat. You begin the game with the cash amount listed below but cannot rely on Big Church for beyond lip service.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Your Saint begins with nice and/or stylish clothes, a sidearm for protection, 8 ounces of product they need to sell immediately, and \$500 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

SAMARITAN

Evil lives in Bedlam, infecting the spirits of the citizenry and darkening the skies in its wake. The people of Bedlam are not lost—not permanently—though they are horribly misguided. Redemption is possible even if the means to such get a little extreme now and then. You have taken up the challenge of saving those who seek salvation and sometimes those who actively resist it. You often put yourself directly between evil and its victims, beating back abusers, pushers, and other villains in order to protect a lamb from slaughter.

You shepherd back to the fold those who wander, whether into the arms of the Lord or simply away from the perils of vice. Catholicism rules Bedlam, there's no debating that, but not all Samaritans are members of Big Church. Many are of other faiths, a lot are non-denominational. Samaritans can be social workers, youth center volunteers, or anyone trying to staunch the flow of vice and crime. No matter their methods, Samaritans all have the calling to do Good and help their fellow men and women escape the downward spiral of drugs, drink, and careless promiscuity.

You often venture into the worst parts of Bedlam, face down awful people, and reach into Hell's belly to retrieve those wallowing in its acid. Samaritans who've been at it for a while get a reputation so's folks barely mess with them anymore. But young tykes, just finding their feet, will find the world is not that inviting.

Unlike other Archetypes, being a Samaritan isn't a paid profession. Sure takes up enough of your life though. A lot of Samaritans are former Saints, fed up with the bureaucracy of Big Church, while others were Badges, Pushers, and such in their former life.

But this is your life now. This is your dedication. You help people. Some might say you save them. But you're not really in it for the fancy adjectives. This all comes from a higher place, a higher purpose. With a sprinkle of pain for added oomph.

PLAYING A SAMARITAN

You look out for those nobody else does. You get your hands dirty, you chase down those who don't want to be found, you put your face up against those



SALVATION TAKES
MANY FORMS. SOME
FORMS ARE SUBTLE,
AND OTHERS ARE BLUNT
OBJECTS.

STREETS OF BEDLAM

who profit from pain and take pleasure in turning good people into cokeheads and criminals. You talk softly and carry a big ol' stick.

CREATING A SAMARITAN

Set your bat down for a second and do the following.

1. THE BASICS

Samaritans begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Samaritans have Fighting (SWD), Investigation (SWD), and Streetwise (SWD). Notice (SWD) and Persuasion (SWD) are good too.

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Samaritans get the following:

WALKING TALL: Samaritans rarely go for the gun. When they do, it's to scare folks more than kill them. No, you tend to stick (heh) to blunt objects. You get a feel for them and develop a connection to their weight and feel. As such, Samaritans gets a +2 to attacks using blunt objects, and add 2 to damage rolls.

FEARLESS FOOL: You got swagger in spades. You walk into the shittiest shitholes in Bedlam looking for punks and pukes who are ruining the streets and the lives of good people. People take notice of this and soon know better than to mess with you. You start with a Rep +2 (Authority).

STAY FROSTY: Samaritans, even those new to the scene, have to develop eyes in the back of their heads and a preternatural sense of danger. In fights, you're always aware of what's happening and are more prepared than others. To better help you out, you get the Block Edge (SWD).

4. CHOOSE YOUR DRIVE

Cleaning up both the streets and the lives of others is noble, no doubt. But as with so many actions taken in this city, the surface goal is not the only one. No, something deep inside drives you. So, out with it, what keeps you in the fight there, Samaritan:

4a. Serenity

Maybe you've done some hard sinning in your life. You were a drinker, a gambler, a womanizer, a junkie, a criminal. Whatever your sin or sins, you indulged enough that the gates of Heaven are welded shut on you. Could be guiding others toward the light is the way to your own salvation or just a means

CHAPTER 2: PEOPLE IN TROUBLE

to save others from a similar fate. You do your work because it soothes your soul. In addition to some semblance of inner peace, you get:

HEAVY BURDEN: You feel your weight of your sin bearing down on you to the point you need to save others just to relieve the pressure for a while. It's built up inside you so much, that saving others has become an addiction. You need to do it. Your Samaritan has the Major Habit Hindrance. You're hooked on helping, sure, but some of that is the thrill of the fight as well.

4b. Atonement

At some point in your life, somebody needed you—they called out to you, begged you—but you weren't there. Most likely, they lost their life to some vice or lifestyle that you could have saved them from. But you didn't. You carry that guilt in your belly everywhere you go, along with:

NEVER ANOTHER, NEVER AGAIN: You will not let another person down. If someone needs your help, you will go as far out of your way as you must in order to save them. This gives you the Vow Hindrance.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Samaritan begins with functional clothing, the location of a drug dealer who needs taught a lesson, a signature blunt weapon, and \$500 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

SNOOP

Sure, folks want private lives but you really think those in control can be trusted behind closed doors? Without the public eye staring down on them, can you imagine just how much more crooked those scumbags would be? Somebody's gotta be the guard dog, kid, or this entire junkyard will be swimming with rats.

You are the eyes of Bedlam's innocents and you report what you know far and wide: pay-offs, strange alliances, corruption in the police force, Regents in bed with Bosses, and all manner of personal and professional scandal. Lots of nasty people in this town and you, you keep them in check. Not a day goes by you don't deliver your own brand of vigilante justice. And you don't do it with guns and baseball bats but with a sharp eye and journalist's instinct.

Of course, your work isn't always noble. You take the occasional cheating spouse or celebrity upskirt job but, hey, those pay well and help fund your more, y'know, magnanimous work. Would that you could always be Mr. Stand-Up but being the watchdog of the people doesn't pay the bills how you reckon it should.

On the high side, you go to the papers with your findings. You blow cases wide open and unite the citizenry against a common enemy. But there are those times where you take what you know to those who can benefit from it. Those with vested interests in certain lesser-known details. Surely that's the exception, right? Or you leverage those lovely negatives to get what you need from those you might expose. You wouldn't call it "blackmail" so much as, well, okay. Maybe that is what you'd call it. But without folks like you, Bedlam would be even further down the shitter than it already is. Far as you're concerned, you're one of the good guys.

Even if those cheating husbands would disagree.

PLAYING A SNOOP

You're a parasite. But, y'know, in a good way. Maybe not a parasite; maybe this is, what you call it, symbiotic. You expose the grime, shine a light on sin, and help Bedlam become a better place. You do noble work—way better than what most folks do in this town. Maybe you make a buck on the side but, for the most part, you're one of the good guys.



SMILE FOR THE
CAMERA, PAL.

CREATING A SNOOP

Grab your camera and your malleable sense of morality, it's time to make a character.

1. THE BASICS

Snoops begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Snoops have Investigation (SWD), Persuasion (SWD), and Streetwise (SWD). Notice (SWD), Stealth (SWD), and Tracking (SWD) can be useful as well.

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Snoops get the following:

NOSE FOR STORY: Like a hound tracking blood, you can sense when everything isn't as it appears. Sends a shiver down your spine, puts a sparkle in your eyes, and gets your blood pumping like little else. You get a +2 to any Notice roll where you're trying to see through a facade, detect a lie, or otherwise scrape away a layer of bullshit to get the soft truth-filled center.

INSIDE SCOOP: Despite the cold shoulder you get from a lot of folks, you do have connections. Pick two people (PCs or NPCs) you call on for favors, details, and such when you're working a story. They can range from low-level folks to second-in-commands. Give them a name and a connection (crime family, corporation, bank, police force, etc).

4. CHOOSE YOUR STANDING

Thing about being a Snoop is that connections, tenacity, and experience are everything. Being able to get inside places nobody wants you gets you access otherwise denied to folks. And being a connection between They and Us is you in a nutshell. Course, on the flip, the better known you are, the more feathers you've probably ruffled and the more doors you may find slammed in your face. Both ends have their pros and cons, so which kind of Snoop are you?:

4a. Up-and-Comer

You're new to the news game. You don't have the reputation of your fellows, which is both a blessing and a curse, as it's easier for you to earn trust in certain situations but you don't have the good standing of the public and few strong connections to lean on. But you do have a:

FRESH FACE: Not a lot of folks know you but, on the upside, not a lot of folks know you. You're able to sneak your way into conversations and situations

CHAPTER 2: PEOPLE IN TROUBLE

without arousing suspicion. Lips are a little looser around you and for that you get a +2 when it comes to any Persuasion roll that involves getting information about a story you're actively pursuing.

FINDING YOUR FEET: You don't have the reputation of your fellows. You get a -2 Rep whenever your credibility is called into question. Published or not, respected or not, you don't have the track record to back you up—just your word. Which, in Bedlam, ain't always worth much.

4b. Veteran Newshound

People know you, by G*d, and that's a pretty sweet deal where you're sitting:

BYLINE SIDE EFFECT: Folks know about you, pal, and mind their Ps and Qs when you're around. Because of this, politicians, corporates, cops, and such are far less likely to talk to you and will often find reasons to get away from you at social events or when ambushed on the street.

HURT FEELINGS: One of your news stories hit the street like a ball of fire and, boy, did that story burn bright. You exposed some deep corruption, an illicit affair, a backroom deal, a dangerous handshake, or something that caused somebody in power to lose face, lose family, or lose finances. And that person has a bit of a grudge. You have the Major Enemy Hindrance (SWD). Good luck shaking it.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Snoop begins with a camera (digital, film, old, new—all your choice), a decent set of duds, a hot tip of a breaking news story, and \$500 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

VALKYRIE

A city full of filth and degeneration just ain't a city full of filth and degeneration without a hooker with a heart of gold click-clacking down its streets. Failing that, a hooker with a shotgun and chip on her shoulder will do. You're a lady of the night who patrols the streets in search of felony-minded folk preying on the innocent. Bricktown is your HQ but your jurisdiction is wherever you are needed.

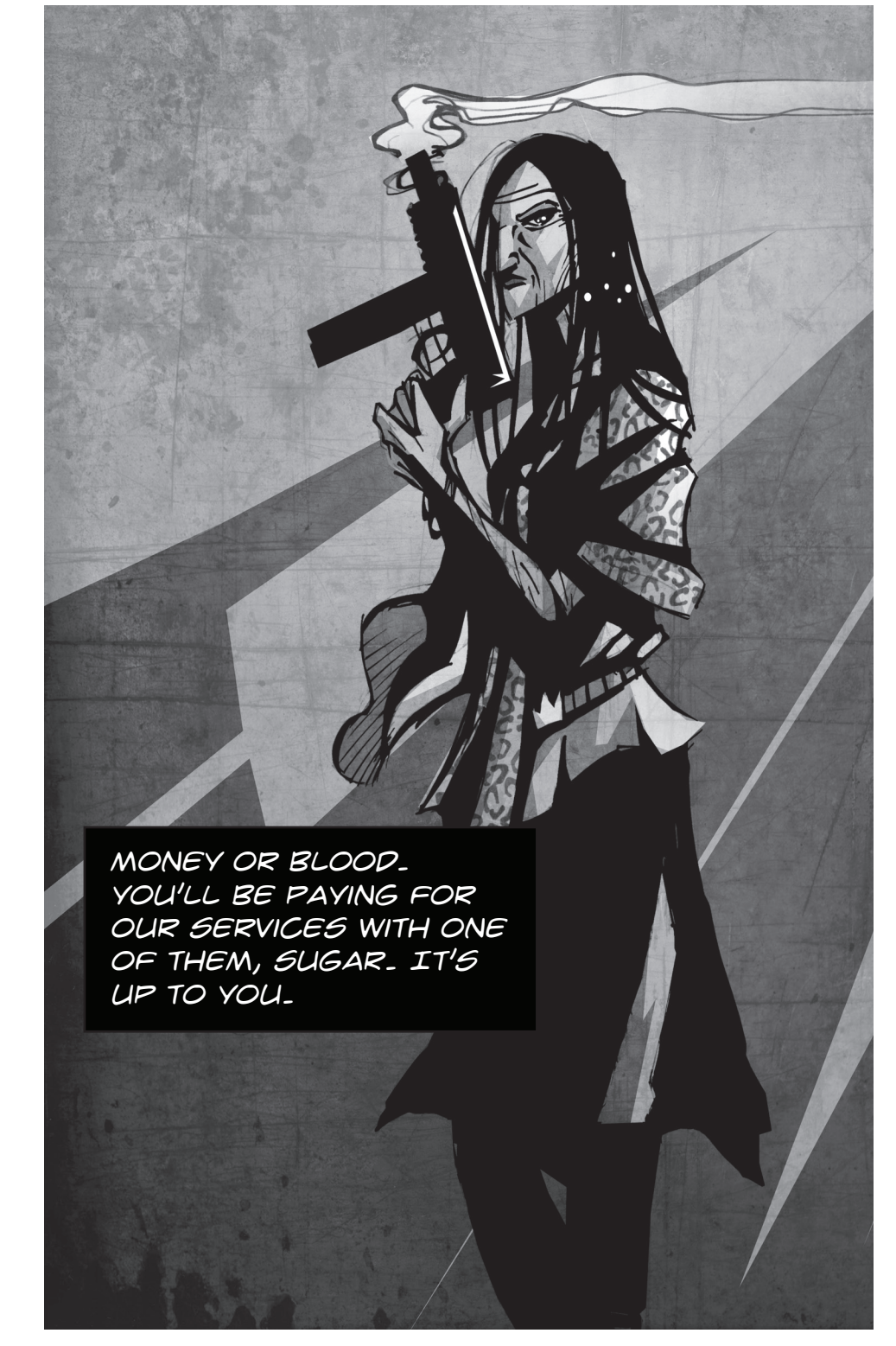
Lots of streets in Bedlam are unsafe but the cracked red veins of Bricktown doubly so. When the cops stopped patrolling the area, the crooks moved in, and the boys and girls who made their trade on the district's corners were at the mercy of unkind and unscrupulous men who doped their "workers" to keep them complacent, treated them like unwanted pets, and traded them on whims for whatever the highest bidder was willing to pay. A decade went by and Bricktown descended further. That's when Queenie and her girls took it upon themselves to rid the area of the pushers and pimps who had taken over their town.

The Valkyries began as a response to a bad situation but soon became so much more. Once the dealers and slappers were pushed out, the Valkyries went about clearing out the rest of the unwanteds, turning Bricktown into a place professionals could entice clients without fear. As long as the workers pay into the protection pool, that is.

Not all Valkyries are women but vast majority are and the organization is most definitely a matriarchy. All Valkyries answer to Queenie and do so without question. Lots of people look to take down the Valkyries and they can afford neither loose lips nor those not fully dedicated to the cause.

Bricktown was the root but the Valkyries have expanded well beyond, becoming vigilantes dedicated to keeping all the streets free of rapists, muggers, murderers, junkies, and all manner of eternal loser. The weapons vary. Some Valkyries prefer blades, others guns, and some only work up close and personal. Your very name has become something to be feared. Dressed in leather and lace, answering the calls for help, carrying trophies of your kills as a warning to others, you are the city's nighttime protectors.

Hail, hail your guardian angels, Bedlam.



MONEY OR BLOOD.
YOU'LL BE PAYING FOR
OUR SERVICES WITH ONE
OF THEM, SUGAR. IT'S
UP TO YOU.

STREETS OF BEDLAM

PLAYING A VALKYRIE

Let's not beat around the bush: you sleep with folks for money. That's how you pay your bills. But that doesn't define you nearly as much as your extracurricular activities. You have a keen eye for finding trouble and a knack for lulling targets into a place you can strike. You protect people and nobody does that without making a whole mess of enemies. No worries for you; you can take care of yourself.

CREATING A VALKYRIE

Smear on some lipstick and turn on your red light because it's time to get to work.

1. THE BASICS

Valkyries begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Valkyries have Persuasion (SWD), Shooting (SWD), and Streetwise (SWD). Fighting (SWD) may be taken instead of, or in addition to, Shooting.

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Valkyries get the following:

BODY TO DIE FOR: Your mind and body are one. You have honed yourself into a finely-tuned instrument. Whether it's sex or slaughter, your movements are practiced, intentional, and designed for maximum effectiveness. You get the effects of the Acrobat Edge (SWD) but may apply them to any action involving sex or violence where agility comes into play.

REAL SWEETHEART: You get up close, flash that winning smile, show a little skin, put a hand on a knee, and suddenly your target is putty in your hands. You start with the Attractive Edge (SWD) that gives you +2 Charisma and you add an additional point of Charisma when charming someone whom you intend to kill.

4. CHOOSE YOUR MOTIVATION

Look, we're not talking about daddy issues or a sense of belonging or repressed memories or any of that shit. Sex is a business, business is good, and that's it. What we're talking about is: why are you a Valkyrie? You could be a hooker anywhere but only in Bedlam, and only in Queenie's district, are you required to take up arms in addition to your craft. So why do you do it?:

4a. Driven from Within

Your motivation to keep the streets safe comes from within you. You knew somebody was lost to these streets, who would be still be alive if someone had bothered to step forward and do the right thing. The right thing. The very idea eats at your gut, keeps you up at night. It makes you grab your steel and pace the sidewalks, jump from ledge to ledge, and deliver swift justice to those who step over the line. In addition to a sense of pride, you get:

BLOODLUST: Your thirst for justice is never fulfilled. You are not crazy, not a mass murderer, but when you have someone in your grip, you cannot control yourself. You make sure your message is sent loud and clear. When engaged in combat, you are at +2 to attacks but -2 to any non-combat actions attempted while fighting.

4b. Too Much Bad

You just can't take it anymore. Too many people doing too many bad things. It's like watching insects tear apart a corpse on the highway. Fascinating but disgusting, and you spend the whole time thinking somebody should really swat away the buggers. So that's you: You swat away the parasites that feed their ugly appetites on your streets. Nothing clearer than that.:

SUPERHERO COMPLEX: You're a motherfucking vigilante. Like that flying rat guy if you strip away the mansion, the underground lair, and the manservant. You boldly stride into danger, always take on the biggest foe, and try to direct danger to you. You begin the game with the Arrogant Hindrance (SWD).

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Your Valkyrie begins with an assortment of alluring and/or provocative clothes, a personal firearm of choice, the address of a Bad Date, and \$1000 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

WANNABE

Everybody's gotta pay their dues. You have your masters, sure, but who doesn't? Look, this is temporary, this nickel and dime shit, because you're on your way up. Every notch on your belt is a rung up the ladder. You're building trust and connections to people with real power, the folks with their eyes on the whole chessboard. Lemme tell you, the people up there now, they're just warming your seat while you pay your dues.

You got into organized crime because solo efforts are just not worth it. Going up against the powers that be without backup is suicide. You can't run a racket or pick a pocket in this town without stepping on someone's toes so you're making the safe play here by getting in with folks who will have your back. Folks call you a wannabe but you're a soon-to-be which is a helluva lot better than a never-will-be.

Besides, this grunt work gives you a street-level view of operations. You get to see how things really work and not from some privileged position of power but from a working man's perspective. Keeping your street-smarts honed is to your favor and will work to your advantage when the higher-ups look to fill a void.

You probably work for the mafia—Italian, Russian, Chinese, whatever. All are possibilities. If you weren't born into it, you were vouched for by someone with influence. So your actions reflect not only on you but your bloodline or sponsor. If you fuck up, they get as much shit if not more than you do. To this end, you watch your step. Or maybe you don't. Maybe you don't have ambitions beyond the here-and-now. Maybe you're just doing this to shut your made uncle up while you find better work.

Good luck with that.

PLAYING A WANNABE

You're an opportunist. You know the only way to stand out amongst the others is to be a go-getter, to go above and beyond, to prove you can do for your crew what no one else can. So you do the work assigned to you but you keep your eyes open for scores others ain't seeing. That's how you're going to make your name and secure your future.



HEY HEY, DO YOU KNOW
WHO I WORK FOR? YOU
STEP TO ME, I'LL SIC A
PACK OF HELLHOUNDS
ON YOU.

CREATING A WANNABE

Alright, get in the car and let's get this done.

1. THE BASICS

Wannabes begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

2. SKILLS

Wannabes have Fighting (SWD), Shooting (SWD), and Streetwise (SWD).

You have 15 points to distribute between these Skills and whichever other skills you like (see the Exceptions + Exclusions sidebar though).

3. EDGES + HINDRANCES

All Wannabes get the following:

PROTECTED FROM HIGH UP: Families protect their own. You may be at the bottom of the food chain but a shark has to protect that upon which it feeds. If someone messes with you, they mess with the family. Even if you instigated, even if you have it coming, your family will back you up. They'll deal with any indiscretions behind closed doors. To outsiders, they have to show a unified front. No chinks in the armor can be exposed.

ONLY SO MANY CHANCES: You may be so-and-so's nephew or whoever's brother but you can only fuck up so many times before you find yourself on the bottom of your family's totem pole. Say goodbye to the girls and the new car and hello to dumping bodies and yanking wires of ghetto homes for cash. You're still a leg up on most of others though.

4. CHOOSE YOUR HOLD-UP

Look, I like you, really, but let's be honest here. If you were going to make it then you would have made it already, yeah? No, no, something is keeping you a wannabe. What is it, eh? C'mon, you can tell me:

4a. Always Fucking Up

Or, hey, maybe it's not that it's you who's fucking up. Maybe you're taking the fall for an acquaintance—knowingly or not. Ain't that some shit. Nobody if you deserve it or not, it's hard to be under so much scrutiny and admonishment without learning to resent the person who are also picking your faults. So hey, you get:

PENT-UP ANGER: All this bottom-feeder bullshit has given you a constant level of base aggravation. You're always antsy, snippy, taking weak jokes as slights and seeing sideways glances were none are. In addition to giving your personality a lovely sharp edge, it also pours out of your fists. You get the Brawler Edge. Every time you punch, you put all your frustration into it.

CHAPTER 2: PEOPLE IN TROUBLE

LONG-STANDING GRUDGE: You hate somebody in your own family. I'm talking deep-down burning fire-in-the-belly hatred. You see red when they walk into the room and fight to maintain your calm. Someday, they're gonna get what's coming to them. You get the major Enemy Hindrance.

4b. Some Personal Shit

You should've moved up long ago but some beef with a superior or favoritism or the fact your uncle was a stoolie or whatever keeps you down. Try as you might, you never seem to get ahead. Not only must you prove yourself, you have to compensate for someone else too. Insult to injury, you get:

INSIDE INFORMATION: Because of a family connection, or because you've spent so long at the bottom, you've gained some dirty details on some of the folks above you. Could be something really juicy or even a potential betrayal of the family values. Keep in mind things like mistresses are accepted within the crime families—though maybe not so much by a made man's real familiy. Seemingly minor infractions such as being seen sitting next to a cop at a diner could well be huge or at least made to seem so. You can use this info as leverage, black mail, or to sell someone out.

TIPPING POINT: Gonna come a time when you can't take no more. You're gonna hit your limit and lose your shit in a big way. You're going to go off on a superior, someone in power, and you'll cock your fist or pull your gun. The situation's gonna escalate to a place nobody can pretend didn't happen. You play it wrong, you'll end up six-feet down. Thing is, you play it right, you'll end out of your rut and finally earn the respect you deserve.

5. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness as you would a normal character.

6. GEAR

Along with the basics, your Wananbe begins with nice clothes, a pistol, the number of a boy or girl they want to get closer to, something that needs delivered to a higher-up in the family, and \$500 starting cash.

7. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

CITIZEN

Lots of folks live in Beldam. Far more than we'll cover in this book (and, look for yourself, we cover a lot) and a whole helluva lot more than the Archetypes can cover. No way any one book is going to cover all the possibilities and I'd put a dollar on the barrelhead you'll be able to come up with some incredible Archetype. And that's exactly what the Citizen Archetype is for.

Course, not everybody stands out in a crowd. In fact, some of the best characters seem like normal, everyday people. Streets of Bedlam has plenty of notable folks wandering around, looking like S&M superheroes or faces you'd be more comfortable observing through reinforced glass, but it's got a slew of nobodies too. And that's also exactly what the Citizen Archetype is for.

Use this Archetype when you want to make a character from absolute scratch. Sky's the limit (sky, and your group's permission) so go crazy.

PLAYING A CITIZEN

That's entirely up to you. Lots of gaps exist: bus drivers, taxi drives, waiters, hostesses at exotic clubs, strippers, pimps, gun runners, firefighters, accountants (criminal and otherwise), and hundreds of others. Choose one you think would make a great character and go with it. You can create whatever/ whoever you want using the rules below. So, please, have fun!

CREATING A CITIZEN

Welcome to Bedlam there, John and/or Jane Q. Citizen. Before you brave these streets, let's get you prepared.

1. THE BASICS

Citizens begin with a d4 in every Attribute. You get 5 points to advance your Attributes as you see fit, to a max of d12.

As a Citizen, you can choose to get a free Attribute point (for a total of 6) or to pick up a free Edge of your choosing (provided you fit the requirements).

2. SKILLS

Citizens have 15 points to distribute between whatever Skills you like (see the Exceptions + Exclusions sidebar though).



3. EDGES + HINDRANCES

Citizens can take up to one Major Hindrance and two Minor Hindrances. They can swap those points per the rules in the SWD for Edges, Skill points, Attribute points, or money.

4. DERIVED STATISTICS

Use the standard equations and bases for your Charisma, Pace, Parry, and Toughness.

5. GEAR

Pick three items appropriate to your Citizen. One of them can be a weapon you get for free. On top of whatever you choose, you get \$500 starting cash.

6. PERSONALIZE

Once you're happy with your character, flip back to page 49 and continue to Step 3.

SAMPLE CHARACTER

Okay, we're going to go through the steps starting on page 49 and, by the time we're done, we'll have a playable character ready for you or another player to drop right into a game session. Let's get started.

1. CHOOSE AN ARCHETYPE

Looking over the Archetypes described in this book, I decide to create a Hitter. I like the idea of the skilled out-of-towner who gets called in to do a job. Expanding on that, I decide my guy is a long-time pro, possibly older than most. I see him as cold, dark, distant. A professional who is losing his humanity.

2. GO THROUGH THE STEPS

Reading through the Archetype, I go through each of the steps in turn. This is what I come up with:

The Basics

My Hitter begins with a d4 in each Attribute so I write that down. With the 5 points, I bump them to the following:

Agility: d8, Smarts: d6, Strength: d6, Spirit: d4, Vigor: d6

Skills

Now, for Skills, I know he needs Notice, Shooting, and Stealth so I take them each at d6, costing me 6 of my 15 points. I spend the other 9 on Fighting (d6), Driving (d6), Persuasion (d6), Stealth (d4), and Tracking (d6).

Edges + Hindrances

I write the effects of each of those listed down on the sheet. "Anticipates Trouble" gives me the Ready for Action Edge which is defined in the next chapter. "One with the Gun" gives me the Marksman Edge, which is from the SWD corebook. My guy is also a foreigner. In this case, he's Israeli ex-military.

Choose Your Liability

I decide on Old Debt. My guy was on a job where a sizeable amount of money went missing. Way I see it, my character was hired to take out a guy who was in possession of a large sum of money. After the job, I was supposed to deliver the guy's cash to my employer. But the target didn't have anything on him. My boss, not believing that, held me accountable for the missing dough. Unable to pay, I made a deal with a friend of a friend who not only filled the debt but brought me over to Bedlam to do some jobs.

I write down "Puppet on a String" under Edges + Hindrances. The guy I owe is named Randall Parsons. He's a VP with Amerinat Shipping but he does a lot more than that. I owe him a sum cash total of 1.1 million for the money he fronted me with interest.

STREETS OF BEDLAM

Derived Statistics

My character has nothing unusual so his Derived Statistics are standard. His Charisma is 0, his Pace is 6, his Parry is 5, and his Toughness is 5.

Gear

As a Hitter, my guy begins with clothes, a Glock 9mm, a Sharps Big 50, a basic knife (I use the Dagger specs), and \$500.

Personalize

Now's my chance to tweak this character as I see fit. I can take a Major Hindrance and two Minor Hindrances in order get 4 points to spend on boosting Traits, increasing my starting cash, or gaining Edges.

I take the full allotment with Dead Inside (SoB) and Hard of Hearing (SoB) as my Minor Hindrances. The latter is due to an injury suffered during war. For his Major Hindrance, I take Vengeful with the target as the employer he feels treated him unfairly.

With those points, I bump Vigor to d8 (which also increases my Toughness to 6) and take the Made of Steel Edge (SoB).

3. CUSTOMIZE

This part of character creation really just further explains the last step under each Archetype. I don't have anything further for this so I move on.

4. FILL OUT THE BIO

My character's name is Adelman. He has a first name but he never gives it. I decide, in fact, that I want my GM to come up with it and drop it on me at a later date. Maybe when someone from my past shows up out of the blue. Adelman is 43 years old, male, and has a Rep of 0 in all three circles.

5. DESCRIBE YOUR CHARACTER

Now that the numbers are down, how do others see this character?

5a. Physical Description

"Short and stocky but he moves with a practiced ease."

5b. Social Description


"Quiet, keeps to himself, always seems to be sizing up others."

5c. Mental Description

"Permanently detached, has little faith in people."

AND DONE

And with that, Adelman's ready for play.



YOU CAN'T JUST DO
WHATEVER YOU WANT
OUT HERE. YOU GOTTA
HAVE DISCIPLINE. YOU
GOTTA HAVE RULES.

WITHOUT RULES, YOU
HAVE CHAOS. MADNESS.
WITHOUT RULES, YOU
GOT BEDLAM.



CHAPTER THREE

RULES of THE STREETS

COMMON RULES

This setting is designed to be used with the most recent (as of this printing) version of *Savage World: the Deluxe edition*. While every version of *Bedlam* will be different, and every session will call upon a different set of options and secondary rules, it's a good idea to get familiar with the sorts of rules that might come into play often.

During any given session, you might need to use the standard combat and damage rules, vehicle chase rules, foot chase rules, dramatic actions, and a good amount of the hazard rules. Mass combat probably won't come into play (unless talks between rival gangs/crime families go really, really bad), vehicle-mounted weapons are probably not going to factor into your story (though shooting from a moving car may well), and fear tables and such will likely never come into play.

SETTING RULES

While everything in here can be run with the straight *Savage Worlds* rules, the *Deluxe edition* lays out a variety of rules variants you can use to fine tune a setting to capture a particular feel. For *Streets of Bedlam*, you might employ *Blood & Guts*, *Critical Failures*, *Fanatics*, and *Gritty Damage*.

Depending on which you use, the rules variations might impact some of the Edges and Hindrances that give each Archetype their strength so be mindful

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of that. Also, altering the rules of the setting might call for a tweaking of other aspects as well such as which Archetypes to allow.

CHANGING SETTING ELEMENTS

Outside of the rules, you may wish to alter other aspects of the setting. Each change will likely ripple into other changes as well so take care in tossing stones. For example, if you wanted to run a Streets of Bedlam game during the Roaring 20s, you might chuck the Pusher Archetype or turn it into a Rumrunner. It wasn't that drug dealers didn't exist in the Jazz Age but didn't serve quite the same dramatic purpose.

A lot of details that may seem tied to a particular time or place are easily transferrable to the era or zone of your choosing. Wannabes have a modern style as presented but opportunists eager to be recognized and assumed into a high-rolling lifestyle have been around since the cavemen started forming cliques.

When it comes to details, don't sweat what's presented here. Make everything you find in these pages your own.

NEW SKILLS

Some Archetypes are fairly specialized in Bedlam and required new Skills. While these are required for some characters, others can also pick them up.

Big Church (Smarts)

Navigating the various channels of information, disinformation, and bureaucracy at the heart of Big Church is a skill all its own. Big Church has a lot of defenses in place, and has a million ways to keep folks from penetrating its armor, but you know who to talk to and when to do it.

Cop Sense (Smarts)

You get this tingle that denotes when things are about to go bad or a situation isn't exactly what it appears to be. You can use this to see if something is off about a crime scene, if a suspect is holding back details, or if maybe you should throw open the door to that apartment.

Eyes of G*d (Smarts)

Darkness lives in everybody. For most, it's a faint shadow. But for some it's an encroaching fog that threatens to consume them—and take somebody else along with them. Murderers, rapists, thieves, they all have this aura about them. And you can see it. Use this to determine whether somebody is planning something wicked or has already committed the crime. A success tells you “Yes” or “No.” For every raise on a “Yes” you can intuit another broad detail such as the action, general area, or vague details about a victim.

STREETS OF BEDLAM

Interrogation (Smarts)

The ability to get information out of people who'd rather not speak. This is often used in conjunction with the Interrogation rules later in this chapter but can also be used for quick one-offs too, like twisting a guy's arm to get the name of a guy selling smack in the area or putting someone in a headlock until they tell you who paid them to dump a body.

This is tied to Smarts but this isn't about hurting people for damage but for information. Most interrogation will not result in any wounds. If hurting the person is the intent, use Fighting or a more appropriate Skill.

Racketeering (Smarts)

You possess a working knowledge of all the various ways folks can make, launder, and disseminate cash from illegal enterprises. If money needs washed, you know how to make sure it gets clean. If someone has a question about making sure a large transport of guns isn't traced back to them, you can help. Y'know, theoretically. It's not like you would ever do it.

NEW EDGES + HINDRANCES

The Savage Worlds Deluxe corebook include a good variety of general Edges and Hindrance that fit within Streets of Bedlam, but below are some others that are either skewed takes on those already familiar or ones invented for the setting.

NEW EDGES

The following Edges are available to any characters in the setting. Some of these are takes on familiar ones, new ones, or altered ones taken from some of the Archetypes in this book.

Chemical Tolerance

It takes a strong dose of medicine to mess you up. Drugs designed to mess with your inhibitions or cloud your mind don't work that well on you. For interrogations, anyone using chemistry needs two additional successes.

City Born

Nobody knows Bedlam like you do. You've stalked every inch of pavement in this town and know the layout like the back of your hand. You never get lost and add +2 to any rolls where knowing the area benefits you, such as evading someone on foot, losing a tail, or knowing what turf is whose.

Entourage

Your character has a crew of hangers-on who follow him places, act as yes men, and help convey an aura of importance. None of these people are particularly noteworthy or powerful on their own but are impressive as a group.

Posse

REQUIREMENTS: Seasoned, Entourage

Your crew includes some pretty well-known and/or influential people who can help you get into places and talk to people you would otherwise be unable to.

Eye for Details

You have a knack for spotting when things aren't quite right. When it comes to investigations, you gain a +2 to your initial roll.

Fool's Chances

Sometimes, fate smiles on the sinner as well as the saint. Once per session, you can add +2 to any one roll related to any professional goal, such as landing a shot, sussing out a clue, persuading a potential client, and so on. You can declare this before you roll or after.

Heart on Your Sleeve

Your character hasn't developed an affected demeanor like so many people in Bedlam. You mean what you say, say what you mean, and tend to miss ulterior motives. Face it, pal: you're a mark.

Made of Steel

You are less likely to break from interrogation. Either through sheer force of will or a remarkable resistance to pain, your ability to endure impresses. When your interrogator uses physical means in an attempt to break you, he needs two additional successes.

Magnet Hands

You have an uncanny knack for separate objects from their soon-to-be-previous owners. Any rolls involving sleight-of-hand, shoplifting, purloining, pickpocketing, or similiar get a +2.

Protected

You have connections you can call on to get your ass out of a jam. These can be cops, crooks, or influential citizens. You can take this multiple times. Detail a new family, precinct, corporation, etc. for each time you take it.

Well-Protected

REQUIREMENTS: Novice, Protected

At this level, the person who has your back is one of the highest-ranking officials in Bedlam, a top cop, the CEO of a major corp, the head of a crime family, or some equivalent thereof.

STREETS OF BODLAM

Ready for Action

Maybe it's because you have so many folks gunning for you, or you're just the nervous type, but you never let your guard down—ever—thus you cannot be surprised or ambushed in combat.

Street Cred

People not only know you, they like you. Or at least see value in letting you in on things. You begin with +2 Rep in a particular circle of influence. This may be taken multiple times, each for a different circle of influence.

Street King

REQUIREMENTS: Novice, Street Cred

Your character is very well-known in certain circles, and folks trust him implicitly. You have a +4 in a circle of influence of your choosing. As with Street Cred, this may be taken multiple times, each for a different circle.

Sucker-Proof

You see it coming a mile away. The game, the angle, the con. You just don't fall for it. You get a +2 any time you're trying to resist a line or see through someone's bullshit. For interrogations where the person is attempting to get in your head the subtle way, they need two additional successes in order to get what they want.

NEW HINDRANCES

On these streets, folks have all kinds of things working against them. While each Archetype includes its own drawbacks, your particular character might also have one of the following.

Dead Inside (Minor)

You never feel remorse for the bad things you do. That's not to say you go about all day and night hurting people—maybe you rarely hurt anybody—but when you do, you don't hesitate for a moment.

Guilty Conscience (Minor)

The exact opposite of Dead Inside, you are haunted by the bad shit you've seen and done to the point where you're extra-sensitive to violence, cruelty, and other triggers. Sometimes, you feel bad for stuff you didn't even do.

Infamous (Minor or Major)

Your character is known for all the wrong reasons. You did something, or were pegged for something, that ruined your name in certain circles. As a Minor Hindrance, you have -2 Rep in a certain circle of influence. As a Major Hindrance, you are at -4.

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This may be taken multiple times, each one affecting a different circle of influence.

Priors (Minor or Major)

You've done some bad stuff in that past and even got picked up for some of it. There is no mechanical effect here but know this: If the cops need to hold you for something, they can. If somebody is trying to get you to do something for them, they might be able to use this as leverage.

When taken as a Minor Hindrance, the infraction is rather small. If your past deeds border into the Cardinal Sin end of things, it's a Major Hindrance.

Signature (Major)

You just can't help it. Whenever you commit a crime, or do some dirty deed, you leave something behind. It could be a particular way you crack safes, or the method by which you interrogate, but you unconsciously leave evidence behind that observant folks can link to you.

Trigger Happy (Minor)

Your character goes for the gun instead of a more subtle or suitable reaction to tense situations. This escalates things quickly and almost always leads to surrender or more drawn weapons.

NEW RULES

The Savage Worlds system was the brain child of a talented designer and has been beaten into hard steel by a decade of public play and three revisions since its debut. It's a workhorse of a system that does what it does well. So I hope you all will forgive my bravado for the following rules changes, some new and some repurposed versions of existing rules. All of these were devised to allow you to shift focus on elements particularly important to Streets of Bedlam as a cinematic emulation as well as a crime-filled setting. None of these are required to play but they're here for you to use as you like.

REP

Hard to do the kinds of things characters do in this city without folks taking notice. Law hunts the lawless, citizens fear the criminal element, crooks don't do business with goody-two-shoes, and, in the end, your people have to know whether they can trust you. To reflect this, and the impact your actions can have on the people you meet and connections you keep, we have the Rep system.

Rep is a stat that comes into play when your character is interacting with others, particularly when your character is trying to get something (a favor, a name, a score, a hit, etc) from somebody they don't know personally. This

Rep vs Charisma

On the surface, Rep and Charisma (SWD) are pretty similar. One difference is the source of the modifier. With Charisma, it's mainly from your personality (though background can come into it through Edges + Hindrances). But the main difference, and the reason for including it in this setting, is that Rep allows you have difference interaction modifiers for discrete groups.

As you'll see in this section, Rep also allows characters to apply the Rep of other characters (known as "Trading on Someone Else's Rep") which makes more thematic sense than "Trading on Someone Else's Charisma."

If you're happy using just Charisma, you can easily continue to do so. Apply the Archetype modifiers to Charisma when facing certain types of folks though. If you want a little more granularity—of a better way to keep track of separate modifiers, use Rep.

doesn't need to come into play when your character is talking to a good friend—or an old enemy. Instead, use this when the character is interacting with someone who only has that character's word and reputation to work from.

THE THREE FACES OF REP

Your character's Rep has three different scores, each ranging from -2 to +2. Unless altered by an Edge or Hindrance during character creation, all characters start with a big fat zero in each Rep category. The three different scores represent how people perceive your character. This isn't necessarily a reflection on who your character really is, just how he's seen.

While these three circles of influence seem cleanly divided, Streets of Bedlam also deals with a lot of shades of grey. When thinking about when a circle applies, think about the true character of the folks involved, not necessarily their day jobs.

Authority

This is how the boys and girls in blue and other suck people in power see your character. If you're a nobody (or keep yourself invisible) then you're likely at zero in this face. The lower your score, the less the cops are willing to trade information with you, believe you when situations aren't in your favor, or stand up for you to their peers. The higher your score, the more friendly the cops are to you and easier it is for your character to work with them.

A low score doesn't necessarily mean you're a criminal; it could well mean you ratted out a detective who made some mistakes, are a former cop whose reputation among the force is not so great, or maybe you're Internal Affairs, where you aren't exactly welcomed with open arms. Conversely, a high score

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doesn't necessarily mean you're a stand-up citizen; it could be you're a criminal who's friendly to the cops or is well known by the dirtier members of the blue crew as someone who can fix problems.

Public

This is how your person on the street reacts to your character. If you're a celebrity, or have made the headlines for some good deed or another, you'll likely have a high score. If you're just another face passing by on the sidewalk, you'll have a zero. If you're infamous, or have that certain look about you (you know the one), then you'll have a low score.

Again, this is all about how your character is perceived. The public perception, especially, is subject to prejudice and outside influence (such as the word of the press). This cuts both ways too. A Monster who saved a dozen orphans from a house fire but then skulked away under the cover of darkness is probably seen as a massive menace by Pamela Sue Scout Leader while a Regent who is the face of a technological revolution, even though his company's products are assembled by child laborers and then sold at a 1000% markup, will be well-regarded.

Underworld

This is how crooks and criminals see you. Any interactions with those who live and work outside the law are affected by this modifier, especially those with a lot to lose. So crime bosses who don't need the bad press and low-level drug dealers who can't afford to get burned are equally unwilling to take gambles if your character has a bad rep with the underground.

If you have a high score, you're well-regarded as someone criminals can trust. Your character keeps his mouth shut and head low—as far as the crooks know anyway. Characters with low scores have a reputation for not being trustworthy, for being rats or loudmouths, bad at their jobs or for turning on crews when the shit hits the fan.

As with the other two faces, your score doesn't necessarily reflect your character as they truly are, just how others take to them.

USING REP

Rep comes into play when trying to get something you want. This may be information, access to items, weapons, or locales, or the trust of someone who may not be inclined to give it to you.

When thinking about whether Rep applies, consider the person you are attempting to influence. Are they members of Authority, the Public, or the Underworld? Decide that, add your bonus for that circle of influence (if any) to your roll. It's not enough to sink the basket on its own but it's enough to nudge the ball off the rim (or back onto the court) when you need it to.

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EXAMPLE: Queenie, the head of the Valkyries, is a well-known face (and even better-known name) around Lamrose, especially the Bricktown area. Queenie has a Rep (Public) of +2. If she's trying to get something, even from someone she has never met before, she can use her reputation as a person who protects the little man to gain +2 on any interactions with everyday people.

On the flipside, Queenie has a Rep (Underworld) of -2 because crooks know she doesn't tolerate scumbags and dirty-dealers. If Queenie needed to get something from a criminal, she'd employ an intermediary.

Trading on Someone Else's Rep

Some may try to curry favors by namedropping someone connected to your subject, the property, or just someone who is well-known enough to be a name folks don't want to rub against the wrong way. When you do this in Bedlam, you're trading on someone else's Rep. In one way, hey that's smart, what which how much power a single name can have. In the other, well, you don't really want to drop the name of someone who maybe doesn't wish to be associated with the likes of you.

When you trade on someone else's Rep, add half their bonus to your roll, rounded down, if you only have their name to go on. If you have an artifact or some kind of token the person has given you, add the full Rep to your roll.



HE WANTED THE SAME
THING AS ALL THESE
JACK-OFF WANNABES.

TO PROVE HIMSELF.

BUT THERE WAS NO
WAY IN HELL HE WAS
GETTING ANYTHING
FROM ME.

How You Gain Rep

Your character gains Rep in each of the three faces two ways: Edges and Advances. When you gain an Advance, you can choose to bump your Rep instead of another option. You can increase any Rep once per Rank, up to +4.

How You Lose Rep

As with gaining, you lose Rep through Hindrances and trading for experience point. When you gain a Rank, you may drop a Rep level by 1 point in order to gain an extra experience point. Any adjustments to Rep should be justified within the fiction and actions of your character.

INTERROGATION

Almost as much as it's about crime, Streets of Bedlam is about information. What you know can save your life—or cost you it. Folks will go to great lengths to find out what they need in order to survive and thrive on these streets. Crime bosses need to know who their boys have been talking to. Drug dealers need to know if someone's encroaching on their turf. Vigilantes need to know where the man they've been hunting is hiding out. Nosy journalists need to know who's been paying and/or sleeping with whom.

But folks are rarely willing to let the juiciest bits slip so freely. Instead, they must be coaxed, bribed, or otherwise made to speak. And that's where Interrogation rules comes into play.

THE RULES

Interrogation works much the same as Dramatic Tasks (see Savage Worlds Deluxe), except you have a number of rounds equal to your character's die rank in his relevant Skill to net a number of successes exceeding your subject's relevant Trait. There are three ways to get information out of unwilling subjects: charm, force, and chemistry. Each method calls for a different Skill versus a different Trait. See the three types below for specifics. **REMEMBER:** If you have the Interrogation Skill you can use it in place of another Skill.

Each of these interrogation methods assumes you are trying to get information out of a single person. Even if the person is part of a crowd, you're focusing your efforts on one—ideally, the best-informed person who has the greatest chance of cracking.

Unlike standard Dramatic Tasks, only call for a negative modifier if the interrogator is at a severe disadvantage (do not include facing a particularly resilient opponent, as that is reflected already in this version of the system).

Note: Interrogation can be used in place of any of the Interrogator's Skills listed below. If the character is someone who specializes in this kind of work, he should take Interrogation to cover all the bases.

Subtle Manipulation

INTERROGATOR'S *PERSUASION* VERSUS SUBJECT'S *SMARTS*

Not everyone turns to their fists to do the talking. And not every interrogation takes place in a basement somewhere, with the interviewee strapped to a chair under a bright bare bulb. Some interrogations take place in bars, sharing a drink, without the knowledgeable aware they're being played. Thus is the trade of the manipulative interrogator. He can get information without resorting to violence. He uses charm, false friendship, empathy, or a great cover story to learn what he needs to know.

In this case, each round (each roll) is a part of an exchange. Failure means the mark is catching on.

DRAWING A CLUB in this case means the subject is onto you and has a strongly negative reaction to your manipulation attempt. He may call in his buddies to teach you a lesson, feed you false information that implicates one of your friends or makes you look bad, or drag your sorry ass into the office of the person you're trying to dig up dirt on.

You can use the Cooperation Rules from the *Savage Worlds* corebook as each person working with you is corroborating your story or adding to the manipulation in their own way.

Physical Intimidation

INTERROGATOR'S *FIGHTING* VERSUS SUBJECT'S *VIGOR*

Of course, the direct approach has its uses. When people think interrogation this is what usually comes to mind. Break out the tools, crack a wide grin, and prepare to get nasty because this method is what some sensitive types might call torture, but old white guys in suits prefer the term "enhanced interrogation."

This can involve bats and knuckles, if you're a traditionalist, knives and gasoline, if you're a sadist, or car batteries and electrodes, if you're the high-tech sort. Whatever your weapon, this is brutal stuff.

DRAWING A CLUB in this case can mean you broke the subject (the bad kind of breaking) or somehow hurt yourself. The subject should make an immediate Vigor check. Failure will Shake the subject. If they are already Shaken, it will cause a Wound and the subject will pass out.

You can use the Cooperation Rules here as well, especially if a duo is pulling a good cop/bad cop routine on some schmuck. One guy breaks them down while the other offers a way out—not a bad technique. Or you could go bad cop/worse cop, I suppose, and show the guy in the chair what's what.

Chemical Persuasion

INTERROGATOR'S KNOWLEDGE (*MED OR CHEM*) VERSUS SUBJECT'S VIGOR

Those with a background in medicine or chemistry (or a questionable lending history at the local library) may turn to ethanol, sodium thiopental, amobarbital, or another favored "truth drug" to get what they need. By inducing narcosynthesis, the interrogator can take advantage of a subject's essentially hypnotized state and inability to lie to get answers to burning questions.

DRAWING A CLUB in this case usually means the subject had a bad reaction to a chemical (allergies are a bitch) or the character administered a potentially-lethal dosage. The subject should make an immediate Vigor check. Failure means they go unconscious (though do not die).

While you may be able to justify Cooperation Rules in this case, this is usually a one-on-one affair—at least when it comes to injecting the drugs. One character may handle the chemistry while another asks the questions, though, and that would be a good use of Cooperation, but any negative side effects (such as drawing a Club, above) mean the chemistry failed in some way.

INTERROGATION IN PLAY

EXAMPLE: J-Roll, a Wannabe, knows that a Drifter by the name of Sonny has gotten intimate with a Badge named Gabriella. J-Roll also knows that Gabriella is part of a team investigation the goings-on of the Giletti crime family, of which J-Roll is a member. The guy's convinced that the cop has spilled details to Sonny. He also reckons, if he can be the guy who clues his bosses into what the cops know, that's huge points in his favor.

J-Roll has some of his boys nab Sonny on her way home from work. Sonny tries to fight them off but is out-numbered. She's dragged into a van and, by the time that black cloth is pulled off her head, she's strapped to a chair inside a dank, abandoned building—probably some filthy warehouse in Lamrose.

At this point, subtle manipulation probably isn't the way to go. Sonny's feeling mighty antagonistic right now (being kidnapped will do that to a person) and while J-Roll is having fun getting out some frustration on the woman's face he knows he's not going to beat the details out of her.

Character vs Character

These rules assume a parity pitting a player character versus a non-player character. The PC may be the subject or the interrogator with the NPC filling the other role. As such, these rules are designed so the player is the one acting, rolling the dice, and acting as the center of attention. In a case where a player character is interrogating another player character, stick with active opposed rolls instead of this rules variant.

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Instead, he enlists a doctor friend of the Giletti's, Harrison, to see if the old man can loosen her lips.

Harrison's going to use chemical persuasion which pits his Knowledge (Medicine) Skill against Sonny's Vigor of d6. Harrison has five rounds to get 6 successes (the die type of Sonny's Vigor). He will draw a card from the deck every round. If this was happening during combat, he would act on his turn. But even if nobody else is acting, Harrison draws, if only to see if he pulls a Club.

If Sonny had the Chemical Tolerance Edge (SoB), Harrison would need 8 successes in those five rounds but she doesn't. Every success and raise goes toward that total, per the Dramatic Tasks rules. If Harrison gets six successes in five rounds, Sonny breaks and spills what she knows—even if she knows nothing. If Harrison doesn't, Sonny spits a wad of bloody saliva in J-Roll's face and tells him to get lost.

Interrogation + Damage

Interrogation of the physical and chemical kind exists outside the effects of damage, poison, drugs, and such as this is meant to serve a dramatic purpose instead of doing long-term damage. Damage is sometimes done on the draw of a Club but it should never be fatal to a Wild Card, especially a PC. Folks tend to resist hellish amounts of pain during interrogations, which is great for story, but nobody of note should ever die from a questioning gone wrong

AFTEREFFECTS

All of these methods take their toll on the person metaphorically or literally in the chair. Dosed subjects can spend hours wandering around dazed and disoriented, if they aren't left unconscious. Those who were battered into submission are wounded, probably bleeding, possibly with broken or missing bits. People who were manipulated are embarrassed and probably trying to think of a rationale to dissuage their sense of guilt.

INVESTIGATION

Just as interrogation plays a key role in Bedlam, so does investigation. Usually, this means the scene of a crime such as murder or robbery—some place where something bad went down—but you can use these exact rules for any occasion where the player characters are attempting to derive intel or find evidence in a place where integral information might be hiding or obscured.

The whole idea behind these Investigations rules are to counter the age-old problem of the players either not finding the clues they need to and dead-ending a leg of the story or the players not finding the clues and the GM having to reveal them all anyway. Both are a drag, and have helped make investigations a troublesome instance in roleplaying games.

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In Bedlam, finding the clues are important. They link the current scene with the next, point fingers at potential perpetrators, and establish Bad Things and Bad People. Missing a clue is awful so characters investigating crime in Bedlam don't.

That's right: They don't miss clues. No, what they miss is what the clues mean.

How It Works

As with everything else Savage Worlds, these Investigation rules are designed to be fast, fun, and furious. So let's make this quick. Prior to play, the GM will concoct a crime scene (The Crime Happens). During play, the characters will discover the crime scene (Upon Approach). The characters will then go about dissecting the scene (Playing Through It). This then leads to figuring out where to go from here (Conclusion and Next Steps).

THE CRIME HAPPENS

Usually, in the fiction, the crime has happened prior to play or while the characters were in play but doing something else. So, in the interest of keeping things going, I recommend laying this out beforehand (and using the Investigation Sheet at the back of this book or downloaded from StreetsOfBedlam.com). Here's what you want to do:

Draw Cards

You want to draw three cards plus one card per Rank of the person who committed the crime. If the criminal has a relevant Skill, roll that and add a card for a success and another one for any Raises. If this crime is being committed by a player character, that player should make the roll above and then draw the cards. They can use Bennies on this roll if they like.

First, if you drew any Jokers, put them aside. That's a good thing and you have to keep it. Also, if you drew any clubs, pick the highest single club. That's a bad thing and you have to keep it. If you don't already have three cards in your hand at this point, draw up to three, the higher the better (face cards are best; aces are great).

THE FIRST CARD IS THE CRIME HAPPENING. The act itself. This can be a robbery or a murder or whatever. Place one of your three cards here.

THE SECOND CARD IS THE CLEAN-UP OF THE CRIME. The moments immediately following the crime where the perpetrator cleans up or otherwise attempts to obscure their involvement. Place a second card here.

THE THIRD CARD IS THE ESCAPE. The crime has happened, the clean-up has been done, now the perpetrator leaves. Place the final card here.

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What the Cards Mean

The cards determine how cleanly the crime happened. Any evidence tied to the act of the crime itself is here. So if a murder victim scratched her killer on the face, leaving a scar on his cheek and getting some DNA under her fingernails, it happened here. If the killer rushed as he tried to remove evidence of his presence before fleeing the scene, the card here tells how good (or how poor) a job he did.

These three cards tell the tale of the crime, and set the difficulty for an investigator figuring out the details.

ANY HEART, SPADE, OR DIAMOND WITH A VALUE OF 2 THROUGH 10 means the perpetrator did a good job: investigators need a success to figure this out.

ANY FACE CARD OR ACE in those suits means the perpetrator did a great job: investigators need a success plus a raise to figure this out.

A CLUB is a mistake. The perpetrator overlooked something or accidentally left behind some evidence. A number means the investigator gets a +2 to his

*SOMETHING IN MY
GUT TOLD ME I'D
SEEN THIS BEFORE.*

*SOMETIMES I HATE
BEING RIGHT.*

CHAPTER 3: RULES OF THE STREETS

roll while a face card or Ace means +4. The investigator just needs a success to figure this out.

A **JOKER** means the perpetrator left something behind, on purpose or accident, that implicates someone else was responsible or involved: the investigator needs a success plus a raise to see that someone is being set up by this evidence. Otherwise, on a failure or just a success, they interpret the clue as fingering someone else. If a PC committed this crime, the character's player gets to determine who the evidence implicates.

So mark what each card translates to on the Investigation Sheet under the appropriate stage.

UPON APPROACH

When the investigating characters arrive on the scene, each of them should make a Notice check. Badges and those with Cop Sense or a similar Edge or Hindrance should include any appropriate modifiers.

For every success and Raise, give the player a Benny. Keep these Bennies separate from the rest; these are only good for this investigation. They can cash in a Benny at any time to reroll.

Now go through each of the three stages in order.

PLAYING THROUGH IT

Now it's time to address the crime scene proper. The particulars of each stage are up to you as the GM, and the player shouldn't know necessarily whether they got it right or not. Simply tell them what they think the evidence means without indicating if it's false or not.

The Crime Happening

This card is the act itself: the murder, the robbery, the arson, whatever. Any evidence that would occur during that is revealed here. This might be skin under the fingernail, a bullet lodged in a wall, a burst and charred can of gasoline shoved under a desk.

Remember: the investigators are going to find something. But is it the right something? Roll to find out.

Have the investigator roll against the first card. If they beat what's needed, they interpret the clue correctly. If they fail, the investigator starts off on a false lead.

The Clean-Up

This is the second stage of the crime: the clean-up. At the very least, such as in a crime of passion or opportunity, this determines whether the perpetrator left the weapon or not. In a more drawn-out crime, the perpetrator may try to cover his tracks by removing fingerprints, or even staging the scene to cover

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up a larger crime (to make a planned homicide look like a robbery gone wrong, for instance).

As above, if they succeed, the investigators interpret the clue correctly. If they failed in the first stage, and interpreted that evidence incorrectly, this may cause them to question their initial assessment. If they succeed with a raise above what they needed during this stage, the investigator will be course-corrected and will automatically reinterpret the first stage clue correctly.

If the investigator fails during this stage, they will continue further along the wrong path.

The Escape

Here we are: the last step. In this stage of the crime, the perpetrator has committed the act, done whatever clean up, and is now attempting to get away. So did he leave something behind on his way out the door? Did a scrap of fabric get caught on the door catch? Did a witness see him fleeing the apartment? Those questions are answered here.

Same as the first two steps: success is good and failure is not. If the investigator fails, he continues along his faulty logic. If he's successful here, he gets it right. If his is his first time succeeding and he gets two Raises, he figures everything out and is on the right path. Otherwise, he's either conflicted (and needs to make a choice) or confident though incorrect.

CONCLUSION + NEXT STEPS

After the investigation is over, the characters involved should have a clear direction as to where to go next. Whether it's the right lead or not is another story entirely.

Multiple Investigators

If more than one character is investigating, each of them make separate rolls against the same cards drawn when the GM set up the crime scene. Having different characters succeed and fail during different stages of the crime can lead to arguments as to what certain evidence means, who is the most likely suspect, what the best course of action is.

That's all intentional: different people derive different data.

This can lead to some cool character conflict and have two or more characters following different paths in search of different suspects. By embracing this, a GM can weave a complex story that has characters guessing every step of the way.

ULTRAVIOLENCE

We've talked about ultraviolence earlier in this book as both a core principle and defining characteristic of the setting. Ultraviolence is, in its simplest form, regular violence cranked up really high. People take a lot of damage in this town—an excessive amount, really—but just keep coming. Bones break, teeth fly out of faces, gallons of blood drip down their mouths and onto the streets.

And folks are cruel. They have all kinds of twisted passions and perversions that you'll run face-first into. We got cannibals, blood fetishists, and people who feed folks to dogs. Or pigs. Pigs'll eat anything they get hungry enough.

But that's all flavor. The boundaries of this ultraviolence are up to you and your group. If you have any questions, be up front about how far you're willing to accept. Don't make anyone feel bad if they have low tolerance either. Honestly, you could cut every instance of ultraviolence out of this game and you'd still have a fun, interesting, crime-filled setting to play around and tell stories in.

If you and your group want the ultraviolence though, by all means use it. As I said, a lot of this is flavor. If you're looking for something mechanical though, a way to incorporate ultraviolence into the system, look no further.

ULTRAVIOLENCE + DAMAGE

Combat is resolved the same as always, the difference comes in how damage is applied. So let's say an attack has been successful. Damage is rolled and the total is over the target's Toughness. Great, here's what happens.

If the target wasn't Shaken already:

SUCCESS WITHOUT A RAISE Shakes the target per usual. Their eyes glass over, their vision goes hazy, the sound of their own blood pushing through vessels fills their ears.

SUCCESS WITH A RAISE Shakes the target but the raise doesn't do any damage—not system-wise anyway. But it does *dramatic* damage. This means damage is done in the fiction: bones break, blood flows, etc.

SUCCESS WITH TWO OR MORE RAISES Shakes the target and the target takes a Wound. Just one wound. This is in addition to the dramatic damage as well. The more raises, in fact, the bigger the damage: eyebones shatter, arms snap and bend the wrong way.

If the target was Shaken already:

Then it's the same as above but stepped down one. Meaning:

SUCCESS WITHOUT A RAISE causes no Wounds but does dramatic damage.

SUCCESS WITH TWO OR MORE RAISES causes one Wound plus the dramatic damage.

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If you're the type of person who likes tables along with your ultraviolence:

DRAMATIC DAMAGE TABLE

Roll 1d20 and consult the chart below.

1-2: SURFACE DAMAGE. Deep bruising.

3-4: SURFACE BREAKS. Major cut, skin flaps over itself, blood trickles down.

5-6: MULTIPLE BREAKS. Skin peels off partially, exposing bone.

7-8: BUCKETS. In addition to above, bloods flow out in a river.

9-10: INTERNAL DAMAGE. Bone breaks cleanly in one place.

11-12: INTERNAL DAMAGE PLUS. Bone breaks wrong, comes out of socket.

13-14: MULTIPLE INTERNALS. Entire limb shatters. Limb goes floppy.

15-16: BUCKETS PLUS. Same as above but with more blood.

17-18: PIECES. Something flies off the victim. Roll 1d6.

1-2: Teeth. However many you wish or

3-4: Ear. Lobe peels back, is barely attached to the face anymore.

5-6: Eye. Pops out of socket, dangles on victim's cheek.

19-20: LIVING DEAD. Bones break, skin peels, victim looks like he walked out a biology text. Still keeps coming though. Plus blood. Lots of blood.

What is this, a horror movie?

It can certainly seem that way. When ultraviolence is in play, things go bad quickly. But remember none of this qualifies as Wound damage. This is all intended to crank up the atmosphere and emulate the source material. In Bedlam, when things go bad, they go really really bad.

ROLE

Streets of Bedlam draws a lot of inspiration from cinematic sources and the influence is not restricted to the setting and characters. While characters may fall into roles naturally throughout the course of play, you can also assign roles beforehand. Doing so will give each character something special they can do because of the role they're playing.

Don't conflate roles with screen time or importance. Heroes have their job but so do Sidekicks, Love Interests, Plot Twists, and Supporting Characters. The Hero is the narrative center, the dramatic center, but everyone's important (or, rather, any disparity in importance doesn't stem from roles).

Roles are chosen before each session, and a player is free to change his character's role before every session. A character may be a Hero in one story and a Sidekick in another. He may be the Love Interest for a single episode and the Plot Twist in the next.

You can have as many of each role as you like, and not every role need be present. The only rule is: You need at least one Hero every session.

HERO

The Hero has his name above the title, the face of the film, and the person the drama centers around. The fight is ultimately his fight, the goal is ultimately his goal, but he (usually) can't do this alone. And in *Bedlam*, especially, the Hero may not be the guy in the white hat who always keeps his hands clean.

Hero Effects

As the Hero, it's your job to do something at the last moment, when the chips are down, that reverses your fortunes. You can spend Bennies to either of the following:

OUT OF THIN AIR: The Hero produces an object (a weapon, evidence, what-have-you) from his pocket, a briefcase, somewhere in the scene, or similar.

DARING ESCAPE: if the Hero is in a tight spot, he can spend a Benny to gain a +4 to any rolls made toward his escape. Once he is out of immediate danger, he no longer gets the bonus.

SIDEKICK

The wingman, the Sundance, the devil's right hand. The sidekick is a classic cinematic role that has been filled by some of the finest actors in the world. The Sidekick puts it all on the line so the Hero can shine.

Sidekick Effects

As the Sidekick, you have the Hero's back, which means you sometimes take a bullet intended for him. You can spend Bennies to either of the following:

MORALE BOOST: The Sidekick delivers a heartwarming speech that uplifts and motivates the Hero to do good. The Hero gets a +4 to his next roll.

IMPENDING PERIL: The Sidekick suddenly finds himself in danger and is temporarily removed from the scene as the bad guy takes him away. Any actions the Hero takes toward rescuing the Sidekick are at +2.

LOVE INTEREST

As the Love Interest, you toy with the Hero's affections and emotions. You may be the Hero's childhood crush he's finally reconnected with after all these years or a femme fatale who pulled him into her bed one night after too much cheap whiskey and feelings of regret.

Love Interest Effects

You can spend Bennies to either of the following:

DO IT FOR ME! You give the Hero a +4 bonus to his next roll. If he's successful, your next scene together must focus on your relationship.

MIND-CHANGER: You convince the Hero to go down a course of action different than his original plan.

PLOT TWIST

As the Plot Twist, it's your job to mess with the players (and the GM). It's a powerful thing which makes it all the more important you use it wisely. Throwing nonsense into a game is easy—too easy—so avoid that. Instead, use the established fiction, both what's in this book and what's come up during play, to build upon a logical-but-stunning twist that flips what people thought upside-down.

Plot Twist Effects

You can spend a Benny once per game to do either of the following:

TRUE MOTIVE: You reveal the real reason a major NPC is doing whatever it is he's doing.

THE BIG REVEAL: You lay out a previous unknown fact about another player character. This must line up with any established fiction.

SUPPORTING CHARACTER

May seem like Supporting Characters serve no purpose beyond filling seats but they lend hands wherever needed, deliver important information at just the right moment, and add a whole lot of flavor to the world.

Supporting Character Effects

You can spend Bennies to either of the following:

I GOTCHER BACK: You can give any character a bonus to his roll. This may be spent after the roll for a +2 bump or before for a +4 to the roll.

AND NOW THE BAD NEWS: Seems it's always someone in the background who has been holding onto some key piece of information the entire time. For the cost of a Benny, you can add an Edge to any major villain OR turn a nobody NPC into a Wild Card. For your trouble, every player (but you) gets an additional Benny.

EPISODE PREP + DESIGN

If you're already familiar with Savage Worlds, you probably don't need my help in getting a session of Streets of Bedlam up and running for your group. But if you're new to Savage Worlds, or want to tweak things for a bit more of a gritty neo-noir flavor, I recommend the following.

HISTORY

Nobody's fresh from the womb in this setting. Even those new to Bedlam, or to their chosen Archetype, have a past. A lot of that past will get defined during play, as characters react to each other, to events that surface, and to the decisions they've made, but coming to the table with a bit of history helps everybody—and can add a lot of flavor to a game session.



Personal History

First and foremost, each character has a laundry list of things they've done before a single die is dropped or snack consumed. Some good is mixed in there, sure, but often the focus is on the bad—or on a few bad things that have come to define the character's outlook and guilt. Characters owe debts (both money and blood), loved and lost, turned their backs on old friends, told big lies, conned and connived folks who trusted them, and committed horrible crimes.

The standard Archetypes each include some Edges + Hindrances that at least hint to a prior life. Don't be afraid to pull those into play. As character advance, they may well outgrow their past but by that time they'll have plenty of past generated in-play and at the table that the backstory will have already done its job.

And we're not just talking about player characters either. Non-player characters have histories as well.

The chickens will come home to roost, people.

Group History

Now we get into some really bloody meat: the past that the characters have in common. They might be cognizant of this shared history or oblivious that something greater ties them together. Maybe they all crossed the same

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crime boss—completely unaware of each other—or maybe they were on a job together, one that went bad, and they swore never to make contact. And they upheld this pledge, until now.

Using Histories

The group history manifests as scabs are peeled back and old wounds made raw again. If two characters both loved the same woman, have her show up—or have them reminded of her in some way. Have old debts get collected at inopportune moments. Don't be afraid to put your thumb in a character's eye. Folks in Bedlam react as much as act, and you're free to pick (fictional) fights, throw bad decisions in someone's face, and bring up old regrets.

Hell, it's your job.

IN MEDIAS RES

Kick your sessions, especially the first session, into high gear right away. Start in the middle of a combat, or running from danger, or hiding from a crazed pursuer, some situation that really shows how the character is under fire. A sudden spotlight often inspires some great improvisation and quick thinking that helps get everybody over the whole “what's my character like?” issue.

TRANSITION

Don't be afraid to edit in-camera. If a scene hits a lull, cut to another. You can switch to a scene happening concurrent to the one you're leaving or skip to the next potentially interest scene that stems from that. Be merciless in your editing. Everybody, gamemaster and players alike, should demand awesome all the time. Trust me on this.

BUT + THEREFORE

Some of the best editing advice I've ever heard comes from the guys behind the show *South Park*. When constructing a story, whether designing prior or on the fly, a scene should never connect to the next with “and then.” Instead, use “but” or “therefore.” Using a “but” means consequence and setback. “Therefore” means your action caused a reaction.

Instead of this:

“We killed the snitch in the garage *and then* we took a plane to the islands.”

“I repaid Jimmy Angels the five grand *and then* the cops knocked on my door.”

Try this:

“We killed the snitch in the garage *therefore* his buddy came after us.”

“I repaid Jimmy Angels the five grand *but* he demanded a favor in addition.”

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“But” and “therefore” create a chain of causality that builds upon actions, gives them meaning and consequence, and lets a scenario grow organically. It has made a huge difference in how I think about stories both in games and out.

STORY TYPES

Let’s take a moment to look at the three basic types of stories told not only in Streets of Bedlam but most games (and most movies, novels, TV shows, etc). We’ll break down each and discuss what to consider when running each style of game.

MAN ON A MISSION

Fueled by duty and rage, the bodyguard to a politician’s young daughter hunts down the maniacs who stole her. A newly-released convict seeks to clear his name for a crime he didn’t commit. Awakened from a coma, a woman sets about on a path to kill those responsible for her lover’s death. Seeking his fortune, an out-of-town opportunist comes to the city looking for a fabled antique rumored to be worth millions. As his own beliefs stray from his peers, a man seeks to leave his old crew—but they’re not letting him go so easily.

This is single play: One man (or woman) faces impossible odds. He may have a cadre, some sidekicks and hangers-on, but this is his story. The goal is his to achieve and the obstacles are his to overcome. Giving secondary characters their own times to shine can add a lot to the story and build the relationship our main character has with them but it’s all in the name of this one person succeeding.

Game Considerations

A game of this type can be run as a solo episode with non-player characters filling out the entire cast or with one player in the central role and other players as the hangers-on. You could run this with the main character being an NPC and have the players fill out the cadre. It’s an interesting take (though may run up against the type we’ll discuss later).

Solo episodes are easy enough and don’t require much consideration beyond scaling combat encounters to a level fair for a single player. (Even though NPCs may come along for the ride, you don’t want the player to lean too heavily on the NPCs in order to succeed.) The sticky part of this probably comes into play when you have one player as the main protagonist and other players in secondary roles. You never want players to be bored at the table but you run that risk when one person gets too much spotlight. To counter that possibility, keep the secondary characters (and there’s no shame in being a secondary character) involved as well. While not exactly troupe play, this is still a full-cast production, yeah? Romeo and Juliet get top billing but Father

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Lawrence, Mercutio, and Tibalt are all interesting characters who get cool stuff to do.

Be cognizant of the fact others players are there and spread the love.

BAND OF THIEVES

After decades of cat-and-mouse, a police detective and his crew hatch a foolproof plan to take down a notorious crime boss. United by common goals, a group of professionals concoct a scheme to rob an unscrupulous casino owner of triple-digit millions. Brought together by a common enemy, career criminals are blackmailed into pulling jobs for a ruthless (and faceless) mastermind.

This is group play: where player characters join together toward a common goal. Some may know each other; others might be strangers. But something bonds them together, even if it's just the job. When you run a group session, the main job of the game master is to balance the spotlights. Everyone is a major character here (though not necessarily under the Hero role).

Game Considerations

Balancing time in the spotlight is the biggest hurdle here. Even in a “band of thieves”-style game, chances are good one person will stand out as the main character. That's almost unavoidable, unless you're all high-level storytellers (and, hey, if you are, go for it!). More than likely, a natural pecking order will shake out. And that's fine, just keep in mind that multiple fellows are involved here and everyone is a professional, or at least worthy of having their name above the credits.

SEPARATE SIDES

After decades of cat-and-mouse, a police detective and his crew hatch a foolproof plan to take down a notorious crime boss—but this time the folks on both sides are player characters. Or two different groups of thieves decide to empty out a vault—and draw guns once they see each other. A cop takes down a bloodthirsty gangbanger and now the dead man's family is come for the Badge and his men.

Traditional roleplaying games center around party play: all the player characters are on the same side—even if they do occasionally backstab, betray, and belittle each other. The enemy is the other side and they're all NPCs. But your session doesn't have to be that way.

It's quite possible to draw a figurative line down the table and declare those over here to be Group A and everyone else is Group B. Your job as the GM then isn't to create foils for them but to instigate trouble between the groups.

Characters who despise each other one game may end up partners in another. Such is the way of Bedlam. There's nothing wrong or out of the ordinary with games ending up like that. Lots of uneasy alliances happen all

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the time. Hell, having a guy who shot a crime boss's best friend now working for the crime boss can lead to all kinds of engrossing conflict.

Game Considerations

If you run a game like this, be sure not to sell one side short. Each group should have their own reasons for being on the side they're on. In traditional party play, you can risk a shallow enemy, but not so here. Each player is a hero on their side—and should feel like it. The drama doesn't come from one side being good and another being bad. The drama comes from both sides thinking they're in the right.

WHAT YOU DO

That's probably the biggest question for any game to answer. No matter how cool the setting, how engaging the characters, if it isn't clear what a game is built to do then all this is for naught.

As with most Savage Worlds settings, Streets of Bedlam is a sandbox. You are free to do what you like within the confines of the world with no larger premise bearing down on you. Outside of this:

YOU DO GOOD THINGS, BUT WITH QUESTIONABLE MEANS.

And with that as your guide, you are free to explore and engage as you see fit. But let's look at some concrete examples. If you're ever stuck for a scenario (and/or have exhausted the supply of ready-made episodes), pick one of these to launch an idea.

Now, these examples below are written for the single character but it's easy-peasy to say the friend in question or the one affected is a group instead of an individual. As well, each character in a story may come into play with a different motivation—only to have their path cross with the other players.

RIGHT A WRONG

A wrong was done to somebody or something and you make it your responsibility to right it. Could be money went missing from an orphanage's bank account or a friend was framed for the murder of an old adversary. What you have here is a wrong, A Big Wrong, that you can abide. So you set about finding out why that happened and making it right.

What makes this exciting are the reasons the wrong was done in the first place: the orphanage's bank account was drained by the treasurer who got into bad debt at the horse track; your friend was set up because the real murderer is a well-respected member of the community who is blackmailing a homicide detective.

Wrongs begat wrongs begat wrongs.

EXPLORE AN INCIDENT

Something happened and you want to know why. Could be a murder, a robbery, or a note was shoved under the door of your best friend's apartment and she's just recently gone missing. The intrigue comes from what's unearthed as the events leading up to and stemming from the incident unfurl: previously unknown connections come to light, dirty laundry is aired, expectations are turned on their head.

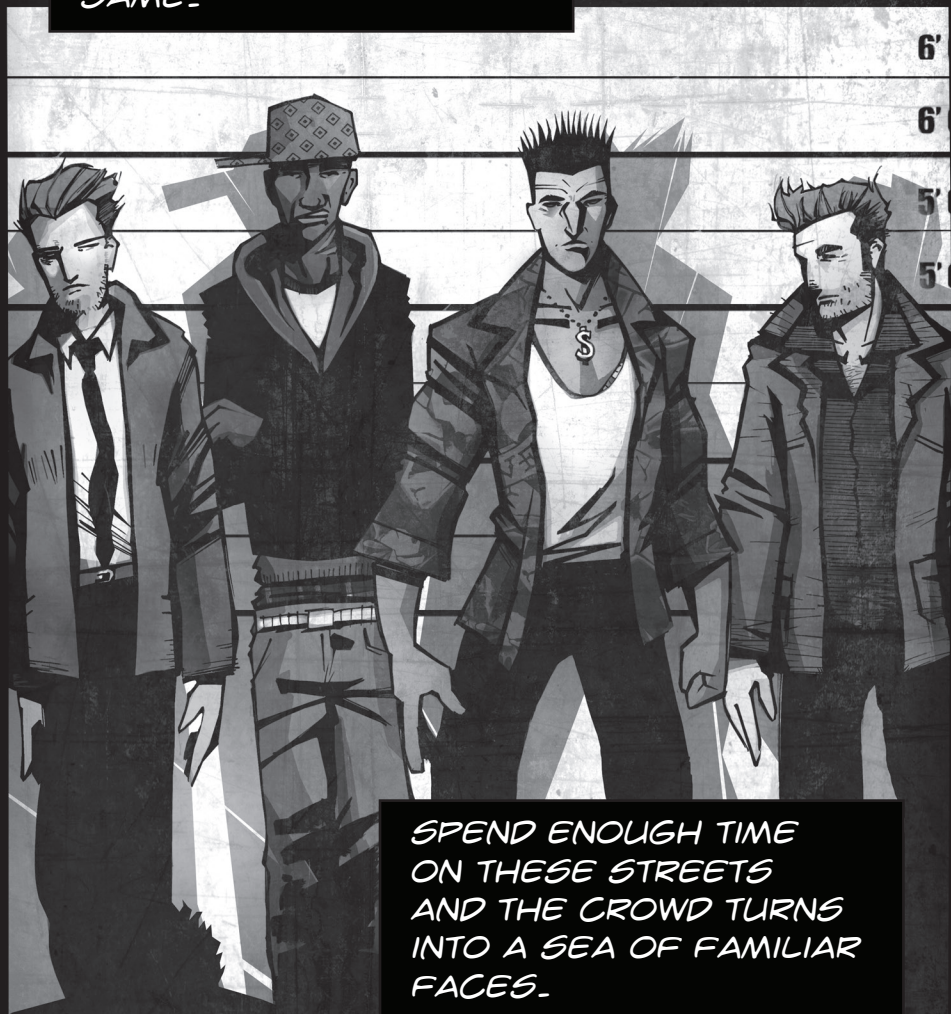
HUNT A BAD GUY

Bad guys do all kinds of bad things and you, as heroic types, find them and dissuade them from continuing to do bad things. What makes this engaging are the obstacles that come up. See, a lot of bad guys are well-protected, or secluded in some luxury apartment somewhere, so getting to them isn't the easiest thing to do.

FIND SOMEBODY/THING

Could be anything: a rare gem, a sportscar, a golden bird statue. Or it could be anyone: a Regent's kidnapped son; the wife of a pawn shop owner who owes the Gilettis. A person or object has gone missing and you're dragged into it. As you hunt, truths comes to light and you realize folks are involved you didn't see a mile coming, and enemies close in, putting things you care about at risk.

SINNERS AND SAINTS,
THEY ALL LOOK THE
SAME.



SPEND ENOUGH TIME
ON THESE STREETS
AND THE CROWD TURNS
INTO A SEA OF FAMILIAR
FACES.

EACH ONE THE SAME AS
ANY OTHER.



CHAPTER FOUR

familiarFACES

THE PEOPLE OF BEDLAM

While it may pale compared to the metropolitan areas of Los Angeles and New York, the greater Bedford-Lamrose region still houses an impressive 3.2 million residents with 600,000 living within the city proper.

Most of those folks you'll probably never see. Others will cross your path once or twice. You may notice them; you may not. Then there are those you'll run into time and time again, either by your own volition, happenstance, or the vagaries of a thousand machinations churning simultaneously.

This chapter is dedicated to Bedlam's population. This is broken into three sections: Key Characters, Major Players, and Public Directory. You are free to use these as minor NPCs, major NPCs, or even PCs if the mood strikes you.



As presented, any character with the icon of Vincent's **BANDAGED BLOODY FIST** is a Wild Card. All characters are also presented as Novice Rank. Feel free to adjust these as you see fit if you'd like them to be more experienced characters.

KEY CHARACTERS

Throughout this book, from the cover to the chapter intros to the Archetype illustrations and beyond, you have seen the same faces appear over and over. These are the Key Characters of Bedlam, the canon characters used to explain and expound the setting as well as the mechanics.

Fourteen Key Characters populate the corebook and more will be introduced as the setting grows. Their images accompany their respective Archetype back in Chapter 2 so if you're wondering what these folks look like, put your eyes back there. But here, we'll detail each of them in turn.

While they are Key Characters, they are not the most important characters. Same with each of the characters in this chapter: The most important characters in Bedlam are *yours*.



GABRIELLA (THE BADGE)

Gabriella Guevara is the daughter of drug kingpin Alessandro Guevara. After seeing a lot of good people destroyed by addiction, and the death of a close friend at her father's hand, Gabriella dedicated her life to putting folks like her old man in prison.

After spending years as a beat cop, Gabriella was promoted to detective at age 28. After five years working in vice, she is now a homicide detective with Bedford PD. It took more than one high-profile bust to prove she wasn't affiliated with her father but she managed to prove herself.

She's the type of cop who keeps her eyes and ears to the street. She remains a beat cop deep down, and has a good rapport with the boys and girl in blue. She excels at her endeavors because she doesn't take something on unless she can fully dedicate herself to it.

Her father died years ago, and his empire went to his second-in-command, Luca Garcia. Though she is no longer in vice, Gabriella still keeps an ear out for activity related to her father's old business. Luca, a longtime friend of Gabriella's father, sees the woman as a traitor and a threat.

As a reminder of her heritage, though not of her father, Gabriella wears a small Ecuadorean flag sewn onto the left breast of her trenchcoat.

Gabriella Guevara

The daughter of a notorious drug lord, she now dedicates her life to taking down scum and protecting the innocent.

ARCHETYPE: Badge

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d4, Strength d6, Vigor d6

SKILLS: Cop Sense d6, Driving d6, Fighting d6, Investigation d8, Notice d6, Shooting d6, Streetwise d6

Charisma 0 (+2 when in command), Pace 6, Parry 5, Toughness 5

REP (AUTHORITY) +2

HINDRANCES: Enemy (Minor; Luca Garcia)

EDGES: Fool's Chances, Angel Out There Somewhere



MR. DINUNZIO (THE BOSS)

Nobody has ever handed Vittorio Dinunzio anything. He earned every dollar he's ever had though the means were anything but sweet. The son of a hardworking immigrant couple, each of whom held multiple jobs, Vittorio spent most of his youth unsupervised. He met a lot of close friends during this time and ended up running for the Giletti crime family. He embedded himself into their hierarchy, working his way from lacky to lieutenant.

A betrayal by Max Giletti, the man to whom Vittorio answered directly, severed the ties that bound the two. The ambitious up-and-comer decided never to allow anyone to ever gain superiority over him again. Recruiting friends from within the Giletti, as well as aggressively scouting fresh talent from the street, Vittorio Dinunzio quickly grew an empire to rival his old associates.

He immediately went after the Giletti businesses, cutting them off at the knees. The speed and severity with which Vittorio took possession and infested Bedlam with a new crime family was nothing short of impressive.

As it stands, the Dinunzio's hold more territory now, in just 20 years, than the Giletti ever did.

Vittorio himself is an imposing guy. A rounded square of muscle, he moves like a wrestler with the stamina of a horse. He has a thick black beard streaked with white. He came from nothing, so he flaunts his earnings with expensive suits and flashy rings. These rings serve another purpose as well, leaving large welts in the faces of those who cross him. When he teaches you a lesson, he makes sure it stays taught for a good long while.

Vittorio Dinunzio

Head of the Dinunzio crime family.

ARCHETYPE: Boss

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d4, Strength d6, Vigor d6

SKILLS: Fighting d6, Intimidation d8, Notice d4, Persuasion d6, Racketeering d8, Streetwise d6, Taunt d6

Charisma 0, Pace 6, Parry 5, Toughness 5

REP (UNDERWORLD) +2

HINDRANCES: Life of Luxury, Rat in the House

EDGES: Debt Collector (3 NPCs of your choice), Life of Luxury, Man in Charge



FALLON (THE BULLDOG)

Y'know, Fallon was a pretty good detective up until the Burke case. He was an average guy living an average life. Where he once had dreams of being a pro baseball player, he opted for something more spiritually rewarding: law enforcement. After sloughing around in the bottom ranks for a

DID I TAKE THE JOB?



while, he finally decided to apply himself and make a push for detective. Turns out he was pretty good at that and was promoted to vice.

The Burke case, centering on a heroin supplier who was making aggressive plays, landed on his desk because nobody else wanted to touch it.

Looking to do right, Fallon set about making the case against Burke. And he was doing a pretty great job at it. So good, in fact, that Burke caught wind of it and decided to send this upstart dick a crystal-clear message in blood.

Fallon came home one night to find his wife, Beatrice, dead in the laundry room. She had been shot three times in the face and twice in the heart. Bleeding grief, Fallon cornered Burke at his office in the back of Cristabo's but the cop was beset by three of the kingpin's heavies. They worked Fallon over until the man could barely breathe much less stand.

After weeks in the hospital, Fallon was released to an empty house and in-laws wanting answers. Burke and his men had seemingly disappeared. Fallon fell into the bottle and, finding only more questions there, quit his job with the force and set out on his own.

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His obsession with Burke ate at him, keeping him up for days on end. Nobody knows if Fallon ever found Burke. But folks do know this:

Burke's dead. A jogger discovered the body early one Tuesday morning. Burke had been shot three times in the face. Twice in the heart. Same as Beatrice Jackley. Lack of evidence, and far too many potential suspects, landed the case in cold storage.

Fallon makes his living as a private dick now, taking hard luck cases for too little pay. What nerve endings still work, he dulls with drink. Fallon and Gabriella used to be partners back in the good old days. She still has a soft spot for him, and hopes he can be saved, but she's starting to doubt it more and more these days.

Fallon Jackley

Former cop turned full-time drunk/part-time private investigator.

ARCHETYPE: Bulldog

RANK: Novice

ATTRIBUTES: Agility d4, Smarts d8, Spirit d6, Strength d6, Vigor d8

SKILLS: Fighting d6, Investigation d8, Notice d6, Persuasion d8, Shooting d6, Streetwise d8

Charisma 0, Pace 6, Parry 5, Toughness 6

HINDRANCES: Habit (Major - Booze), Walks into Trouble

EDGES: Can Take a Punch, Constant Reminder



DELMAR (THE DOGFACE)

Delmar might not be the most-liked man in Bedlam but he's one of the most-connected. He knows everybody—and everybody knows him.

Delmar's life is simple. He went to school, got decent grades. He made a lot of friends, something he's always been able to do easily. His mom worked second shift, and his father drove truck cross-country, so Delmar was home alone a lot in the afternoon. Where other such kids may have fallen in with a bad crowd, Delmar fell into every crowd.

Chances are good that if you've been in Bedlam more than a couple weeks you've run into Delmar or at least seen him if not interacted with him directly.

Delmar's most distinguishing feature, aside from his sparkling personality, is a long scar along the left side of his neck. In his late teens, Delmar was jumped by some bullies. One of them worked him over. The only delivered the coup de grace, a six-inch slice with a dull blade.

Just a little deeper and folks would refer to Delmar strictly in the past tense. But they didn't, and Delmar survived. Some folks took to calling him "miracle boy." While Delmar recovered from the beating, he still bears that mark from the attack. He now wears that scar as a mark of pride.

CHAPTER 4: FAMILIAR FACES

No, that attack didn't stop him. If anything, it made him even cockier. So sure of himself, in fact, he didn't think twice about selling some dirt on this wannabe gangsta named J-Roll. At the time, the guido was just a windblown nobody—this was years before he got in good with anything. Besides, Delmar was a lot dumber then.

So what, though: J-Roll is still gunning for Delmar's ass. And one day, they'll catch up with each other.

Delmar's mom passed away two years ago from a bad heart. His dad is retired now and spends a lot of time at home. He and Delmar get along well though the man is completely unaware his son is tight with a lot of bad people.

Delmar Ross

A man with his eyes on the prize and his nose in everyone else's business.

ARCHETYPE: Dogface

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d6, Strength d4, Vigor d6

SKILLS: Fighting d4, Investigation d8, Notice d6, Persuasion d10, Shooting d6, Streetwise d8

Charisma 0, Pace 6, Parry 4, Toughness 5

HINDRANCES: Enemy (Major - J-Roll), Sometime, Somewhere,

EDGES: Enemy of my Enemy, Silver-Tongued Devil





SONNY (THE DRIFTER)

Sonny's done time and she's never going back. Seems whenever she puts down stakes, trouble bubbles up like bad oil. So she avoids that by never settling down. She's always just passing through, no matter how long she's been in town.

In her past life, she got nabbed for plucking a cherry Mustang from a Jif-E-Mart parking lot. She was young, dumb, and looking for thrills. That got her six months. An accessory to robbery got her a year. When she almost went down on a friend's manslaughter charge, she took to the road for good.

Sonny came to Bedlam not looking for nothing but she's recently fell into bed with Mr. Dinunzio's mistress, Debra Tilly. The crime boss knows nothing about it but now Debra's chattering about getting away from him. About working the guy for good bank. She wants to settle down with Sonny somewhere, buy a house, make a family, all that jazz.

In the afterglow, Sonny's almost agreeable to it. Once the sweat's dry though, she knows she'll never get that kind of life. Even if they did pull a job on Dinunzio, get enough to set themselves up nice, they'd never be able to rest. Old Vito would never let his favorite piece of ass walk out, much less into the arms of some other woman sharing half a mil of his money.

Besides, she's also got eyes on a beautiful police detective named Gabriella. And while it's not serious or nothing (it never is), she's not sure she wants Gabby to see her like that. She's not sure she wants anyone to see her like that.

Sonny Bergmann

A woman on the run who's not looking for trouble. Hell, she's not looking for anything but a good time and the road out of town.

ARCHETYPE: Drifter

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d6, Spirit d4, Strength d8, Vigor d6

SKILLS: Driving d6, Fighting d6, Gambling d6, Healing d6, Knowledge (US History) d6, Knowledge (Spanish) d6, Notice d6, Repair d8, Shooting d6
Charisma 0, Pace 6, Parry 5, Toughness 5

REP (AUTHORITY) -2

HINDRANCES: Big Old Softie, The Empty Pit

EDGES: World Traveler



ELANA (THE HITTER)

Elana was born and raised in Bulgaria, the only child of a lifelong military man. Her father trained her from a young age to survive at all costs. He would not tolerate a fat, lazy child whose only ambitions were play. Instead being allowed to participate in traditional sports, Elana

CHAPTER 4: FAMILIAR FACES

learned how to trap and hunt wild game. Her father insisted on spending their weekends perfecting those abilities, weaning the shyness or distaste for what he called “the natural order” out of his only child. She graduated from bow to shotgun and then from shotgun to rifle.

As she got better, she learned to kill closer and closer. Her prey switched from small game to big game and then to people. Elana learned her father was not simply a military man. He was very specialized in his craft, and he was teaching his daughter not only to be a survivor but his successor.

After a personal job went bad, Elana and her father went off the grid. They moved around Eastern Europe for years before spending some time in Southern Africa. From there, they moved to America. They lived first in the Eastern Seaboard before heading to the Golden Coast and everywhere in between.

Elana’s father has since become very ill and he doesn’t do well with all the traveling. So Elana came to Bedlam looking for steady work. She takes jobs that require a sensitive touch—not the showy way Americans kill—and demands a high price for it.

Despite being adept at a variety of weapons, Elana prefers her rifle. She dresses in a long flowing coat that hides her arsenal and allows her to disappear into crowds after a job well done.

Elana Hristov

A professional killer who came to Bedlam looking for the only kind of work she’s any good at.

ARCHETYPE: Hitter

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

SKILLS: Driving d4, Fighting d6, Healing d4, Notice d6, Repair d8, Shooting d10, Stealth d6

Charisma 0, Pace 6, Parry 5, Toughness 5

REP (AUTHORITY) -2

HINDRANCES: A Displaced Heart, Foreigner

EDGES: Marksman, Ready for Action



VINCENT (THE MONSTER)

A mound of scar tissue, muscle, and bruised meat, Vincent is far from what you imagine when someone says “savior.” But that’s what he aims to be. More often than not, he hits that too. Trust me when I say you don’t want to be on the receiving end of this guy’s wrath.

The son of a drugged-out stripper, Vincent spent most of his nights in the backs of bars and clubs, or wandering the streets of Lamrose, learning adult

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things in adult ways. He was big for his age and strong. He was smart but highly suggestible. Something undiagnosed made him prone to bursts of anger and depression. He was heading down a bad road.

He was fourteen when Sister Mary Agnes found him. She taught him good things, kind things. She taught him about G*d and the Kingdom of Heaven. About right and wrong. About sin and about salvation. Vincent clung to G*d and all those ideas with passion and devotion.

Three weeks after Vincent turned 21, Sister Mary Agnes was murdered. Not just murdered, either, but gutted. She was flayed like a fish, left on an altar. Vincent found her. He didn't understand why anyone would do this to such a pure woman, such a good woman. He didn't understand how anybody could do this to anybody else. He knew then that G*d needed people in Bedlam.

Now he stalks the streets looking for trouble, for anyone taking advantage of the innocent and the pure. Sure in his purpose, with G*d on his side, he is an unstoppable object just itching for an immovable wall.

Another world, he could have been a linebacker, a gladiator, or, hell, maybe a circus strongman. He could have been something besides a Monster.

Vincent Mann

A mountain of meat with sense of morality as big as his muscles.

ARCHETYPE: Monster

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d4, Spirit d6, Strength d12, Vigor d8

SKILLS: Driving d6, Eyes of G*d d6, Fighting d10, Healing d6, Intimidation d8, Notice d6

Charisma 0, Pace 6, Parry 7, Toughness 6

REP (AUTHORITY) -2

HINDRANCES: Itchy Trigger (Violence against women), Looks Guilty

EDGES: Bulletproof, Dramatic Entrance



SISTER MINA (THE PUSHER)

Don't be fooled by the name, Hermina Kasuro is no bride of G*d. No, she plies her trade on the other side of the fence. Sister Mina is one of the better-known drug dealers in Bedlam. Better-known by clients, that is. Her ability to remain relatively unknown by law enforcement is a big part of what has kept her in business so long. That, and a hungry client base.

Born and raised in Lamrose, her father was a machinist back when the city had such jobs to offer. When the shops hopped the border, her father took what jobs he could. But try as he might, he couldn't make ends meet. Mina's mother, who developed Huntington's disease in her 40s, was deemed unfit to work. Before long, she was deemed unfit to care for Mina or herself and was admitted to a long-term care facility.

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This left filling the gaps to teenaged Mina who set about doing whatever she could to earn some scratch. The part-time jobs stocking shelves and cleaning hotels only earned her so much. She refused to enter prostitution, even if her perpetually childlike looks would have brought her disturbingly good bank, and stripping was no better as far as she was concerned.

One night, a friend of hers, fearing heat from the police, asked Mina to get rid of some weed for him. He meant for her to smoke it or toss it but Mina sold it to a coworker at the hotel. Turns out it was good stuff and the coworker wanted more. As did his friends. As did some of the folks staying overnight.

The rest is history. Mina got her father out of debt, helps keep a roof over their heads, and now she's the primary breadwinner for her and her old man. She stashes most of her earnings away, aiming to get her and her pops out of Bedlam someday. She just needs that one big score, to hook a whale, before she can retire forever.

Sister Mina

30-year old drug dealer who looks 16. She's street smart, well-connected, and doesn't take shit.

ARCHETYPE: Pusher

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d6, Strength d4, Vigor d6

SKILLS: Driving d6, Fighting d4, Healing d6, Intimidation d6, Notice d6, Persuasion d8, Streetwise d8

Charisma 0, Pace 6, Parry 4, Toughness 5

REP (AUTHORITY) -2

HINDRANCES: Never Get Ahead

EDGES: Product Immunity, Radar for Suckers, You Got Peoples



DOMINIC (THE REGENT)

One of the most-respected men in Bedlam, Dominic Winter sits in his luxurious penthouse apartment and judges the world. To him, things are black and white: you work hard, you get rewarded. Those who suffer simply lack the competitive spirit and the will to do whatever they must in order to succeed.

Dominic comes from some of the oldest money in Bedlam, and this city is not only his hometown but, the way he sees it, his birthright. Dominic went to the best schools before heading off to New England for college. He came back with a MBA and an office with his name on it. In business, and in life, Dominic is ruthless. His alliances are fleeting but his determination is unyielding.

That's not to say Dominic is heartless. He respects achievement. He often sees the roots of greatness in his fellows and will nurture them. But those

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under his tutelage must carry the burden of proving themselves. Those who fail to live up to Dominic's expectations are cast aside so that another, more fitting pupil, may fill the role.

Dominic himself is not just the product of advantage. He puts his entire essence into everything he does. He is a machine, and when he's focused on achieving something, he doesn't stop until he is the best at it, unseating whoever he must in order to grasp the crown.

Dominic Winter

Ruthless corporate executive who will stop at nothing to gain and retain power. Has low opinion of the poor.

ARCHETYPE: Regent

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d4, Strength d6, Vigor d6

SKILLS: Driving d4, Fighting d6, Intimidation d6, Knowledge (Business) d8, Knowledge (Politics) d8, Notice d6, Streetwise d6

Charisma 0, Pace 6, Parry 5, Toughness 5

REP (AUTHORITY) +2

HINDRANCES: In Someone's Sights (Minor), Delusion (Minor)

EDGES: Earthbound G*d, Life of Luxury



FATHER CARUSO (THE SAINT)

Becoming a priest is all Antonio Caruso's mother wanted for him. She prayed day and night that her only son would join G*d's service. This passion was made all that much stronger when her daughter, Andrea Maria, fell into drugs and drink, eventually meeting her fate at a houseparty on the West Coast, the victim of a supposedly-random shooting. She was 22.

The death of his sister weighed on Antonio throughout his life. Both avoidance of that lifestyle and a certain fascination with it guided his goals and his decisions. He was entranced and repulsed by the lifestyle that claimed his sister's young life.

After obtaining his doctorate, he fulfilled his mother's wish by joining the priesthood. Not only did G*d provide him with answers to his greatest questions but Big Church guarded him from the perils of the world, kept him safe from the sin and iniquity just beyond its gates.

But Antonio felt a longing for the same in his heart. Try as he might to quell the temptation, he couldn't help but to indulge. His 30s were spent in the grip of addiction and euphoria. Even as it guided the flock, he strayed routinely from the path.

One night, G*d decided to teach the man a lesson. As Father Caruso was walking home one night, he was beset by a trio of men, intent on mugging

him. He had very little money on him, which upset the men, and one of them stuck a blade through Antonio's back. This severed the priest's spinal cord, robbing him of his legs and almost his life.

Father Caruso understood the attack as penance for his crimes against the will of the Lord. He understood then that harsh punishment is sometimes required in order to get those who wander back into the fold. Now in his 60s, the priest is a hardline advocate for strict adherence to the rules of G*d and Big Church. He has no qualms about going to extreme measures to teach lessons to the stubborn and disrespectful.

Father Antonio de Matteo Caruso II

Knowledgeable and hard-hearted elder of Big Church.

ARCHETYPE: Saint

RANK: Novice

ATTRIBUTES: Agility d4, Smarts d10, Spirit d8, Strength d4, Vigor d4

SKILLS: Big Church d8, Intimidation d6, Knowledge (Politics) d6,, Knowledge (Religion) d8, Notice d6, Persuasion d6 Shooting d4

Charisma 0, Pace 4, Parry 2, Toughness 4

REP (AUTHORITY) +2

HINDRANCES: Lamé, Stubborn, Vow (Major)

EDGES: High-Ranking Official, His Presence on Earth



SEAMUS (THE SAMARITAN)

Raised by fiercely Catholic immigrants, Seamus has always had a close, some might say intense, connection with G*d. Going into His service was a no-brainer. Well, it was either that or prison, to hang out with what's left of the man's former schoolmates.

Growing up where he did, when he did, not many options presented themselves. Everybody in his neighborhood knew how to fight but far too many lacked the heart to have that fighting mean anything but bullshit posturing and dick-wagging.

Now Seamus loved to fight.—and boxing could've been a career path if he had so chosen—but Seamus also had heart, lots of it, and he lost his taste for senseless violence.

But as drugs and drink worked their way through his neighborhood, consuming everyone he cared about, Seamus found a purpose for violence. He learned that pushers and their ilk didn't respond to emotional pleading or intellectual debate. They were carrion birds, bottom feeders, and they only responded to the aggression. Good old-fashioned threats and a bit of head-bashing.

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Seamus has no tolerance for those who prey upon the citizens of Bedlam, especially the ones who exploit the bit of the devil that takes pleasure in our suffering, our downfalls into addiction and vice. He has made many an enemy on these streets, but plenty of allies as well. Many see what Seamus does as the good work but those in Big Church disagree strongly.

While not formally excommunicated, Father Seamus was strongly encouraged to disassociate himself with the Catholic church. He hasn't done that, as is evident by the collar he still wears, but he has removed himself from any and all doings within Big Church.

No, Seamus is just as happy about on his own. Clearing the streets by any means necessary. Rushing the moneychangers from Jerusalem.

Just as the Lord instructed.

Father Seamus O'Riordan

Slugger-wielding protector of the streets and shepherd of the weak.

ARCHETYPE: Samaritan

RANK: Novice

ATTRIBUTES: Agility d8, Smarts d6, Spirit d4, Strength d6, Vigor d6

SKILLS: Big Church d4, Fighting d8, Intimidation d6, Investigation d6, Notice d6, Persuasion d8, Streetwise d6

Charisma 0, Pace 6, Parry 6, Toughness 5

REP (AUTHORITY) +2

HINDRANCES: Heavy Burden

EDGES: Block, Walking Tall



FLYNN (THE SNOOP)

Jimmy Flynn has no delusions about what folks think of him. He slouches around town in his oversized coat, old camera, dirty pants, and he's always sticking his nose in everybody's business. The man's yet to figure out how to turn off his curiosity.

Dead cats be damned.

But, hey, that unquenchable thirst for knowledge is how he pays the bills. That, and the more-often-than-occasional dirty picture.

Flynn had higher aspirations once upon a time, sure, what with seeing himself as a Woodward-and-Bernstein-type, uncovering corruption and dirty dealing throughout Bedlam.

Real white knight shit.

Truth is, though, being noble pays jack. It costs a lot of money to keep that armor shining, friend. And all those people you'd be protecting? They don't give two squirts about exploitation of law or circumvention of justice. Hell naw, they want dirt: who's sticking who, who might have killed who (provided one

*I AM SORRY YOU FEEL
UNLOVED, DEARIE.*



*BUT I CAN'T HAVE YOU
TAKING THAT OUT ON MY
GIRLS NOW, CAN I?*

or both of them are famous) and what's so-and-so wearing to what who-the-hell-cares big social to-do.

Getting the juice on that is where the money is, pal. If you want some in this town, you play ball. Whether you're pitching for the little guy or batting for the Regents, you nod your head and give your little salute whenever they say so.

At least, that's the credo ol' Jimmy lives by. And sure it puts him face-first into the knuckles of the occasionally jealous boyfriend or Saint who'd rather not have his business plastered on Page Five but wounds heal. And the money spends, baby. The money spends.

Jimmy Flynn

Lowlife with a camera and a press badge.

ARCHETYPE: Snoop

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d6, Strength d4, Vigor d6

SKILLS: Big Church d6, Investigation d6, Knowledge (Bedlam) d6, Knowledge (Politics) d6, Knowledge (Religion) d6, Notice d6, Persuasion d6, Streetwise d4

Charisma 0, Pace 6, Parry 2, Toughness 5

HINDRANCES: Byline Side Effect, Enemy (Major, Dominic Winter)

EDGES: Inside Scoop, Nose for Story



QUEENIE (THE VALKYRIE)

Queenie considers herself the fourth pillar of Bedlam. Everbody knows the cash, crime, and the church are powerful forces on these streets but sex is rather popular as well, and the outfit she runs, the Valkyries, are rich enough to buy and sell so many lessers.

And Jenna McQueen worked hard to establish her Valkyries not only as a venue of entertainment but a force for good.

The child of modest means, she saw the dark clouds roll over Lamrose at a young age. She watched helplessly as the jobs as left town and as the boards went in the windows of the shops downtown and the cars in the parking lots aged and the neighbors slowly but surely moved away.

The McQueens didn't have that luxury. They were rooted in Lamrose, too poor to get out and lacking the skills and education to get into the jobs opening up across the river in Bedford. Her family slid into poverty and she watched her parents die too poor to get the basic medicine they needed to survive but too heartbroken to care.

Nineteen-year old Jenna went into the sex trade because she needed cash, simple as that. Many of her peers romanticize their vocation with talk of "insatiable libidos" or "turning the tables on men" but not her.

Until the pimps moved in. When they rolled in, and the cops moved out, things in Lamrose, particularly Bricktown, got the darkest Jenna had ever seen. And when they pushed too hard, Jenna pushed back. She was surprised to find so much support, which fueled her drive, and led to nothing short of a revolution.

Nowadays, Queenie spends all her time running the Valkyries, brokering protection deals, coordinating patrols and initiatives, all with an eye to keeping the streets of Lamrose safe.

Because things will never—never—get that bad again. Not on her watch.

Queenie

Head of the Valkyries, the vigilante working girls (and boys) of Bricktown.

ARCHETYPE: Valkyrie

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

SKILLS: Fighting d8, Intimidation d6, Investigation d6, Notice d6, Persuasion d8, Shooting d8, Streetwise d6

Charisma +2, Pace 6, Parry 6, Toughness 5

REP (AUTHORITY) +2

HINDRANCES: Heavy Burden

EDGES: Body to Die For, Real Sweetheart



J-ROLL (THE WANNABE)

Or, as his birth certificate reads: Giovanni Mario Giletti. This reject from the shore may seem like a capital-D douche, and he gives little reason for you to doubt that assumption, but he's got clear eyes and ambition to spare.

Which is good since he's got a lot to prove. Even though he was born into the Giletti crime family, the elders in the business have never given him any respect. Partially it's his shitty attitude and mile-wide ego but it's also because his father, Michael, is an A-grade idiot and suspected turncoat working within the organization. All this, packaged with a less-than-razor-sharp mind means J-Roll is swimming against the tide on this one.

So J-Roll has developed a bit of an attitude about his situation.

The kid knows what folks think of his old man, and he maybe thinks it too, but Gio is dedicated to the life and works his ass off to climb above his father's reputation. He's willing to take any job, work any angle, take any abuse to get ahead. Hell, he's willing to turn a gun on his old man if that's what it takes.

Like I said: ambition to spare.

But everybody has a breaking point and the Giletti higher-ups have pushed J-Roll damned close to his limit in the past. Nobody's shoved that final shove so far but someday somebody's gonna and Gio's gonna flex—price be damned.

Among the wannabes in the Giletti crime family, J-Roll developed a reputation as a guy who would climb over his best friend's corpse to get ahead. That kind of ambition isn't learned; it lives in the blood. Dumb though he may be, he still knows an opportunity when it presents itself.

He's a nobody now, sure, but he won't let his father, prejudice, or his own limitations stand in the way of his wearing the crown one day in this town.

Giovanni "J-Roll" Giletti

Young upstart in the Giletti crime family trying to overcome his father's bad reputation.

ARCHETYPE: Wannabe

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d4, Spirit d8, Strength d8, Vigor d4

SKILLS: Driving d4, Fighting d6, Intimidation d6, Persuasion d6, Shooting d6, Streetwise d8

Charisma 0, Pace 6, Parry 6, Toughness 4

REP (AUTHORITY) +2

HINDRANCES: Only So Many Chances, Tipping Point

EDGES: Inside Information, Protected from High Up

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MAJOR PLAYERS

Plenty of notable figures call Bedlam home, from wayward lawmen to drug traffickers to vigilantes. These major players are some of the city's better-known NPCs.



ZOE AUSTIN

Zoe Austin graduated from the academy at the top of her class. She was an ace with a gun, knew the laws down to the letter, and kept a cool head under fire. But more than anything, she had drive. She wanted to rid Bedlam of crooks—not just the ones on the streets, snatching purses and busting windows, but the ones in the posh apartments and boardrooms too.

Zoe has seen what the greed and corruption oozing down from the ivory towers has done to her city. She saw it when the men in longcoats took her daddy away in the middle of the night, and she saw it in the system that let her mother die without ever knowing what happened to her husband.

Folks tend to underestimate Zoe. Despite her credentials and glowing recommendations, they only see a small fair-skinned girl trying to be one of the guys. What they don't see is the lionheart beating in her chest or the cold precision and ruthless efficiency she can employ against the bad guys that have ruined her hometown.

Zoe's gunning for the top, and she believes her newly-appointed position as a detective with the Bedford Police Department's vice squad is going to put her one step closer to cleaning up Bedlam for good.

With her drive, determination, and the image of her daddy's face being shoved into a sack while a big man pointed a gun at her mommy burned into her brain, there's not much out there that is capable of stopping her.

Zoe Austin, Vice Cop

Determined cop with numerous axes to grind.

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d6, Spirit d8, Strength d4, Vigor d6

SKILLS: Cop Sense d6, Driving d4, Fighting d8, Interrogation d8, Knowledge (Bedlam) d6, Persuasion d4, Shooting d6, Streetwise d4

Charisma 0, Pace 6, Parry 6, Toughness 5



DEE BUETEL

Not content with the boys club of crime that currently sits atop Bedlam, Dee Beutel decided to buck the trend and start her own thing.

Now one of the more notorious crime lords in the city, and one of the most influential outside of the families, "Princess Dee" owns the corner on South American goods entering the limits.

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One of the things that sets her apart from the rest is her willingness to get her hands dirty. While a lot of folks in a similar position of power would be content with underlings handling the details on jobs, Dee doesn't want her boys to have all the fun. She takes a perverse kind of joy in the bloodier aspects of running a criminal enterprise.

In her personal life, Dee has a reputation as a femme fatale. She is the kind of girl that guys die to get next to. She has class, beauty, brains, but also a wicked mean streak that puts many would-be suitors off their game.

More than one person of power in Bedlam has been shot down before getting close to Dee. The woman guards her empire closely and will not take a backseat to any man who thinks she's just warming the throne until he shows up.

Oh, and that nickname is only ever uttered behind her back. Trust me, you'd do well not to let her catch you saying it.

Dee Beutel, Crime Lord

Crime boss and threat to the Old Boys Club of Bedlam.

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d6, Strength d4, Vigor d6

SKILLS: Driving d4, Fighting d6, Intimidation d8, Persuasion d6, Racketeering d8, Shooting d6, Streetwise d6

Charisma 0, Pace 6, Parry 5, Toughness 5



JEANNEL CHARMAN

When people need to get out of Bedlam in a hurry, Jeannell is the one who sets it up. She doesn't care about why—she'd rather not know—all she needs to know is how you'd like to travel, where you'd like to go, and which name you'll be traveling under.

Jeannell is the master of relocation, and has an exhaustive knowledge of the extradition policies of every country on the globe. She's the travel agent to see when you've made one mistake too many or crossed the wrong person. but expect to pay her well for her services, as the last person you want to go cheap on is the one person who knows every place you've been and every pseudonym you've used while doing so.

Mrs. Charman, Travel Agent

The person to see when you don't wish to be seen.

RANK: Novice

ATTRIBUTES: Agility d4, Smarts d10, Spirit d8, Strength d4, Vigor d4

SKILLS: Driving d6, Knowledge (Bedlam) d8, Knowledge (French) d8, Knowledge (Expedition Laws) d8, Persuasion d6, Streetwise d6

Charisma 0, Pace 6, Parry 2, Toughness 4

STREETS OF BEDLAM



JOHN DUFFY

John Duffy has always been big. He was always the largest kid in his class, the one who the shrimps turned to when they wanted to prove themselves. He fought them, because schoolyard survival meant he had to, but he never had any interest in the fight.

More than anything, John wished to be clever.

He spent every night with his nose in a book, studying hard to become something more than the big kid. As he grew though, his body insisted on filling out, acquiring muscle, and keeping him a target of would-be scrappers.

Frankly, he had no use for his size. He wasn't interested in trouble, or sports, or anything else where being a big guy would be to his advantage. Until the night he saw a woman stab a mugger through the back.

He was walking home from the drugstore, just a regular night, when he heard the sounds of a scuffle coming from an alleyway. He poked his head down and saw a beautiful red-haired woman cornering a man who was pleading for his life. John was about to intervene when the man admitted to the crime. The woman didn't seem to care. The crook turned to run, and the woman drove a knife through his ribs. The man wasn't dead, just severely injured, but he had certainly learned a lesson. The woman called 911 from the man's cell phone, gave the address, and walked away without another word.

John was in love. And he was inspired to become a vigilante himself, a hero of the common man who worked outside the laws that coddled criminals and let bad man roam free.

He had a purpose to his size now. And a secondary objective as well: to find the vigilante he saw that night and tell her how he feels.

John Duffy, Crimefighter

Smitten vigilante.

RANK: Novice

ATTRIBUTES: Agility d4, Smarts d6, Spirit d4, Strength d10, Vigor d6

SKILLS: Driving d6, Fighting d8, Interrogation d6, Intimidation d8, Knowledge (Bedlam) d6, Persuasion d6, Streetwise d4

Charisma 0, Pace 6, Parry 6, Toughness 5



MARTHA GRACE

Martha Grace should have been the queen of Bedlam. Her family helped build Bedford, literally, with her grandfather as the lead architect of the Big Church's formation. Of course, they were rich before then, coming from the East Coast with their fortunes when the diocese promised good money for helping bring G*d's temple to fruition.

And while the money was good, and the buildings still stand today, a series

CHAPTER 4: FAMILIAR FACES

of bad deals and backstabs saw the bottom run out of her family's bank account just in time for Martha's 18th birthday and booting out into the world proper.

It was up to Martha to forge her own life. So she took to law. She worked hard through college and earned her JD with top marks. She got a job at a prestigious law firm and made a good salary. But the sins of her family's past soon came back to haunt her.

Her father, with whom she had little contact with over the years, was in desperate need of money. Lots of money. More than Martha had. But the man didn't care. If he couldn't come up with a quarter-million in a week, he was dead.

Despite their distance, Martha could not let that happen. She tried for loans, but was denied. She begged for cash from some of her more affluent friends but couldn't get enough.

Pushed to her limits, Martha decided on an alternate course of action. She arranged for her father to meet his creditor in a secluded area. She promised her father she would have the money. The night of the hand-off, her father waited nervously beside his daughter. The man he owed came, along with two of his top men, and demanded his money.

Before her father could speak, Martha, shot the man and his bodyguards dead. She had little exposure to weapons before, and never an inclination to violence, but the history of her family's corruption and debt weighed down on her for so long she finally broke. In one last act, done as if through the eyes of another person, she shot her father.

From that day forward, Martha has struggled with her actions, though she knew it was for the best. Her father had become a career loser and he would keep making bad deals, bad decisions, and come to her for an escape route.

Something else inside Martha changed as well. While killing her father felt horrible, taking down those scumbags who preyed upon the weak made her feel good. So much so, she started looking for trouble. She sought out injustice. Muggers, crooks, would-be rapists. Martha intervened and took them down, violently.

The few articles that have mentioned her anonymous deeds refer to her as "The Huntress." It's a moniker she's grown fond of.

Martha Grace, Crimefighter

Low-level attorney who also happens to be a part-time vigilante.

RANK: Novice

ATTRIBUTES: Agility d8, Smarts d6, Spirit d4, Strength d6, Vigor d6

SKILLS: Driving d6, Fighting d6, Gambling d4, Knowledge (Bedlam) d6, Knowledge (Law) d8, Persuasion d6, Shooting d6, Streetwise d4

Charisma 0, Pace 6, Parry 5, Toughness 5



SHANE HENSLEY

Lots of cops like to imagine themselves as cowboys, but most of the ones in this town have never been farther West than the Gas N Go out on Bedford's Prospect Avenue by the Interstate. And then there's Shane Hensley, a dyed-in-the-wool cowboy cop from Arizona who came to Bedlam hunting shark.

In this case, the shark's name was Hector Goff. Shane had been chasing Hector for three years, looking to put an end to his crime spree. Goff was wanted for murder, arson, and numerous counts of robbery and petty theft. Shane, then a Fed, had been assigned the case. But every time Goff poked his head above the water, he'd dive back to the depths. It was eating Shane up inside, but he never gave up.

Shane arrived in Lamrose looking for Hector. And he found the man. Goff was working a long con on the woman over the river—the widow of a Regent who had killed in a random shooting a few years back. She was Goff's whale, but Hector got greedy. He was still pulling small jobs while riding out this long game.

Hector was taking stupid risks. And Shane caught up on it. Three years of the cop's life spent obsessing over this one man's greed and immorality. Shane was tired. He didn't want to do any paperwork. He didn't want to appear in court. He just wanted this to be over.

So he made sure it was.

Two shots fired, and Shane rolled Hector's body into the Artifice. He retired from the Bureau a week later. Somehow, he never found the road out of Bedlam. He put down roots but he couldn't settle. He was a cowboy without an outlaw.

After a while, he started taking jobs: finding folks, losing folks, whatever paid well—or, hell, just paid at all. And he keeps taking those jobs, hoping as much as fearing the day another job takes over his life the way the Goff case did.

Until then, you can find him working out of an old office in the North part of Lamrose. Knock twice and have cash ready, because he doesn't take checks.

Shane Hensley, Private Eye

Former Fed turned Private Dick.

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d4, Strength d6, Vigor d6

SKILLS: Cop Sense d6, Driving d4, Fighting d6, Gambling d6, Investigation d8, Persuasion d6, Racketeering d4, Shooting d6

Charisma 0, Pace 6, Parry 5, Toughness 5



SEAN PATRICK KELLEY

Councilman Kelley started his ascent up Bedlam's ladder as a beat cop out of the 7th Precinct. Despite his numerous run-ins with higher-ups, his ability to gladhand those above his superiors paid off massive dividends when he leveraged an on-the-job shooting (a would-be liquor store robber grazed his right knee while covering a failed fleeing attempt), Sean became a bit of a golden boy and moved over to politics.

He's a charming guy. Has old-fashioned good looks, like a 40s movie star, a warm disposition and an easy smile. He also has a record as long as your arm. Not here though, but back in his mother country, when he was a member of the Irish Republican Army.

Earning the nickname "The Recruiter", Sean brought more kids into the IRA than any of his peers. Having joined himself at a young age, he was a true believer in the cause—a conviction he holds to today. Leaving the Army was the hardest thing Sean ever did. But after an incident at a Belfast train station, his departure from the Emerald Isle became an imperative. So he came to the states, under a new name, to start a new life.

And while he believes in the mission of the IRA, Sean works hard to keep his new life clean and work everything above the table. The last thing he needs now is for his past to come to light.

Catholic guilt has driven him to confession numerous times over his former life. Father Patrick swears he'll take the man's secrets to the grave but some nights Sean wonders if he can truly trust the old man.

Sean Patrick Kelley, City Councilman

Former IRA member turned city councilman.

RANK: Novice

ATTRIBUTES: Agility d4, Smarts d6, Spirit d8, Strength d6, Vigor d6

SKILLS: Driving d6, Fighting d8, Gambling d4, Interrogation d6, Knowledge (Municipal Law) d6, Persuasion d6, Racketeering d6, Streetwise d4

Charisma 0, Pace 6, Parry 6, Toughness 5



CHRISTIAN NORD

People were surprised when Christian graduated from the academy. Not because he was a poor student (he wasn't) or because he was out of shape (he's not) but because for as long as the Nords had been in Bedlam, not a one of them showed any interest in obeying the law, much less enforcing it.

But Christian was determined not to fall down the same pit his forebears did. Maybe it was the stern upbringing by his mother (he had brothers but he was favored), or the fact his father spent just as much time in the clink as at

STREETS OF BEDLAM

home, but even as a young man, he eschewed even the most timid crimes. While his friends were shoplifting and sneaking into movies, Christian was keeping his nose clean.

As Christian watched his childhood pals get carted off the jail, run out of town, or go missing, he was steeled in his choice. And when the body of his oldest friend, Carmine Valentinelli, was dragged from the Artifice river after spending an entire winter in its frozen grip, Christian became more determined than ever to never cross over to the dark side.

Yeah, Christian's a real good kid. One of the few. Let's hope that doesn't cost him dearly. Bedlam only has so much room for white knights, and the cleaner you are, the more closely you have to watch your back.

Christian Nord, Police Officer

Goody-two-shoes cop who rose above his beginnings.

RANK: Novice

ATTRIBUTES: Agility d8, Smarts d6, Spirit d4, Strength d6, Vigor d6

SKILLS: Cop Sense d8, Driving d4, Fighting d6, Interrogation d6, Knowledge (Bedlam) d6, Persuasion d4, Racketeering d6, Streetwise d6

Charisma 0, Pace 6, Parry 5, Toughness 5



RAPHAEL PÄBST

Regulars at The Grumbler know better than to ask its owner Raph anything about his past. It's not that there's anything particularly imposing about the guy physically but he has aura about him, this presence, that he may well have put his hands through a guy's ribcage before.

Plus, he's missing the ring finger on his left hand. Tristan, who used to work the door at the bar, told a story about how Raphael was engaged to this girl who was a real ballbuster. In addition, she was sleeping all over town on the guy. Poor Raph, he didn't know anything about this. At least, he didn't want to believe the stories his friends were telling him.

But one day he finds out, and he's furious. He goes off on a tear, yelling this-and-that, calling his girl all kinds of awful things. But she's a skank, so who cares, right? Oh, and here's the thing: Raph was gonna propose to her. He wanted the life: the house, the fence, the 2-point-5.

He sees then that he's not gonna get that from her. Hell, way he sees it, he's never gonna get that from anyone. So he takes his bootknife and chops off the girl's ring finger on her left hand. Then he does the same to himself.

He tells her she ruined both of them for anybody else. Then he kicks her out of his place and his life.

Now of course that's just Tristan flapping his gums. Nobody has dared ask Raph if there's any truth to that. I mean, it's probably just a bullshit story, right?

But what if it's true?

And, no, he's not related to the beer. Next guy who asks that dumb question is gonna find himself out on his ass.

Raphael Päbst, Bar Owner

Grizzled barkeep with more secrets than he has fingers.

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

SKILLS: Driving d6, Fighting d8, Gambling d4, Intimidation d8, Persuasion d6, Streetwise d6, Tracking d4

Charisma 0, Pace 6, Parry 6, Toughness 5



ZACHARY PETERS

District Attorney Zachary Peters made his name five years ago defending 19-year Geoffrey Summers from murder charges stemming from none other than the Lamrose Police Department. It's hard to get a community to sympathize with an accused cop-killer but Peters took to the case with gusto. He was able to not only see that Summers never saw jail time but sway public opinion behind his client.

While this made him no friends with the cops, the media turned the young District Attorney into a hero.

He's been riding that wave of publicity ever since. And the cops have been gunning for him. Every public defender has a tenuous relationship with the police but Peters' is strained more than most. As the face of the DA, he is all smiles and good news, but once the cameras turn away, he is a deeply-haunted man. Truth is, even he doubts Summers was innocent. He lobbied for the case because of how high-profile it was. He knew this would be the case that made his career.

Peters has been taking on fewer and fewer cases these days, acting more in an advisory role to other public defenders. Part of him relishes his time out of the spotlight but another part of him longs for another big case, another career-maker that may allow him to redefine himself, maybe get him back in the good graces of the police.

Barring that, he'll keep punching the clock and doing the best he can.

Zachary Peters, Esq.

Hero lawyer who wants something more.

RANK: Novice

ATTRIBUTES: Agility d4, Smarts d8, Spirit d8, Strength d6, Vigor d4

SKILLS: Driving d6, Fighting d4, Interrogation d6, Intimidation d8, Knowledge (Law) d10, Persuasion d6, Streetwise d4

Charisma 0, Pace 6, Parry 4, Toughness 4

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JEREMY QUINN

Everyday, hundreds of people walk by one of the most powerful men in Bedlam without giving him a second look. His face is never on any magazines or early morning talk shows, and you probably wouldn't recognize his name if you heard it.

But Jeremy Quinn has a lot of influence in Bedlam. Quinn is the owner of the Hotel de Luxe, a ratty motel in the heart of Lamrose with a mostly-not-working neon sign dangling over the placard that lists the place's hourly rates. The Hotel de Luxe is not what you'd call a luxury hotel (despite the name) but you'll still see all sorts of celebrities, powerbrokers, and politicians inside its room.

The Hotel de Luxe is a favored second bedroom for a lot of powerful folks in Bedlam. Jeremy Quinn keeps his mouth shut and is well-paid in return. Once those who wish to remain anonymous discovered the paparazzi were always stalking the lush hotels in search of a scoop, they found a new place, far away from the city, where no one would think to look for scandal and debauchery.

Heh.

Jeremy Quinn, though, he's no sucker. He keeps a book. Not the black faux-leather one full of John and Jane Smiths that sits on the front counter, but a real book with real names that is put inside the fireproof safe in his back office.

One day, Jeremy's going to need a favor—a big favor—and he'll make his play. A lot of folks in Bedlam owe him but good. They may not know it yet but every single one of them has a visit from Jeremy in their future.

Jeremy Quinn, Entrepreneur

Owner and proprietor of Bedlam's number-one sleep-around-on-your-wife-without-getting-caught destination..

RANK: Novice

ATTRIBUTES: Agility d4, Smarts d8, Spirit d6, Strength d6, Vigor d6

SKILLS: Driving d4, Fighting d8, Knowledge (Bedlam) d10, Intimidation d6, Persuasion d4, Streetwise d8

Charisma 0, Pace 6, Parry 6, Toughness 5



NATHAN REED

Most of the pushers in Bedlam—hell, in America, period—are middle men at best. The product comes from down south mostly, same place as coffee and bananas. They've got the climate and don't have to contend with so many strict laws.

But Nathan Reed was not content buying product from someone else. So he took some. He managed a major war to claim fields of primo Central American real estate for his own. While he calls Bedlam his primary home, he

HER VOICE...



...LIKE THE CHOIRS
OF HEAVEN SINGING
ONLY FOR ME.

winters on his plantation in Mexico, along with regular trips to check on crops and introduce buyers to his wares.

Chances are good, if you're getting high in Bedlam, Reed supplied the product—or got a cut if someone wanted to move their junk on his streets.

And he's not shy about his stock in trade, to the point one has to wonder just how corrupt the law in Bedlam is if they allow someone so blatant to walk around without issue. Reed has some high-level friends and enough scilla flowing in to take care of any lingering doubts or nagging consciences.

The fact he looks like the devil, complete with widow's peak and angular Van Dyke, doesn't help his reputation as a wicked man, purveyor of vice, and predator of the weak.

Nathan Reed, Drug Dealer

King shit of drug mountain.

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d6, Strength d6, Vigor d4

SKILLS: Driving d6, Fighting d8, Gambling d4, Interrogation d6, Knowledge (Law) d6, Knowledge (Drugs) d8, Persuasion d8, Racketeering d6, Streetwise d6

Charisma 0, Pace 6, Parry 6, Toughness 5



JOHN REIHER

Lots of people in Bedlam do their best work with their fists but some jobs require the touch of a true artist. They call upon an in-depth knowledge of how the body reacts to pain, where the most-sensitive nerve clusters are located, and how best to apply pressure so the target will experience the most amount of pain without long-term side effects.

And those jobs call for one man.

You'll find plenty of enforcers in this town but when folks reference "The Enforcer," they're talking about John Reiher.

Reiher's work has been very rewarding. Not only helping the man vent his heated temperament but financially as well. He's very good at his job, and folks pay high prices for his services. This has allowed John a lifestyle well beyond his humble beginnings. As with many nouveau-riche however, he's better at playing rich than understand what being rich means.

He boasts a posh condo and a cherry red Mercedes but his pride and joy is his expansive wine collection. He knows that rich people love wine so he must love wine too, though his palette can't speak to any qualities beyond the price tag. He can't tell you anything about a bottle's vintage or characteristics but he has the cost of every single drop memorized.

Anymore, John farms out the lesser jobs to one of his boys, who are good at what they do though they lack the finesse and attention to detail that Reiher is known for.

John "The Enforcer" Reiher

Pain dealer and connoisseur of expensive grapes.

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d6, Spirit d4, Strength d8, Vigor d6

SKILLS: Driving d4, Fighting d8, Interrogation d10, Intimidation d6, Persuasion d6, Shooting d4

Charisma 0, Pace 6, Parry 6, Toughness 5



GARETH-MICHAEL SKARKA

Gareth is a bit of an icon in the underworld.

He came to Bedlam with not much of nothing to his name and quickly established himself as a number one runner for folks who needed to distribute product quickly without John Q. Law catching wind of the activity. He had little interest in being on either end of deals. He didn't want to supply and he didn't want to buy. So he decided he would be the transporter. It's a vocation at which he excels.

Skarka is often called in when particularly sensitive, hazardous, or large quantities of goods need to get from A to B, especially if the line connecting

those points runs through rival territory or directly under the nose of the authority.

Cocksure and a bit of a braggard, Skarka has little concern for friends though he has a posse of hangers-on to rival that of the latest chart-topper. While he'll talk plenty of game about the cops he's fooled and predicaments he's been in, he never shares the secrets as to how he manages his marvelous feats.

That is his stock in trade, after all, and if everybody knew, he'd be out a job then, wouldn't he?

Gareth-Michael Skarka, Mover and Shaker

Drug, gun, and people runner-for-hire.

RANK: Novice

ATTRIBUTES: Agility d8, Smarts d6, Spirit d6, Strength d4, Vigor d6

SKILLS: Driving d10, Fighting d8, Gambling d4, Knowledge (Bedlam) d6, Persuasion d6, Shooting d6, Streetwise d4

Charisma 0, Pace 6, Parry 6, Toughness 5



CHARLTON WILBUR

"Spike" Wilbur's best friends are dead. Not a morbid sense, you understand, but when you're the coroner for a city that sees more foul play than a Little League championship, you tend to be a busy guy.

Spike started out as a beat cop in Bedford's First Precinct. He joined up right after his four years in the Army ended. Service is all Spike's ever really wanted. He liked the order, the detail, and how everything made sense. You did as you were told, with clear orders and direction.

He expected the same when he joined the force, and didn't exactly welcome the harsh reality. But he stuck it out, and did well for himself. He never had aspirations for detective but ended up becoming just that, working arson for ten years.

After that, he retired from police work. He thought about leaving Bedlam, maybe moving closer to his family on the coast, but, with backing from some of his influential friends, decided at the last minute to run for City Coroner. His service record and amiable guy-next-door personality won him the seat.

Turns out, Spike has a knack for navigating bureaucratic red tape and the sensitivities of the police department. Though recent pressures to wrap up the death of a junkie found by the river has put him in an uncomfortable position as ties between the dead teenaged girl and a Regent named Dominic Winter come to light.

Now the same people who put him in his current seat are threatening to kick the legs out from under him if he can't make this whole mess go away.

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Charlton “Spike” Wilbur, Coroner

City coroner in a town full of bodies.

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d8, Spirit d4, Strength d6, Vigor d6

SKILLS: Driving d4, Fighting d8, Interrogation d6, Knowledge (Law) d6, Knowledge (Bureaucracy) d8, Persuasion d6, Shooting d6

Charisma 0, Pace 6, Parry 6, Toughness 5



EDWINA WILFONG

Edmwina Wilfong is the owner of Strange Origins, an antiques and curios shop in downtown Lamrose. One of the original shops in what was once known as Retail Row, Strange Origins is sadly one of the few businesses still standing there. Just blocks from the Old City Center, the store and the outlets around it saw a lot of traffic back in the day.

Nowadays, downtown Lamrose is a pale shadow of its former self but Edmund's shop still goes strong, serving a selective clientele whose interests range from the eccentric (a regular customer has a standing order for any items inscribed with Latin text) to the bizarre (one man purchased a desiccated hand reputedly from one of Genghis Khan's generals).

Edwina serves them all without question, closing each with a smile and a nod (and a no-return policy).

After the store closes, you can find Edwina wiling away the night at her favorite bar, The Finnegan, conning locals at games of chance and impressing the slightly-inebriated with flashy card tricks and illusions. A bit of an eccentric, Edwina has an exhaustive knowledge of arcane lore and history. While there may no magic to speak of in Bedlam, folks like Edwina manage to add a bit of mysticism to the place anyway.

Edwina Wilfong, Shop Owner

Showman and shopkeeper, proprietor of Strange Origins.

RANK: Novice

ATTRIBUTES: Agility d6, Smarts d10, Spirit d6, Strength d4, Vigor d4

SKILLS: Driving d6, Gambling d10, Healing d6, Knowledge (Antiques) d8, Knowledge (Stage Magic) d6, Persuasion d6

Charisma 0, Pace 6, Parry 2, Toughness 4



SAM WONG

The Sam Wong you know depends on which Sam Wong you met. If you're on the up-and-up or are an influential member of society, you probably met Sam Wong, VP of Acquisitions for Whitacre Media. This high-profile Regent was recently named Bedford's Man of the Year by Riverwest

Magazine for his charity work and recently-instituted mentor program through Bedford's Better City Kids Club that supplements teenager's education with a work and skills-based afterschool program.

This Sam Wong is also a bit of a playboy, has been linked to numerous beauties throughout his life, and runs a charity racing event where he drives the #4 Whitacre Car with proceeds going to the BCKC.

But if you are not so up-and-up and not-so-influential, if you are of a darker bent, perhaps a crook or unscrupulous person, you probably met the other Sam Wong.

This Sam Wong is the power behind various criminal thrones in Bedlam. He bankrolls everyone from the Dinunzios to the Gilettis, the Polish mob to the Russians. He has no allegiances—has no need for them—but he has plenty of debtors who owe him big.

And Sammy's not looking for money.

No, his day job gives him plenty of that.

This Sam Wong, the one they call "the Wolf," only wants power. He wants control. And while control of the businesses and laws of Bedlam is all well and good, Sam knows the true power behind this city comes from the crooks that roam its streets, the puppetmasters who pull its strings, and even the junkies who suck on its teat, desperate for a fix.

Crime runs Bedlam, not law and not order. Still, why turn down one when you can have both? Why choose a team when you can make money no matter who wins? That's Sammy's philosophy.

Sam Wong, Powerbroker

Dangeous man playing both sides of the game.

RANK: Novice

ATTRIBUTES: Agility d8, Smarts d6, Spirit d6, Strength d4, Vigor d6

SKILLS: Driving d4, Gambling d6, Knowledge (Bedlam) d8, Knowledge (Business) d8, Persuasion d6, Racketeering d8, Streetwise d4

Charisma 0, Pace 6, Parry 2, Toughness 5



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PUBLIC DIRECTORY

Bedlam is a big place full of people. No matter which side of the river you find yourself, you're bound to run into somebody. Whether that somebody is aiming to harm you or not is a toss of the coin but at least you got even odds.

The following is a listing (a big listing) of folks you might find in Bedlam. They're broken into three categories: Cops, Crooks, and Contacts. If you ever need an NPC on the fly, find the section, flip to an entry, and you're good to go.

STAT BLOCKS

If you wish to use any of these NPCs in your game, and need some stats to go along with them, just pick one of the following Attribute Blocks along with a Skill Block and you're good to go! If you require further definition, add two Minor Hindrances, a Major Hindrance, and two Edges.

ATTRIBUTE BLOCKS

Pick one of the following based on what type of make-up you want. All of these are at Novice rank. For every Rank above, distribute 2-3 dice among the Attributes of your choice.

Smart + Weak

ATTRIBUTES: Agility d6, Smarts d8, Spirit d6, Strength d4, Vigor d6

Smart + Slow

ATTRIBUTES: Agility d4, Smarts d8, Spirit d6, Strength d6, Vigor d6

Fast + Weak

ATTRIBUTES: Agility d8, Smarts d6, Spirit d6, Strength d4, Vigor d6

Fast + Dumb

ATTRIBUTES: Agility d8, Smarts d4, Spirit d6, Strength d6, Vigor d6

Strong + Slow

ATTRIBUTES: Agility d4, Smarts d6, Spirit d6, Strength d8, Vigor d6

Strong + Dumb

ATTRIBUTES: Agility d6, Smarts d4, Spirit d6, Strength d8, Vigor d6

Willful + Weak

ATTRIBUTES: Agility d6, Smarts d6, Spirit d8, Strength d4, Vigor d6

Willful + Dumb

ATTRIBUTES: Agility d6, Smarts d4, Spirit d8, Strength d6, Vigor d6

Tough + Slow

ATTRIBUTES: Agility d4, Smarts d6, Spirit d6, Strength d6, Vigor d8

Tough + Dumb

ATTRIBUTES: Agility d6, Smarts d4, Spirit d6, Strength d6, Vigor d8

Generalist

ATTRIBUTES: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

SKILL BLOCKS

As with Attribute Blocks, choose a category that fits the general idea of the character you'd like to make. These were all created at Novice rank. If you want a more-experience character, distribute 3-4 dice among these Skills (or add new ones) for every Rank you increase the character.

Since these can be paired with any set of Attributes above, the points expended may not match up exactly but it's close enough for most purposes. If you're using these for an NPC, don't sweat it. If you're using these for a player character though, checking the math is probably a good idea.

Attorney

Driving d4, Intimidation d6, Interrogation d6, Knowledge (Law) d6, Persuasion d6, Racketeering d6, Streetwise d6

Beat Cop

Cop Sense d4, Driving d6, Interrogation d4, Knowledge (Law) d4, Shooting d6, Streetwise d4

Burglar

Fighting d6, Lockpicking d6, Persuasion d6, Shooting d6, Stealth d6, Streetwise d6

Drug Dealer

Gambling d4, Intimidation d6, Knowledge (Drugs) d6, Persuasion d6, Shooting d4, Streetwise d6

Detective

Cop Sense d6, Driving d6, Interrogation d6, Knowledge (Law) d6, Shooting d8, Streetwise d6

EMT

Driving d6, Healing d6, Knowledge (Medicine) d6, Persuasion d6, Survival d6, Streetwise d6

Person on the Street

Driving d6, Fighting d4, Knowledge (Their Profession) d4, Persuasion d4, Streetwise d4, Swimming d6

STREETS OF BEDLAM

COPS

These are the good people of Bedlam. Well, most of them anyway. Despite what you've heard (and what I've told you), a lot of cops in this town are okay folks. Not all of here, mind you, but a lot of them still. If you ever need a desk sergeant, a flatfoot, a beat cop, a detective, a crime scene investigator, a private eye, a meter reader, or a traffic court judge, use one of these. If they don't fit perfectly, they can be easily modified but each provides a good basis for the boys and girls in blue.

Ashley Acevedo

Hotshot rookie cop already gunning for the top brass. She's cocky but she's got the chops. She calls herself "Ace." Others do too but they don't necessarily mean it as a compliment.

Andy Barrett-Venn

Retired cop who acts as an expert witness to various lawyers and an advisor and mentor to those fresh to the force.

Patrick Bass "D-Notice"

Tough cop from the East Coast who moved to Bedlam for the change of pace. Had a good record back there but came to the city under suspicious circumstances..

Brad "Brooklyn" Bean

Wiry, weaselly vice cop who samples a bit too much of the evidence. Doesn't hail from New York but wears a Brooklyn Dodgers baseball cap. Hence the nickname.

Laura M. Beeson

Recently suspended from the force pending investigation. Witnesses claim Laura discharged the weapon that took the life of an elderly man at a bus station. Laura denies all charges but doesn't deny being on scene.

Fred Bednarski

A member of the Royal Canadian Mounted Police who is in town, working with the local cops to nab a guy suspected of running guns and drug through Bedlam on their way to Vancouver.

Jean-Francois Bouchard

Only child of French-Canadian immigrants. He joined the police at the request of his father who wanted his son to give back to the country that gave them so much.

Tom Brands

Guard at the prison. He's currently working gate security but has aspirations to get stationed inside the maximum security sector.

Matthew Brumfield

Gruff and streetworn desk sergeant at Bedford's First Precinct. He's seen too much, heard too much, and really can't wait to retire to the islands.

Alan Brzozowski

Crime scene investigator over on the Lamrose side. Loves his job but hates how everyone always expects him to come up with pithy one-liners and fuss with his sunglasses.

Paul Carolan

Works the evidence locker. Paul has been known to allow certain items to disappear if provided with enough financial incentive.

John Carrington

"Keener" Carrington hails from Edinburgh (the one in Scotland) and works the streets as a private investigator. He has a particular affection for cheating spouse cases.

Paolo Cecchetto

Retired cop who was integral in infiltrating the Giletti crime family. He worked inside their organization for twelve years before managing to extract himself. Lives a low-key lifestyle. Loves bocci ball and iced coffee.

Lillian Cohen-Moore

This undercover cop is best known for her bright-red hair and longstanding connections inside the Valkyries. On the weekends, she works private security for Queenie's girls when they put on private shows.

David Comer

David was famously disowned by Big Church following an investigation into child endangerment charges amongst church officials.

Chance Connors

"Lucky Chance" survived four gunshots to the torso at point-blank range. Following that incident, she has never once gone out into public without wearing a Kevlar vest.

Christopher Corneschi

Retired cop who spends his time recalling the good old days down at Mick's One-Fifth Tavern. He remembers when Lamrose was a beautiful town. He remembers a lot of things being better back when.

STREETS OF BEDLAM



Kristina Delz

Kristina is a pathologist with the coroner's office. Has a demeanor not unlike the corpses she analyzes every day. She enjoys crosswords puzzles and Belgian beer.

Mario Dongu "Grizz"

Former cop who now works private security. He's strictly freelance but has accepted numerous jobs protecting visiting dignitaries and celebrities.

Benjamin Dye

Beat cop with an eye for the ladies. Often volunteers while on the scene to get statements from cute girls and lonely widows.

Ginger "Big Kaboom" Eberhart

Former SWAT member who is now the acting head of the Bedford bomb squad. Ginger lost part of her hearing as a young girl when she fell from a tree in her grandparents' yard. The collision with the ground ruptured her eardrum.

Mark Freeman

"Big M" Freeman is a former college linebacker who was a bit of a celebrity in his school days. He hung up the shoulder pads to join the force after he was passed over by the big leagues.

Amy Funke

Deep cover agent currently implanted in the Bedlam gang culture. Young, smart, talented. Her primary assignment is gathering intel on the city's burgeoning sex trade.

Michael S. P. Gardner

Private investigator constantly at odds with Bedlam's Finest. He always sticks his nose in their business, constantly questions their actions, and has gone toe-to-toe with the boys in blue on numerous occasions.

Nathaniel Garth

Nate is the head of Bedford's burgeoning Anti-Gang Task Force. Having lost his brother to gang crossfire years ago, he is very committed to his work.

Kevin Glasow

Homicide detective out of Bedford's notoriously-corrupt Third Precinct. His wife is the sister of one of Big Church's rising stars which puts Kevin in really good with the collars and robes crowd.

Josh Haney

"Dead Eye" Haney is a former military sniper who was honorably discharged following twelve years of valued service. He has since joined SWAT as a sharpshooter.

C. David Johnson

C. David "Renzo" Johnson was the hostage negotiator who worked the Carlo case that held Bedlam in its grip five years back. His fifteen minutes following the release of those schoolgirls by the madman Dialus Carlo made his career.

Tom Ladegard

Head of security at the Pax House dance club in downtown Bedford. Tom has an uncanny knack for sussing out trouble and spotting bad elements in crowds.

Jonny-Boy Leitheusser

Hailing from the Pacific Northwest, Jonny-Boy relocated to Lamrose in order to take care of his ailing mother. He left his position with the police department when he moved but it's not really a job you can ever leave behind.

STREETS OF BEDLAM

Delaney Manning

Former Federal Agent who is in town looking for her lost brother. She claims her brother fell in with a guy named MacArthur Paulsen. She won't rest until she finds that scumbag and learns what happened to her brother.

Ryan "Big Bear" Marsh

That's The Honorable Big Bear to you. Judge Marsh is one of the most hardline judges in Bedlam with a zero-tolerance policy

Chris Presley

Fresh from the academy, Chris joined Lamrose police department eager to help clean up the streets and make a real difference in the world. Don't worry, he'll come around eventually.

Josh "Minnesota" Rensch

Having shot an innocent on the job, Josh moved here looking to leave his old life behind. What he doesn't know is that a big piece of it followed him.

Nestor "Roach" Rodriguez

Nestor is a deep cover agent embedded in Bedlam's drug trade, with a heavy focus on the trafficking efforts of the Latin Swords.

Kirill Rumyantsev

The young-looking detective Kirill has been posing as a student teacher named Dorian Nestor at BedTech in order to uncover the source of the sudden influx of narcotics on the campus.

Eduard Schaeffer

Ed Schaeffer is a former cop and the founder of Big Ed Gard-Safe, a security outfit that specializes in transport and payroll security. As the commercial goes, "When you need something safe, trust Gard-Safe."

Jesse Scoble "El Canadian"

Jesse is a Canadian ex-pat who came to Bedlam by way of Texas. Now naturalized, he dedicates himself to protecting Bedlam's streets.

Chris Starr

A former wrestler in the amateur circuit who turned to administrative police work after an out of the ring injury snapped a tendon in his left leg. A bit of a celebrity because of his former days, Chris enjoys a bit of free ride from his peers.

John Taber "Kingbeast"

Taber keeps the alleyways safe and the canine and feline population under control as Bedford's resident animal control officer.

John W. Thompson

Doc Thompson is the chief medical examiner for the Bedford coroner's office. Every autopsy report crosses his desk before going on to the investigating coroner. So if you need evidence of that sort to go away, bribe him.

Michael Zabkar "Rex"

Zabkar is a third-generation cop. He's dedicated to protecting the citizens of Bedlam just as his father and grandfather did before him. What he doesn't realize is that his father wasn't able to send Michael to a good school on a cop's salary alone.

Reed Zesiger

Reed longs for the days of the tough 70s cop who was a real livewire, didn't take no for an answer, and always rode the razor's edge. Now it's all paperwork and accountability. Ah well. At least Reed can still wear those sweet leisure suits.



STREETS OF BEDLAM

CROOKS

Turn over any rock in Bedlam, and you'll probably find one of these guys scuttling underneath. We're not talking major players, for the most part, but the run-of-the-mill bad guys, more fodder than cannon. These are your nobody drug dealers, your murderers, your thieves, your thugs, your stick-up artists, your carjackers, and your conmen so if you have need for some good old-fashioned scum of the earth, grab of these ready-mades and you're all set.

John "The Writer" Adamus

Amnesiac roadside killer who keeps an elaborate history of his travels and conquests on his skin. Adamus was almost nabbed outside a truckstop off the highway last summer. He's come to Bedlam looking for a place to lay low for a while.

Gary "Wheelman" Anastasio

The guy you want if you need to get away from somewhere fast. Gary turned his passion for amateur stock car racing into a lucrative career by hiring himself out to numerous crews.

John B

A back-alley doctor who never felt burden by things such as the Hippocratic Oath or ethics in medicine. Maintains the best-supplied medicine cabinet in Bedlam. John has managed to keep his medical license despite numerous challenges in court.

Jason "Bubbles" Baldwin

Gigolo known for running long cons on the lonely wives of men too busy to tend to their husbandly duties. He's currently working a number on the bored housewife of a Regent named Dave Turner.

Christophe "Frenchie" Barbier

A man of refined tastes in woman, wine, and weapons. Frenchie stocks numerous high-power unregistered firearms along with a ready supply of melee weapons and power tools.

Enya Beyer

Enya is convinced she's a descendant of one of the Salem witches. She studies magical texts all day and night hoping to glimpse the arcane secrets of the universe. She goes to great lengths to gather her ingredients too, including shoplifting, graverobbing, and animal mutilation.

Marcia Burggraf

A hired killer with a penchant for claiming trophies off her victims. Marcia prefers up-close kills to distant--what she calls "impersonal"--methods.

Tom “Tommy Guns” Cadorette

Tommy is a mid-level arms dealer looking to secure his position as the go-to man for street weapons. Carries a chihuahua named “Scraps” with him everywhere.

Don Corcoran

A slumlord and conman who never hesitates to profit off the troubles of others, Don is the stepbrother of Bedlam ADA Michael Corcoran.

Richard Dawley

Former firefighter whose obsession with flame has turned into the worst possible hobby. RD was responsible for fourteen housefires last year alone, and is planning to burn Bedlam General Hospital to the ground.

Steve Dempsey

Originally hailing from Great Britain, “GB Steve” is a hitter who came to Bedlam looking to use his considerable skills for profit. So far, so good.

Brett “The Beast” Easterbrook

It’s not that Brett’s frame is particularly imposing. But one look into his dark empty eyes sends shivers down even the hardest heavy’s spine. Brett is as methodical as he is maniacal.

Morgan Ellis

Known alternately as “The Big Black Hand” and “Black Morgan”, Mr. Ellis prefers the garrote and the strap to louder, more obnoxious means of dispatch.

He likes quiet.

Randal “The Vandal” Evans

A street artist who considers himself a revolutionary, Randal has been instrumental in defaming good people to discredit them and make a buck.

Franck “The Hammer” Florentin

A large man with as many piercings as tattoos. He’s a real pipe-hitter who’s always looking for a fight. His seeming lack of a conscience is rivaled only by the childish grin he gets teaching people lessons. Don’t ask him how he got his nickname.

Mr. Frost

A Regent working for a mid-level media conglomerate, Mr. Frost is also a financial advisor to the Dinunzio crime family.

Michael “The Claw” Haggett

After losing his hand in an industrial accident, Michael replaced it with a mechanical claw whose fingers he often switches out for razor-sharp talons.

Fred Hicks

Known for his blue hair as much as his signature black hat, Mr. Hicks runs the books for various underground gambling operations. He has been praised for his inventive ways of separating patrons from their cash.

Chuck Horne “Wanderer”

Chuck’s just a mild-mannered hitchhiker leaving a string of broken hearts and bloodspattered motel rooms in his wake.

Chad “The Mountain” Hughes

The brother of Father Arthur Hughes, Chad took a decidedly different path with his life. Still devout, he regularly confesses to his brother in order to offload whatever guilt manifests.

Brian Isikoff “The Shark”

Pool hustler and cardsharp who is always looking for a game--or, more specifically a sucker--to get enough beer money until the next Saturday night.

Jason “The Spaz” Jensen

Fast-talking (literally) con man who favors the short grift over the long con. He’s spent as much time in prison as an adult as out of it.

Colleen Jessup

Colleen runs a game importing rare birds and butterflies to discerning clientele. Her mules bring upwards of twenty dying species into town from South and Central America every month.

John Johnson

White collar criminal extraordinaire. John runs the unofficial “special accounts” at Devlin National Bank. He oversees customers with large influxes of cash that need routed into offshore or otherwise highly-secure accounts.

John “The Muskrat” Kovalic

A connoisseur of fine art, food, and luxury, “Johnny K” is also a high-stakes gambler with a propensity for bets other than money.

Sergie “Skinny” Kardashov

Lanky car thief with a knack for boosting. He prefers classic cars personally but has no qualms getting his customers whatever make and model they desire.

John Kelbaugh

A former biology professor who supplements his income by tailoring custom agents for use in biological weapons. He sells most of his creations to the Middle East but he’s also sold quite a few concoctions to domestic customers.



*SOME FOLKS JUST DON'T
BELONG IN THE CITY.*

Cassie Krause

One half of a husband-wife team known for being able to bypass even the most high-tech security systems. Cassie specializes in planning the jobs and supplying the tech.

Clint Krause

The other half of said team. Clint is the muscle as well as a master of weapons.

Jason "The Crusher" Kurtz

A former wrestler turned bodyguard, Jason is still well-known and regarded for his previous persona, the masked heel "Kurtz the Crusher."

Lee Langston

Head of the Bedford Elk Lodge and a man who knows how to relocate the recently-deceased.

Johnna Lee

You know that girl at the bus stations and airports who's always headed somewhere else but lost her purse, got left behind by her friends, just broke up with her boyfriend, or has some other (fake) sob story to get cash? Yep.

Ryan "The Night" Macklin

Once a stock trader earning a quarter-million a year, Macklin lost everything to the devil drink. Ryan now earns his keep as second-in-command to number-runner Fred Hicks.

Scott "The Martian" Martin

So-named because of his ashen grey skin and extremely slim physique. Scott Martin is a cold-blooded button man for the Giletti family.

Juergen "Mad Moses" Mayer

Trained in the ways of the silent kill, Juergen is the go-to guy for criminals that need someone taken out without any attention being drawn.

Shane McLean

Former network security analyst and app programmer who earns three times what he used to by unlawfully retrieving data from secure networks.

Kyra Mowery

Disbarred for unethical conduct (taking bribes), Mowery now acts as legal consultant for various unscrupulous businesses.

Cat O'Blivion

Nihilistic street girl who loves a good carjacking, breaking into mom-and-pop shops, and playing bar gigs with her band, Dead Monkey Junction..

Jay Ouzts

Some folks prefer to rob from the living. Other people frequent funerals and lift valuables off the soon-to-be-buried. Of those people, Jay is one of the best.

Dunbar Pickett

A favorite amongst the country music fans at the Apple Blossom Stage by the freeway, Dunbar Pickett considers playing the six-string his calling in life. Well that and drugging women for use by any of his vile and lascivious clients.

Anthony "Pops" Popowski

A third-generation mechanic and second-generation crook, Pops operates a chop-shop in addition to a legit car garage. Fifteen years ago, he lost the love of his life, a purple 1967 Mustang named Esther. He's spent the entire time since trying to find her replacement.

Jaimie Reader

When she was a young girl, her grandfather taught her all about cracking safes. She has grown up to be one of the best safecrackers in the businesses and is in high demand by top crews looking for the best.

Chris Rhinehart

Kicked out of college for doctoring the test scores of his classmates, Chris has become a man of many criminally-minded talents. He currently runs an outfit selling fake stocks to gullible retirees.

Alyson Snyder

Mrs. Snyder never said she had a favorite child but Chris knows she secretly did. And it was Matt. No matter how many good grades she brought home, how many good deeds she did, her mother never gave her any recognition. No, it was always Matty who got the attention. That's probably why Alyson turned to home invasion.

Matt Snyder

Her favorite by a wide margin, Matt could do no wrong in his mother's eyes. And, believe me, he tried. Even now that he's behind bars on a double-murder wrap, his mother visits him every two weeks like clockwork. She just loves her little Matty.

Travis "The Gimp" Stout

Not the black leather kind, but the has a bad leg and limps around everywhere kind. Travis has worn a brace on his right leg ever since he fell out of a van and tumbled down the interstate following a jewelry store robbery that went about as well as the escape that followed.

Lars the Taint

Just a good old-fashioned leg breaker. No fuss, no muss, and cash upfront.

Pete Thomas

Nicknamed "Thumper" due to his nervous tics, Pete is an otherwise disarming gent who has taken older lonely women for millions in his lifetime.

Nias Thorne

The unassuming Nias has one of the finest criminal minds to hit Bedlam in years. All Nias needs is a trustworthy veteran crew.

Pepe "Apeboy" Trueno

Suburban radical who longs to free the animals from their cages one day. Some day. Some day very soon. Free the animals. Free. The. Animals. FREE THE ANIMALS!

STREETS OF BEGLAM

J. Villines

The leader of the Latin Swords. J is a ruthless and vindictive man with a memory as long as the large-bladed weapon he wears at his side.

Chuck Wendig

Arrested once but let off on a technicality, "The Wendigo" is a serial killer and cannibal with a dozen victims to his name. Easily recognized by the blackbird tattoos on the back of his hands and the name "Miriam" across his neck in calligraphic script.

Dustin "The Mouth" Westfall

The silver-throated singer of a local band, Dustin is also a street dealer who cuts his product by half. One day, his customers are going to realize he's ripping them off and come looking for restitution.

Donald Wheeler

Stripped of his license due to unlawful practices, "Doctor" Wheeler still does his magical voodoo on those for whom up-and-up medicine is not a wise option.

Rob Wieland

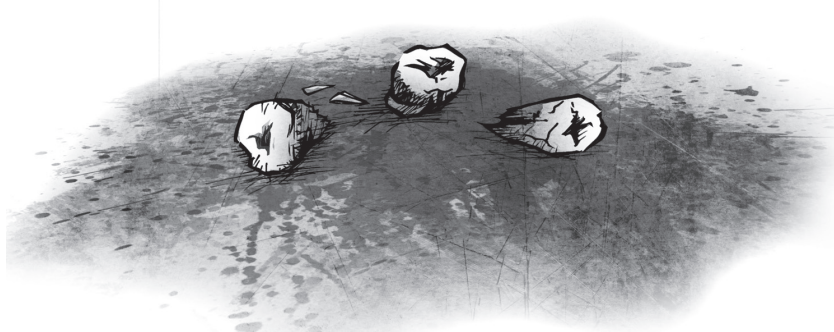
Folks on the street know Rob better as Yolanda Wayback, a transexual drug dealer who has fooled more than one frat boy up until third base gets rounded.

Tom Wisniewski

Twenty years ago, a wanted felon named Jack Digrassi walked into a barber shop off Superior Ave in Lamrose. A guy with the same face but an entirely different past and new name walked out of it. Tom is that man..

Tommy "Two Fingers" Wood

After crossing his former partner and (almost) making away with \$75,000 in cash, Wood lost the pinky and ring fingers off his left hand as a reminder of what loyalty is. Wood now pays his bills through petty theft and mugging.



CITIZENS

And then you have your man on the street, the regular person, the unaligned denizen who's just trying to have a good life, raise a good family, send their kids to college, and not struggle in their twilight years. The following people are everyday joes, regular folks you might run into, who might find themselves in danger, or who might find themselves accomplices in some mad scheme or another. If you need someone to put in the wrong place at the wrong time, these are your people.

Marigold Alexander

Marigold runs the Home Away from Home daycare center as well as the Howland Trail Summer Camp during the warmer months.

Vincent Arebalo

A man who knows how to truly enjoy life, Senor Arebalo is famous for the wild parties he hosts at his uptown estate.

David Bagdan

A tailor for over forty years, and a Lamrose institution, David has dressed the most powerful businessmen in the city.

Phillip Bailey

Bootlegger who distills a potent concoction he calls a "Bailey Bomb." Not for consumption if you are over 50, have a history of seizures, are now or may become pregnant.

Jack Baldwin

Half-owner of the Baldwin Brothers ambulance service and longstanding member of Lamrose's fire volunteers.

Cam "Rusty" Banks

Kiwi ex-pat who came to Bedlam from New Zealand looking for a green card. What he found was a wife and steady work as the night shift manager at the Original Gas N Go.

Heath Barr

In addition to being an expert on torture and information extraction, Heath is also a dentist. Though I suppose that's redundant.

Paulina Barrett

Hotshot and face of Bedford's theater scene. She has been instrumental in bringing some of the bigger traveling productions to the city and has aspirations of staging her dream musical "When I Was a Boy."

STREETS OF BEDLAM

Ron Blessing

A street vendor who seems to know everyone in Bedlam. He's notorious for his malaprops and misuse of big words, which friends dubbed "Ronisms."

Bill Bodden

Mild-mannered owner of Billzilla Comics & Games, a shop specializing in a variety of tabletop games, comic books, and assorted paraphernalia.

Adam Boisvert

A humble lock and key-maker who just so happens to have designed the locks for numerous business around Bedlam. Not that he would ever do anything unscrupulous with that information.

Dan Bongert

Dan is a crime nut. He loves it. And he loves living in a place with so much of it. When not getting told to get back behind the yellow line, Dan is reading every true crime rag he can get his hands on. He is really looking forward to the day he commits his own crime.

Jeb Boyt

Gun enthusiast and vocal gun rights supporter instantly recognizable thanks to his large dark-blue extended cab pickup truck with the words "Mr. Ferocious" emblazoned on the side.

Ken "Tweak" Braun

Science teacher-turned-junkie-turned-convenience store owner. While he's left his drug days behind, his unfortunate nickname has stuck with him.

Steve "Rasputin" Breedlove

After surviving a gas station robbery gone wrong, and taking six bullets, Steve earned a new handle as well as a permanent limp.

Michael Carson

Cable access host and classic horror film enthusiast who has dreams of one directing his own independent features.

Nicolette Carter

Torchsinger who is the standard opening act down at the Red Rover. Formerly the lead singer of the Carter Sisters folk quintet, she recently broke following a bitter family disagreement.

Stephen "The Veep" Cheney

The Veep recently saved the capsule-style restaurant, The Original Five & Diner, from bankruptcy. He plans to re-open the diner with a revised menu next Spring.

Jonathan Combs

Former junkie who turned his life around and now patrols the streets as a Samaritan focused on getting runaways off drugs.

Jessalyn Corley

Jess is a mechanic at the Flying H Truck Stop. Her specialty is rigs but she can tear down and build up just about any machine you put in front of her.

Malcolm Coull

Malcolm runs a road crew. Recently screwed out of some primo city contracts, Malcolm is looking for answers from his so-called friends in the City Center and the crew that got the job, ZORM Construction, better watch their ass.

Josh Crawley

Proprietor of Crawley's News and lifelong resident of Bedlam. Known as much for his dry sense of humor as his longstanding business.

Yoshi Creelman

Fishmonger who happens to run an illegal cockfighting operation out of the basement of his shop.

Kirt Dankmyer

Mischievous croupier that works the high-stakes tables at the Slotnick's. He is currently working a scam under the noses of his bosses. He thinks they're oblivious. They're not.

Jonathan "Buddha" Davis

Philosophical old man just as often seen discussing the nature of the universe as playing chess outside the Rex. Plays the bagpipes.

Ray De Luna

Former mortician who took to taxidermy as a way to unwind after a stressful day of, um, draining and dressing dead bodies.

Brin Deming

Brin is a chemist working under BedTech's alternative fuel studies grant. She has made great advances in her work but pressure from certain Regents threaten to shut down her project.

Sean Demory

Former line cook at the Original Five-N-Diner. He was fired when the new guy bought the place and decided he was gonna class up the joint. Yeah, Sean will show him "classing up the joint."

STREETS OF BEDLAM

Jordan Dennis

Morning news anchor for “Marigold Morning” your “Get Up and Go! News Show.” Is having an affair with his co-host Andrea Palmer.

Philippe Deville

Founder and head driver of the Grand Night Out limousine service. Far from prom nights and bridal parties, GNO specializes in protected transport of high-profile clients.

Mark DiPasquale

ER nurse and part-time EMT for Baldwin Brothers ambulance service. Occasionally indulges in some of the medicine kept on-hand.

J. Patrick Donnelly

Horse trainer and coach who works at the Track on Monterey. Was busted from his last job for horse dosing.

Rob Donoghue

The golden-throated late-night DJ for KRME, your number one station for hard rock from the 70s, 80s, 90s, and today. Don’t tell his audience this, but Rob has always been more of a “light jazz” man.

Kev Donovan

Bike messenger for Office2Office delivery. Kev works the downtown Bedford routes taking highly-sensitive correspondence that can’t be trusted through standard channels.

Drozdal “The Pole”

Graphic designer and street artist whose classic “Thor Got Friends Yo” image has appeared on everything from billboards to T-shirts.

Mike Dukes

Doc Dukes didn’t lose his medical license, like some so-called doctors in town, but he doesn’t need it for most of the bullet-pulling he does.

Santiago Dunbar

“Captain” Dunbar runs Cap’n Travels!, a touring company that takes newcomers around Bedford, showing them the city by bus with stops along its more notable landmarks and establishments.

Christopher Dundon

Chief mortician at Dundon Funeral Home. Christopher has been known to discard sensitive materials inside those his sister, who runs the home, later buries.

Edward Durant

An administrator at the Bedford Concentrated Study Facility, Edward dedicates his life to provide children in need the second chances they deserve.

Bryant Durrell

The head of security for St. Leonard's Holy Cathedral. It's not that Bryant doesn't have a sense of humor, but when your boss is G*d and the diocese, you aren't given much opportunity to flex it.

Herman "Jack" Duyker

Construction foreman currently overseeing renovations to the City Center in downtown Bedford. May have taken a few stuffed envelopes to leave the job site open at night and fresh concrete in the mixer.

*I THOUGHT, "WHAT AM I
DOING GOING OUT WITH A
COP?"*



*BUT ONE LOOK AT HER
AND SUDDENLY I DIDN'T
QUESTION ANYMORE.*

STREETS OF BEDLAM

Jamas Enright

Evangelical since birth, Jamas has been a priest at St. Leonard's now for over twenty years. He has become one of Father Caruso's most trusted men.

Julio Angel Escajedo

Librarian at Bedford's esteemed Noble Collection Library just outside the district of Big Church. Julio has an exhaustive knowledge of world history and a knack for Romantic languages.

Wendy Fadersen

Wendy runs Up All Nite, one of the last remaining movie rental places in Lamrose. Even though the trend is dying, she manages to keep the lights on thanks to her incredible stock of arthouse and foreign cinema. She loves crime dramas and Asian flicks with a particular affection for films that mix martial arts with sports.

Matt Forbeck

Writer for the local alt-scene magazine in Bedford. Known as much for his outspoken views as the fact he coaches a soccer teams mainly comprised of his own children. Dreams of one day writing a novel.

Monsieur Gaston

The bespectacled founder, namesake, and chef at Gaston's, a restaurant specializing in French fine dining with a comfortable modern atmosphere. On the weekend, he DJs at fetish bars. Everybody needs a hobby.

Bob Goodman

Mild-mannered pharmacist over at the local Super Bullseye. While he would never tell her this, Bob has been harboring a crush on the Deborah, the head of customer service. One day, he'll get up the nerve to ask her out. Or maybe just drug her.

Cass Granberg

Bartender at the Lucky Penny. Cass is a woman who loves games of chance and sharing stories with the locals and not-so-locals. A big fan of comic books, her personal collection is truly a thing of beauty.

Swaggin' Danny Grogan

Head instructor at Swingin' Life Dance Styles. He specializes in the dances of the Jazz Age and bedding his richer clients.

Jean "KC" Ha

If you want that cat on your sleeve to look less like Tom and more like Simba, see Bedford's top tattoo artist at his shop, Pins & Needles. Walk-ins welcome.

Frederika Hansson

Bus driver of some thirty-five years, nobody knows Bedford better than Freddi. In that time, Freddie has only missed five days of work. Four due to sickness and one to attend her brother's funeral. Not that she knows why she went to that deadbeat's burial. Eesh.

Darrell Hardy "Spider"

Darrell is the founding member and acting head of Planned Obsolescence, a local group dedicated to keep old tech alive, especially classic computers.

Ruth Harriss

Ruth works laundry at the prestigious Gates Hotel. While some might that it's a pretty boring job, you might be surprised what folks in hotels manage to get lost in the laundry. Let's hope Ruth's fiancée, Brianne, never finds out where she got her engagement ring.

Shane Harsch

You know that car that looks like the giant pickle? The one that goes all over town blasting the Hoster Myers Pickle song? Shane drives that car. And he doesn't know how much longer he can listen to that damn song before it drives him over the edge.

Isao Hashizume

Coming over to America in the 70s, this Japanese ex-pat has spent most of his time knocking back cheap sake in the dark corners of Lamrose's less glamorous nightspots.

Michael "Siddhartha" Haverty

Child of hippies who grew up in communes along the West Coast. Run a hydroponic farm in an undisclosed location somewhere outside Lamrose.

Rob Headlam

Boy genius who made headlines twenty years back for memorizing pi to the hundredth decimal. Rob now heads the physics program at BedTech.

Will Hermann

Will runs a blues club in Lamrose called The Abbey. Famous musicians such as Walleye Creek and Gabe Stopper play there now and then.

Matthea Henkel

Matthea is the head bartender at Club Vanity Fair, your number one nighttime destination for watered-down drinks and strippers who are far sexier in dim lighting. She also acts as security most nights too.

STREETS OF BEDLAM

Nathan J. “Joseph” Hill

A Protestant minister who often butts heads with Big Church for his fiercely anti-Catholic stance, especially on social matters.

Alistair Hind

Alistair is the chief veterinarian at Healthy Companion Animal Hospital. Years back, he brought back Mr. Dinunzio’s Cavalier King Charles Spaniel after the dog consumed nearly a pound of bittersweet chocolate. Ever since then, Alistair has become the go-to vet when it comes to taking care of the underworld’s precious little pets.

Mildred Hinklin-Lauderdale

A pilot with some thirty years of experience, Millie runs the flight school adjacent to Bedford’s Stiller Airfield. Called “Auntie Airplane” because of her jovial nature and the way she treats her students like family.

Larry Hollis “Weasel”

Squeaky-voiced street informant with his fingers on the pulse of the college scene. If something is moving through a campus, Larry knows about it.

Dr. Russell Hoyle

Herbalist and natural healing enthusiast who operates an organic food and medicine shop in downtown Lamrose called Hoyle Healing.

Richard H. Hudson, Jr.

High-level Regent with a lot of powerful connections. A salesman through-and-through, Richard is always looking for the angle.

Bobbi Huss

Acting basketball coach and sports medicine instructor at Big Ben. She is currently under investigation, and suspension, for suspected doping and distribution of illicit substances.

Laura James

Head server at Gaston’s, Laura supplements his income by distributing illicit drugs along with the house special.

“Telephone Jack” Jardine

Communications expert and former lineman for the phone company, Jack runs a small electronics repair and supply shop in Lamrose’s Northgate Plaza.

Mikkel Kjær Jensen

Former boxer who runs the Middleman Gym in Bedford. Protege of his recently left Mikkel for a hotshot manager who promised the boy a shot at the title in under three years.

Seth Johnson

Car salesman who spent his thirties traveling across the width and breadth of America. Loves telling stories of his old adventures.

Tad Kelson

Tad runs the Old Griddle Family Restaurant by the interstate. Originally founded by his father, the original Tad Kelson, Junior is one of the more beloved men in Lamrose.

Isaac “The Knowledge” Kinkaid

Former major-label rap star whose rise to stardom was sidetracked by indulging in excess. Now a street corner poet and personality.

Professor Wil Kilpatrick

One of the most feared instructors at BedTech, even students who have never taken one of his econ classes know him by his nickname “The Killer.”

Robert Kim

Robert has a longstanding love of pinball machines and jumped at the chance to open his very own old-style arcade, Push Start. While kids today favor their GameStations and their Call of Warfares, Robert prefers the bright lights and big buttons of the classic machines.

Janelle Kostiew

Rare book dealer. She is the new owner of Spellbound, having inherited the shop from her mother, Trixie, who retired last year. She specializes in foreign translation and rare editions of popular novels.

Brian Lauer

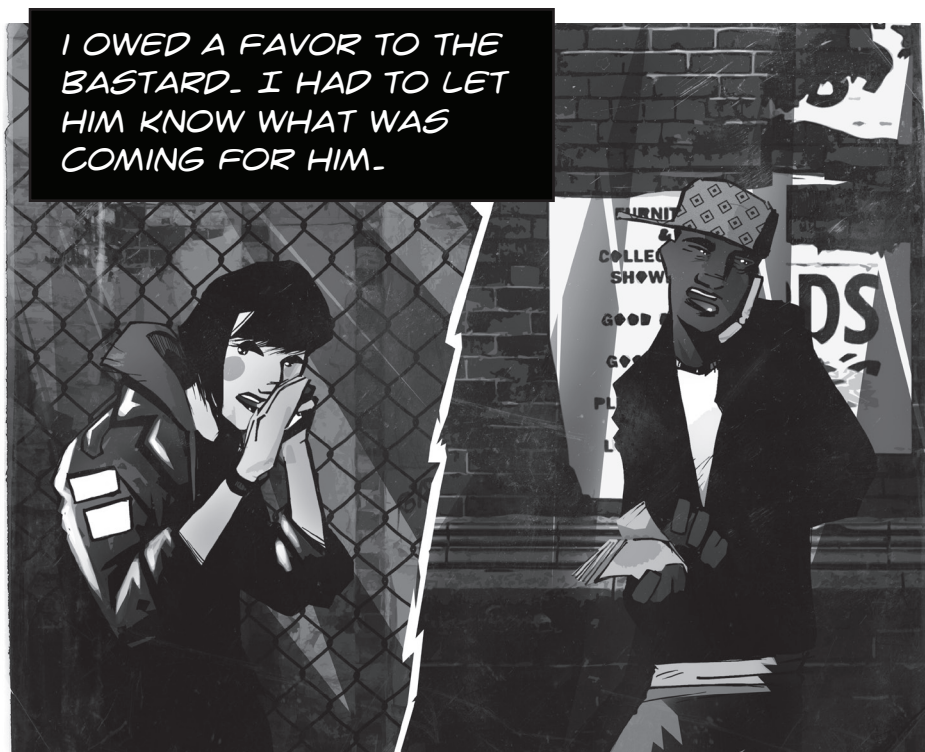
Local weatherman with your Action News Center 7 team, “Your Best Source for What’s Happening in Bedford.” In addition to a pending move to the morning team, Brian is going through a pretty severe midlife crisis as well.

Martin Lemser

Owner of the Bedford Bishops, Martin is one of Bedlams’ richest and most-beloved men. Course, if the rumors of him relocating the team to another state are true, public favor will quickly turn against him.

Andrew Linstrom

Andrew operates Up-Up-Up, the only hot air balloon company in Bedlam. “See the city as you’ve never done before! Fun for the whole family!” Just don’t ask him about the time that one guy jumped.



John Lucania

In his 20s, John “Lockbox” Lucania made a run for the middleweight boxing championship. When his shot at the title came, instead of taking his shot, he took a dive. That money ran out long ago though, and John now spends his time drowning his sorrows at wherever won’t kick him out.

TS “Too Sexy” Luikart

TS runs a string of warehouses in Lamrose’s warehouse district. Though he is often called upon by criminals to stash their goods, he is not directly criminal himself.

HM “Dain” Lybarger

Dain runs a sex shop--I mean “adult entertainment store”--just outside Bricktown. He supplies the Valkyries with all manner of tools, weapons, devices, lubricants, and instructional videos.

Jennifer “The Cat” Maddux

In addition to being the lead singer of the rock band, Too Many Days, Jen also runs the Fairway bar in Lamrose and is a founding member of the Runaways Motorcycle Club.

Erin Malone

Espionage expert who used to work for the CIA before repeated headbutting with his superiors caused him to lose his taste for the job. He is a top wireman and freelance bug tracker.

Jordana-Beth “JB” Mannon

JB runs Little Best Friends, a pet store that specializes in exotic animals with a focus on rodents and birds, not all of them legally acquired.

Dani Markwig

Drugged-out rocker who lives in a converted VW van out by the River. Likes to reminisce about her days on the Rock N Roll Killers Tour and her time playing bass with the band Burning Crow.

Matt M McElroy

AKA Irish Matt #1, McElroy is a former member of the IRA who now provides an inside scoop on domestic terrorist actions.

Matt McFarland

AKA Irish Matt #2, McFarland is recognizable from his black hat and goatee. He is a former IRA member as well who is now an elementary school therapist.

Sean McConkey

Sean is the lead singer in a hair metal cover band. His stage persona, Nix, wears a caped leather jumpsuit, wild pink-and-blond hair, and sports face paint that makes him appear as a serpent. By day, he’s an accountant.

Angus McGilleen

Owner of Big A’s Junkyard. Folks come to him looking for obscure car parts and a place to dispose of pesky bodies.

Charles Miller

Founder of the best damn road crew in the city, ZORM Construction. His team recently landed city contracts that will have his crew hopping for years to come.

Darren “Husky” Miller

Darren runs an animal shelter specializing in the reformation of abused and neglected dogs. He has a special fondness for huskies, hence his nickname.

Gary “Squid” Mitchell

Gary runs Rumble Fish, a store that exclusively deals in exotic, rare, often illegal, and sometimes poisonous sea creatures. Folks call him “Squid” because of the large sucker mark on his chin.

T. Moerke

Inventor of the Moerke Home Wealth System, T. Moerke makes a living scamming desperate people out of their savings by promising them they can make 4 to 8,000 dollars a week in their free time. In truth, he doesn't and they can't. Well, not his way anyway.

Andrea Montgomery-Hurrell

Co-owner and head barista at Dark Liquid, Bedford's hippest coffee shop. In addition to extra-caffeinated drinks, DL provides Bedlamites with an open mic night every Tuesday and Thursday.

David "Mendo" Murrell

Former golden boy of the Bedford theater scene, David's appeal faded with his beauty. He is currently operating his own small theater dedicated to faithful to the period interpretation of the Bard's classic works..

Laronda Myers

Owner of Nanuk Farms, a co-op farming community focused on organic fruits and vegetables. Just never mind the weed growing on the back 40.

Rick Neal

Not Bedlam's finest legal mind, Rick Neal chases ambulances looking to get justice for those wrongly-harmed by the negligence of others. And if righting those injustices happen to net Rick 15% of settlement, well then so be it.

Sarah Nell

Founder of the Inner Strength Academy, a dojo and training facility that helps at-risk youth to channel their anger and frustration into positive energy along the principles of various Western-influenced martial arts.

James Newman

New age enthusiast, full-time psychic, and part-time aura reader, Newman fully believes he is personally tapped into the primal forces of the universe. And for just a hundred bucks, he'll tell you whatever you need to know.

Kenneth Norris

Kenneth recently inherited a fortune from his grandfather. While Kenneth misses his Pee-Paw dearly, the money will come in handy to pay off the man's student loans and maybe have enough left over to put a down payment on a new house. That is if the very mean men Pee-Paw owed 150 large to don't find Kenneth first..

Galen Pejeau

Galen runs Pelican Landscaping, your lawncare and water feature specialists. After struggling for many years, Galen's company recently landed a two-year

contract that makes him the groundskeeper of the prestigious Daniel's Reach community.

Stuntlau "Taco" Perez

Former member of the Latin Swords who volunteers as an anti-gang counselor at the juvenile detention center in Lamrose. Has a life long love of Bedlam and wants to see the city do better.

Troy Pichelman

Troy runs Pichelman Junkyard, the final resting place for many a once-fine automobile. And with a pressing strength capable of flattening a car, Old Betsy, his on-site crusher could squeeze a human body like a grape.

Jeff Preston

Jeff used to play Space King "Alpha7" at Galactic Times, that sci-fi-themed chain restaurant. Recently downgraded to Space Jester, Jeff is looking to get back at his manager Robby and that jerk he replaced him with.

Mike Ramsey

Artist and sculptor who goes by "Dust," Mike is currently going through a "found object" phase. He really enjoys deconstruction pieces and his work, "Gun, Broken" that features a weapon allegedly used in a real murder completely cleaned and dismantled recently sold for 1.2 million.

Charlotte Rasmussen

A Ranger with the Bedford park service, Charlotte keeps a keen eye on the 150 acres of natural splendor that are under her jurisdiction. She takes a lot of pride in her woodlands. It's really gonna break her heart tomorrow when the renovation crew unearths a decades-old burial site that will shut the main park down for the rest of the season.

John "The Kung Fu Monkey" Rogers

TV-obsessed crime enthusiast and pulp novelist who's always looking to get up close with crooks and learn the inside game. Is convinced that one day he'll be the mastermind behind a successful cable show.

Kristiana Serrano

Fashion designer who came to Bedford looking for inspiration for her next major collection. Kristiana enjoys pushing the boundaries of fashion. She is currently planning something that involves tire rubber and lace.

Tenzin Sia

Whipsmart former street kid who now lives with Edward Durant. The two are fiercely protective of each other.

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Charles Smith

Former boxing trainer who is now head butcher and owner of Smitty's Fine Meats and Deli. Famous as much for his pre-fight pep talks as his Genoa salami.

Tristan Smith

Brother to Charles, former boxer, current business manager for Smitty's. He quit boxing due to a bum knee but has found he has a head for figures.

Dan Stack

Danny Boy runs a corned beef and sausage cart in downtown Bedford. He is a huge sports fan and never misses an opportunity to bend a customer's ear about the latest drama and dealings affecting the Bedford Bishops.

Gammon Stark

Real estate agent with Moderno Homes, Gammon also manages a series of rental properties around Lamrose. He has a couple special places he rents only for certain clients and even then for very limited amounts of time. He never asks what they do in there, and they always pay for the clean-up afterwards.

Twyllenimor

Devoted cosplayer and anime/manga addict who runs the Kawai-Con every April in downtown Bedford. While attendance was small in the first couple years, it now draws over 300 cosplay and Japanese media enthusiasts.

Consuela Vazquez

Daytime concierge at Hampshire Estate Apartments, home to many of Bedford's nouveau-riche and celebrities du jour. She sees everything, but says nothing. Well, maybe not *nothing*.

Michael Waite

The afternoon DJ at your "Workplace Wonderland," KZNX, the number one soft rock and adult contemporary music station in Bedford. In the middle of the dial at 101.1FM.

Leslie Ward

Newspaper writer and sports fanatic, Leslie is known all around Bedlam as a journalist with a knack for a good story, though she has the sense not to get too deep when certain people are involved.

Simon Ward

Lester's bitter brother who scoffed at his older sibling's career path. Simon is currently working on the Great American Novel. He has written over 1200 pages. But only three chapters.

Lorraine Wentzel

Architect behind the new construction of downtown's Legacy Towne outdoor shopping plaza. Lorraine's sister, Nancy, is currently serving time for carjacking and assaulting an officer.

Jeremy Wilkinson

One of Lamrose's best known homeless personalities. "Preacher" enjoys telling stories, putting on little shows, and teaching magic tricks. Always wishes his new friends a "G*d-bless'd-day-to-you" (even those who treat him with less than common respect).

Sierra Wolfe

Sierra works at a two-bit cellphone and calling card stall in downtown Bedford. At night, Sierra writes and self-publishes paranormal romance novels under the pen name Winter De La Coeur.

Mark Woolley

In addition to driving cab, Mark spends his time connecting the various conspiracies that connect everything from Napoleon's exile to JFK to Roswell to his masterfully-told "White Sugar Conspiracy."

James "K-Melion" Yoder

Former label mate of Isaac Kinkaid's, K-Melion now runs a start-up music production called Prizefighter Records.

Joseph "Suzie" Yossarian

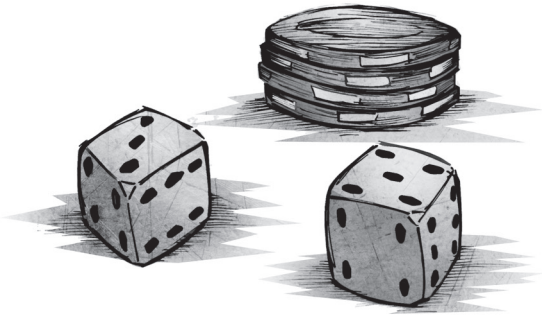
One of Bedlam's original drag queens, "Suzie Qutie" is the main draw of Cabaret Laguna's Kings & Queens of the Night weekend extravaganza.

Zekiel Zverow

New arrival to Bedlam. His search for his father brought him here. He has become smitten with Renee Koloff, the waitress at the Bent Spoon coffeeshop in downtown Bedford.

Wojciech Zółtański

Street hustler who suffers from violent mood swings and a touch of schizophrenia. Calls himself Sethariel as he believes he embodies both an demon (Seth) and an angel (Ariel) inside him.



MONEY IS THE
LIFEBLOOD OF OUR
WORLD. WITHOUT IT,
YOU HAVE NOTHING,
YOU ARE NOTHING.

TO GET IT,
YOU DO WHAT
YOU HAVE TO.





the THINGS WE do FOR MONEY

EVERYBODY'S GOT A STORY

Bedlam is a deep and complex world full of questionable characters, unlikely heroes, good people doing bad things, bad people doing good things, obscured facts, ulterior motives, and lots and lots of violence.

In the real world, those are pretty bad things. But in the world of fiction, they're ripe little gems just begging for exploration. And that's what Streets of Bedlam does: explores. It lifts up the rocks others walk past to see what's squirming beneath. It shines a light on darkness to see what's really going on. It makes no assumptions about right and wrong. Instead, it looks at the end goals and asks, "At what price?"

And it does all this through stories. Your stories.

Throwing you in the deep end and watching you flail about and gasp for air might be good for a laugh, but it's poor management on my part. Instead, let's take a look at stories: how they work, how they're built, and how to get the most out of them with this setting and your group.

BASIC STORY STRUCTURE

A lot of writers have written a lot of words about story, most with an eye toward novels and screenplays. While we may tell others of our exploits in the former, game stories are better structured as the latter. Because when you sit down with your group, especially with this game, looking at it as a novel is not

CHAPTER 5: THE THINGS WE DO FOR MONEY

the way to go. No, much like the stories that inspired this setting, the tales you'll tell with *Streets of Bedlam* are more screenplays, movies, than anything else.

But something all stories have in common is the most basic of structures: Intro, Catalyst, Exploration, Turning Point, Enemies Close In, Resolution, Regroup, Confrontation, Denouement. Here's what each means in brief.

Intro

The world as it is before the main story kicks off.

Catalyst

Boom. Something happens that promises or threatens to change things.

Exploration

The catalyst is explored in depth. Plots and subplots surface, such as new relationships, old relationships changing, assumptions are challenged.

Turning Point

The catalyst isn't what it appears to be, for better or for worse. Plots twist and subplots go deeper.

Enemies Close In

The people and plans at odds with the group's actions gain in strength, number, and proximity. Conflict ensues. Group suffers defeat but only momentarily.

Boiling Point

Fallout from the confrontation is realized. Tension rises. Internal conflict comes to a head.

Regroup

A new plan is made. Subplots resolve. Cast is stronger than ever—but so is the enemy.

Confrontation

The cast and the enemies meet again. Everything's laid on the line. This is the climax, what everything has been building toward. At the end, the groups is either victorious or defeated.

Resolution

Main plot resolves, for good or for ill. Victory or defeat is clear, and fallout from that is made apparent. The story is over.

Denouement

A glimpse of the world after the story. Things are not the same.

PRACTICAL APPLICATION

This may all seem like heady stuff for a roleplaying game but, really, this all tends to happen naturally anyway. Anyone who has read enough or watched enough has intuited most of this. And not every episode is going to fit this structure perfectly, but I find this is a really good starting point for thinking about how stories flow in play at the table.

When you're drafting your own stories for your group, and you hit a wall, take a look at that structure and see if it helps you figure out the path that your episode is going to take.

Of course, this all changes in play once it turns from "a series of scenes written down by one person" to a collaborative storytelling effort.

PREP WORK

Before you sit down to play, everybody needs to have a few things ready.

Players

The players should each have a character, some dice (such as the Streets of Bedlam custom dice, available at StreetsOfBedlam.com), a pencil, and a willingness to inhabit a character with a focus on telling a great story that includes and satisfies everyone.

Game Master

The game master should have sheets for any important NPCs, an episode brief with the basic scenes spelled out (unless you're going to improvise the whole thing which works for a lot of people), some dice (see above), a standard deck of playing cards including the Jokers, a copy of this book, a copy of *Savage Worlds Deluxe*, chips/coins/Bennies, and pencils.

Characters

Some groups like to dedicate the first session of a new game solely to character creation. This can give everyone time to dig into the character options, talk about the dynamics and relationships of the player characters, detail important NPCs, locations, and all that.

Other groups like to grab pre-fabs and get rolling right away. Whatever works for your group is fine by me.

SETTING THE SCENE

Streets of Bedlam scenarios, which we call "episodes", are broken into discrete scenes, each with a purpose. As you'll see in the following episode, which shares its name with this chapter, the purpose of the scene is expressly laid out, helping give players focus. How you present this is up to you. Me, I'm up front about it. I lay it right in the light.

CHAPTER 5: THE THINGS WE DO FOR MONEY

Scenes should open dramatically and end on a satisfying note. If your players start the scene in one bar and then decide to walk a half-mile to another bar, there's no need to hang on that transition. The game moderator should look for an organic conclusion to the scene, a natural beat, and then end the scene. Unless something is going to happen during that walk, or it serves some other purpose, cut to a scene where the players are nearing or entering that second bar.

The guiding rule is: Cut the fat. It bogs everything down and makes for long uncomfortable situations.

A scene is defined by its goal. The different goals should be shuffled for the sake of variety as well as drama. Constant action can be mindnumbing and tension without payoff can leave the players unfulfilled. Here are some scene goals for you to consider.

SCENE TYPES

While the GM will use these when constructing scenarios, the purpose of a scene can change based on player input so it's good for everyone to consider the types.

Combat Scene

A Combat Scene is all about the action. The goal of this type of scene is to harm, delay, or end somebody. Combat scenes leave a lot of room for all types of actions: character can bash legs with baseball bats, pound faces into the dirt, splatter somebody's brain across the pavement, or send them running for a cover in a storm of bullets.

Dramatic Scene

This is one of the most common types of scenes in films and television. Dramatic scenes are about character interaction, dialogue, and emotional conflict. This is about characters coming head-to-head with each other or themselves. It can be an awkward conversation between a lecherous private eye and the husband of the woman he's seeing, a pusher confronting some two-bit dime-bagger trying to edge on her turf, or a cop confronting the murderer he's been chasing the past three years. The focus is all on the characters. Put something at stake—love, honor, liberty—and let the drama commence.

Investigation Scene

Often paired with the Investigation mechanics discussed in Chapter Three, an Investigation Scene is about exploring an area in search of clues, details, and data that connects previous events with future ones. This type of scene often bridges two other types of scenes. For instance, a Spotlight Scene may be all about the characters chasing down a car involved in a shooting but the car gets ahead of them and, by the time they catch up, the driver has disappeared into

STREETS OF BEDLAM

an abandoned fairground. As the characters enter the fairground, we have an investigation scene. The players are looking around, trying to figure out where the man went. If they find him, this may lead to a Combat Scene or a Dramatic Scene.

Spotlight Scene

A Spotlight Scene is a scene focused either on a single character or on a specific item or subject. All eyes are on that person or thing. It can be about following a suspect on foot, tracking down a stolen shipment, or figuring out the identity of a man seen only in the shadows. What's important is that there is one thing on which all the characters are focused and that there's an obstacle to be overcome in getting to that thing: navigating traffic and alleyways as you hunt down the suspect, rooting through piles of paperwork looking for tracking info and dock logs, or scouring traffic photos and criminal databases for details on the elusive man. All three instances are about seeing what each character comes up with as a solution to the problem.

SCENE INTRODUCTIONS

It's a good idea to include a mystery or goal within your introduction of a scene. It doesn't need to be grand or directly stated. Introductions set up the place, time, and mood of the scene. They are the establishing shot of an area. Talk briefly about the immediate environment, anything particularly notable or noticeable happening around them, and sprinkle an objective in there as well. Something out of place or that would catch their attention the moment they get there. Something that would gnaw at their mind as being out of place. It should also relate to the goal of the scene. Let's look at some examples.

The basic idea here is Gabriella, a Badge, has been hunting down the bastard who shot and killed her partner at the docks. The trail so far has led her to an abandoned factory along the Motorcade. Finding the suspect's truck abandoned outside the former AmCar Building, Gabriella takes the side door into the factory. Here's how things play out over the next four scenes. The italicized portion of the text is the GM addressing Gabriella's player.

Investigation Scene Opening

You shine your flashlight around the empty production floor. Everything of value has been stripped from the place ages ago. The walls are cracked open from where someone stripped the wiring. The machines left on the floor are tarped and covered in dust. The doors to adjoining conference and office rooms are off their hinges. What do you do?

This is an example of an Investigation Scene introduction. Let's say the Gabriella's player scans the area quickly, makes a Notice check, and finds some clear bootprints in the dust on the floor. She follows those into what was the

CHAPTER 5: THE THINGS WE DO FOR MONEY

interior assembly line back in the day. After another successful Notice check, she spies the shoulder of her suspect sticking out from behind a conveyor belt. She calls out, gun already drawn, “Alright, asshole, don’t move a muscle.”

Spotlight Scene Opening

Your voice echoes off the bare concrete walls. At first, the guy doesn’t move, thinking maybe you’re just bluffing. But when he realizes you’re serious, he takes off, still hunched down. A shaft of light cuts through as the fire doors swing open and the man rushes into the outside world. What do you do?

This is an example of a Spotlight Scene introduction. All eyes are on this guy as he takes off. Gabriella’s player says her Badge follows him. Everything that follows in this scene will be about obstacles that get in between Gabriella and the man she’s pursuing. He may rush through traffic, jump high fences, steal a bike and take off pedaling, or swing dumpsters, traffic cones, and food carts into Gabriella’s path. Let’s say the Badge tracks the man down to a neighborhood baseball field. The man’s exposed and has nowhere to go and nowhere to hide.



Dramatic Scene Opening

The man stands there, in the open. He puts up his hands as he sees your gun bear down on him. He cracks a joke about how he bets your partner wishes he was as good a cop as you. He asks you if you know your partner died. What do you do?

This is an example of a Dramatic Scene introduction. Gabriella keeps her gun on him, tells the man to shut up. A conversation flows from there. The man makes some token attempts to get away but he knows this is his last stand. During the conversation, the man reveals that Gabriella's partner was involved in a human trafficking scheme. The man claims his daughter was one of a handful of girls who escaped from the torture den the cop's partner held his latest conquests in. Gabriella doesn't believe the man. She steadies her gun.

Combat Scene Opening

As you do, his right hand disappears behind his back and he quick draws a gmm. He dashes to the left and starts firing. You're both completely exposed. There's nothing in this baseball field but a handful of benches and the plates on the ground. What do you do?

This is an example of a Combat Scene introduction. It sets up an opponent (who may or may not be the main villain) and thrusts that opponent at the character. The story will continue from here, scene by scene. Each scene stemming from the actions of the characters and the requirements of the story. What happens depends on whether the man bests Gabriella, whether the cop kills the man, or just wounds him enough to stop his attack.

TYING THIS ALL TOGETHER

Of course, the goal of all this is to sew these scenes together into a grand tapestry of fiction that is engaging and terrifying and ultimately satisfying to everyone involved.

Pacing

How you string together the different types of scenes determines the overall pacing of the episode. The purpose of the scene is a big factor as well but, generally speaking, Spotlight and Combat Scenes are going to have more action and immediacy than Dramatic and Investigation Scenes. Keeping this mind can help guide your hand when putting down the barebones of an episode.

All these scenes result from and rely on each for purpose, context, and fun. Some scenes are long, drawn-out affairs, others are quick and dirty. In any given session, you'll have lots of scenes and do lots of things. It's a big part of what makes playing a story game such a fun experience.

THE THINGS WE DO FOR MONEY

The following Plot Point Campaign is designed as an introductory scenario for Streets of Bedlam. As such, the diversity of the characters is limited to folks who would have reasons to investigate or be drawn into the investigation of a murder. One of the player characters should be a Badge, preferably a homicide detective.

In a continuous game, or one played by veteran gamers, the reasons different folks get pulled into the drama will vary. For simplicity's sake though, this is written from the perspective that characters are Badges, Samaritans, or other folks who would willfully seek justice for the murder of an innocent.

You'll find a series of short episodes that, when played in order, tell a twisted, bloody tale of extortion, abuse, and bad decisions. Each short episode is broken into a few scenes, denoted per the guidelines discussed just a few pages earlier. Side Stories are marked as such. These are not necessary to the main story but can be neat asides. After this Plot Point Campaign, you'll see a handful of Orphan Stories. These are brief episode ideas or hooks you can use to jumpstart stories of your own devising.

“A DEATH IN BEDLAM”

The call came in at 5 in the morning. Believe it or not, some junkie found the body and actually managed to dial a phone.

SCENE 1

The characters are alerted to a body found in the alleyway behind the Thai place at the corner of Clay and Redwood deep in the bad part of Lamrose. Just a few blocks outside Bricktown. When they arrive on the scene, the boys in blue and the guy from the coroner's service are already scouring the scene.

This is a Dramatic Scene. Give the players time to inhabit their characters, talk with the folks on the scene, and get a general lay of the land.

If they talk with a beat cop

Officer Mark Freeman was first on the scene. The guy who called it in was really vague on details and absent by the time Freeman and his partner, Benjamiin Dye, got there. They took a look around, saw the girl sticking out of the trash, and reported it.

Officer Dye shows them the syringes in the alley. He says this is a popular doping spot for heroin addicts. If any of the characters are female, he will prefer to talk to them and he'll be really skeezy in doing so. He makes an aside about how much of a shame it is that such a beautiful girl got offed like that.

If they talk to the Coroner

Spike Wilbur, city coroner, took the call himself. He said he arrived about ten minutes before the characters. Initial examination shows a small-caliber bullethole next to her right ear. She's wearing a blue jacket over a work a yellow shirt and red-and-white striped shorts. The breast is emblazoned with the Sudzburger logo. Passing on that information, the coroner opens up the crime scene to the characters and any CSI folk who may have shown up.

This scene ends when the investigation of the body and crime scene begins.

SCENE 2

A young girl's body, no older than fifteen, is bent backwards in the dumpster. This is an Investigation Scene. You have a body in a dumpster. Go crazy.

Let's use those Investigation Rules from page 126. In this case, the murderer is not a Wild Card and has no relevant Skill but go ahead and roll Smarts of d6. If you get a success, draw four cards (the standard three plus one for the success). If you get any raises along with that, draw an extra card for a total of five. Place them as you wish according to the rules and go through the investigative process.

SUCCESS DURING THE CRIME HAPPENING PHASE reveals powderburn along the point of impact. The bullet went in just an inch or so anterior to her right ear and exited out of the lefthand back of her head. The girl was shot up close. Failure reveals nothing special about the wound.

Side Story: Dirty Fingers

If the characters follow up on the handprints, they'll discover the material making the prints is acrylic craft paint. The handprints belong to Carl Markum, a radical activist who is a suspect in the recent killing of Dr. Travis Anderson, a chemist at NuDae Cosmetics. The two men had butted heads repeatedly on the issue of animal testing. When Travis was found dead in his car, strangled, with NuDae ActiveHold Hairspray all over his eyes and mouth, Carl became an instant suspect in the case. Investigation is currently undergoing.

The paint is the same as you'd find in any craft store but it's also the same kind Markum uses in his signs (he has a bunch at his home). What's interesting isn't the paint in his garage but the floating body in the pool. The corpse-in-question is a 43-year old named Jonah Wyatt. He's a known associate of Markum, another impassioned advocate, though friends will attest to their falling out a couple weeks ago.

That's what happening there though. As for the story at hand, another sweep of the original crime scene may turn up the bootprint or the characters could continue along the Markum path toward something else..

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SUCCESS DURING THE CLEAN-UP PHASE shows that the body wasn't killed here. Blood pooling along her lefthand side shows she been dead for a while and was likely not immediately thrown into the dumpster as her position in the dumpster doesn't match the pooling in her body. Failure indicates she was killed there, despite the lack of blood on the scene.

SUCCESS DURING THE ESCAPE PHASE reveals a tread in a pool of rotten food mass and gelatinized cooking grease. It's only half a print but the foot that made it was huge: Size 17. Failure points to handprints on the dumpster.

That's all the relevant data. Further investigation of the crime scene reveals numerous bottles, human waste, and garbage strewn about the alley. The dumpster itself is primarily used for refuse from the Thai place and the neighboring businesses.

This scene is over once the investigation is done.

SCENE 3

Just as the investigation wraps up, a wiry teenaged boy in a faded hoodie and roughed jeans turns into the alleyway from the back end. He's oblivious at first, just fidgeting his hands and muttering to himself. Once he notices the fuzz, he goes rigid, swears loudly, and runs back the way he came.

This is a Spotlight Scene. Who is this kid, what was his business in the alleyway, and why did he book once he saw the cops standing around? To find out, the PCs need to hunt him down.

The kid is **THOMAS LELAINE**. Here's what you need to know about him:

Thomas Lelaine

ATTRIBUTES: Agility d8, Smarts d6, Spirit d6, Strength d4, Vigor d6

SKILLS: Driving d4, Fighting d4, Streetwise d8

Charisma 0, Pace 6, Parry 4, Toughness 5

Thomas takes off like a bat out of similes. He knows these streets well. If the character pursue him on foot, he'll duck and dodge, jump fences, hide in the shadows to allow them to get ahead of him, and other tricks. It'll be a good chase.

If they catch up with Thomas

He won't put up any more of a fight. he's not armed and really doesn't want any trouble. He'll immediately tell them to "take it easy" and say "I'm not armed! I'm not armed!" And he's actually not.

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If they don't catch up with Thomas

Their only lead is whatever they gathered from the crime scene. For where the handprints will lead them, see the sidebar on the previous page. For where the footprint will lead them, the tread is the signature style of a mail-order work boot company that primarily sells to construction workers and the like. See Scene 4b below.

If they shoot at him

Thomas screams and drops to the floor. Folks can hear him pleading for his life two states away. Thomas isn't armed and won't fight back physically (unless it's life or death; even then he'll favor running). **IF THEY KILL HIM**, that's about as much good as not catching up with him so skip to Scene 4b below. Nothing useful is on his person.

SCENE 4A

What this scene is depends on the characters' interactions with Thomas above. If they caught up with him or otherwise subdued (but he can still talk), use this scene. Otherwise, skill down to Scene 4b.

Thomas flails about, scared out of his wits, but can be brought back around with a calm voice and/or a good smacks.

This is a Dramatic Scene. This is about getting information out of Thomas. This can be done on the street, in a car, back at the cop shop, but the outcome is the same: Finding out who this boy is, why he was in that alley, why he ran, and does he know the girl. Let's take each in order.

WHO IS THIS BOY? Thomas Lelaine, 21. Son of Marjorie, a teacher, and Bill Lelaine, a plumber.

WHY WAS HE IN THAT ALLEY? What alley?

I'M SERIOUS. Okay, fine, he was supposed to meet his girlfriend Harmony.

WHY DID HE RUN? He's got priors for possession. Bedlam has a three-strikes policy and this would have been his second. He's got a single ratty joint in a zip-top bag in his pocket.

DOES HE KNOW THE GIRL? Thomas goes white at this. He asks for a description. If given one (or a picture), Thomas goes green, as if he might puke. The dead girl is his girlfriend, Harmony Ritter.

WHAT'S A 21-YEAR OLD DOING WITH A 15-YEAR OLD GIRL? Thomas says she's 19; she's just skinny. She doesn't eat much. She doesn't like food. Thomas says she has stomach problems.

Thomas is seriously torn up by the news of Harmony's death. He says he doesn't know anyone who might want to hurt her.

This scene ends when the characters get the details from Thomas.

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SCENE 4B

Alright, let's look at that **BOOTPRINT**. As was said, the tread is easy to place: it's a series of diamonds interspersed with a wireframe earth that is the logo of Good Earth Work Boots, a mail-order company that manufactures specialty footwear for construction workers, cops, firefighters, etc.

This is an Investigation Scene. Who made this footprint?

A call to the Good Earth service line leads to a cubicle farm in India. It'll take some threat or some charm to get escalated to somebody who can actually provide any useful information besides the return policy.

A size 17 is a rare order and only one has been sent to a Bedlam address in the past twelve months: Raymond Solis, 1901 S. Jennings, Lamrose.

Raymond is a carpenter currently under contract for Zeiser and Sons Construction. If the characters pursue this lead, skip to **"WORKMAN'S BLUES"** ON P 220.

This scene ends once the characters have the information they need.

WHERE TO NEXT?

If the characters talk to Thomas, continue on to **"HARMONY"** (Scene 1) below. If they want to go to Sudzburger, go to **"HARMONY"** (Scene 4).

"HARMONY"

Harmony Ritter. Poor girl went and got herself all shot up and put in a dumpster. How does that happen?

SCENE 1

Thomas can spill the details as to Harmony's family or the characters can do the legwork. Either way: Harmony Ritter lives with her aunt Debbie Aames in Bedford. And not just any part of Bedford. Her parents died when she was a baby and her Aunt Debbie has taken care of her since. Debbie Aames loves her niece but has been there less and less the past few years. Debbie's an architect whose firm won a development contract in the United Arab Emirates so the woman has spent 14 of the past 24 months in Dubai.

The Aames house is in Kingdom Crossing, a high-end subdivision that's also home to many plastic surgeons, professional athletes, and politicians. A warrant gets access to the property at 14 Sacred Blood Lane.

This is an Investigation Scene. The characters need to find information on Harmony.

The house is gorgeous. Its lawn is well-tended and expertly landscaped. The interior looks like a showroom. Every room is staged and unspoiled. What one would guess is Harmony's room is made up. The characters may find some pot in her underwear drawer.

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Harmony kept a journal. The black book with pink lettering can be found under her pillow. It's mostly banal blathering but a couple mentions of "Tommy" and references to a character she calls "GG" who, quote, "creeps her the fuck out."

The fridge is empty, the DVR is full (mostly reality shows but also a few horror films, including the 2001 classic about a monster living under a boy's bed who drags him into a door-filled world where a crazed mask-wearing man is turning children into birds), and a huge pile of mail is stacked on the kitchen counter.

The scene is over when the characters get tired of routing around the house. When they do though, the door opens, and a woman in a Mighty Maids uniform walks in.

SCENE 2

The maid's name is Cheryl Coyne. She started at Mighty Maids about eight months ago. She works at a few different sites that use the service. Kingdom Crossing has a standing contract with the service. Every resident gets a bi-weekly housecleaning as part of their homeowner's association membership.

Cheryl's 37, a mother of two. Her husband's deployed overseas. Her boys, 5 and 12, are in school during the week. She likes her job well enough but wishes she had stuck with college instead of dropping out when she did. She got it in her head that she'd travel the world but she made it as far as Bedlam, hooked up with a three-time loser named Mike Hartigan, and never got any farther. (Mike's long gone now though. Her husband, Wayne, is a very good man.)

The characters know this because Cheryl volunteers it. She likes to talk. And in her job, where being a mouse in the corner is part of the gig, means she spends a lot of time talking to nobody. Even outside of the job, she rarely talks to anyone older than James, her seventh grader.

After an initial outburst, Cheryl will be much more open to discussion. She says she gets nervous. Also, if she can work while they talk that's even better. Cheryl doesn't like getting behind in her work. She's up for review in three weeks and really needs to get that 5.5% raise. Another 3% just isn't going to cut it.

"What do you want to know?" she asks.

The big questions are probably about **HARMONY**. Cheryl knows the girl. She's seen her around while cleaning but it's been a couple weeks at least since they last crossed paths. Cheryl says that's not uncommon as lots of people work during the day.

"Like me," she'll say. "And you too of course."

Cheryl will mention that's she found **DRUGS** in Harmony's room on more than one occasion but Mighty Maids has a strict confidentiality policy. "Unless

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we witness harmful acts, or the products of such acts, we are forbidden from violating our customers' private lives." She can pretty much quote the rulebook on this.

Cheryl has seen **THOMAS LELAINE** around before. He seems like a nice enough kid though kind of slow. "Not slow in a real way, like a not-trying way."

DEBBIE was last around about a month back. Harmony and Debbie had a fight once that Cheryl witnessed. It was about Harmony's future. Harmony had designs to be an actress, claimed she had some contacts that were working for her.

If the **BOOTPRINT** is brought into this, Cheryl will say there's been no new construction since she started this job.

This is a Dramatic Scene, as are the rest that follow. This sequence is all about gathering data.

This scene ends when the characters have had enough of Cheryl's wonderful conversation.

SCENE 3

A quick call to Mighty Maids will yield Debbie's cell phone number. A call to Debbie yields a very pissed-off woman in the middle of a fight with some unknown on the other end. If the characters are authority, or are good at fronting as such, she'll cooperate. She's just dealing with some headaches on the job, plus it's really late where she is.

The news about Harmony hits her hard. She says she'll be on the next flight home but has no idea as to when that is. In shock, and the very early stages of grief, she'll answer whatever questions the characters have. Let's go through the big ones.

THOMAS? Debbie met Thomas once or twice. She didn't particularly like the boy. He seemed like a slacker.

ACTING? Yes, Harmony talked often about acting. She said she was in the running for the lead in a big musical production in Bedford but a) Harmony had never acted a day in her life and b) Harmony had a terrible singing voice. Debbie knows she shouldn't discourage someone who is essentially a daughter to her but the woman knows a lot of scuzzy people in town and feared Harmony was heading for a casting couch if she hadn't bounced off one already.

DRUGS? Harmony got busted for pot at school once which was a huge shitfest. Debbie said she honestly didn't care—"Everyone experiments, y'know? It's a rite of passage"—but didn't want something as dumb as drugs messing up her life or screwing her education.

CHERYL? Debbie doesn't know Cheryl by name but, yes, she knows Mighty Maids are the outfit used by the HOA.

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ANYBODY WHO WOULD WANT TO HURT HARMONY? Debbie says Harmony spoke of a creepy guy who would sometimes hang around outside the Sudzburger where Harmony works. The guy's name is Gary Grick. Harmony used to call him "Hairy Prick."

ANYBODY ELSE? Debbie said she worried about whoever that supposed theater producer bigshot asshole is but she doesn't have a name.

HERBIE BUCKEL? (You'll meet Herbie in the next scene but just in case these are done out of the order presented here:) Debbie's met Herbie a couple times when the woman would visit Harmony at work. Seems like an okay guy. Not to be immodest but Debbie got the impression that Herbie was kind of sweet on her.

The scene ends when the conversation with Debbie does.

SCENE 4

Harmony works at a semi-local fast food joint called Sudzburger - "Home of the Big Burger". It's a mix of drive-in stalls and inside tables with a retro theme that extended beyond its general lack of cleanliness.

The manager-on-duty is Herbie Buckel, a Sudz veteran of 12 years. He's familiar with Harmony ("She's a cute girl. Bright too.") and is honestly shocked if told she's turned up dead. Herbie knows the following:

HARMONY'S JOB? Harmony mainly worked inside but occasionally took shifts working the stalls—which required not only wearing red-and-white striped shorts and an ill-fitting yellow shirt but quad-style rollerskates. Herbie thinks the outfit looks pretty cute but some of the girls don't like it so much. The man recalls Harmony one time saying the uniform made her feel like she was working at "Slutzburger." The moniker quickly spread amongst the employees after that.

GARY GRICK? Yeah, Herbie's received complaints about Gary from a couple of the girls. He got fresh with a full-time stall girl, Amber Paulsen, by grabbing her ass. This was after he left some really strange poetry on his tray. Some of it was addressed to Amber, some to Harmony.

STRANGE POETRY? Nothing sexual really, just creepy and weird. About their eyes and the shape of their mouths and stuff. Amber found it. Herbie doesn't know what she did with it.

THOMAS LELAINE? Herbie doesn't know the kid by name but recognizes a description or photo. He's seen the boy around a few times. He comes in to talk with Harmony during her breaks.

ANYBODY WHO WOULD WANT TO HURT HARMONY? Outside maybe Gary? Herbie saw Harmony hanging out with a couple of guys in suits a few times. They came in, didn't order anything, but took up a lot of Harmony's time.

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She always seems upset after talking with them but Herbie never pushed for details.

GUYS IN SUITS? Technically a guy and a girl: He with long hair in a ponytail. She with a military cut. Both of them looked hardcore. Herbie has no idea what folks like that would be doing with Harmony Ritter.

DEBBIE AAMES? Oh, Harmony's mom/aunt/whatever. Very nice woman, Herbie says, *very nice*. Doesn't seem the murdering type.

This scene ends once Herbie's coughed up all he knows.

SCENE 5

Amber Paulsen is working the stalls. She's done up in the short-shorts but now wears yellow leggings so the outfit isn't so pervy. When the character catch up to her, she's clearing out a stall that some asshole students turned into a mess. She's not in the best of moods.

News of Harmony's death hits Amber really hard. She stops working and gets this glaze to her eyes. She dumps the tray she's holding and fumbles her way down to the concrete. It takes a good couple minutes for her to get composure.

Once she's able to talk, she'll comply the best she can.

HARMONY'S JOB? Harmony hated working at Sudzburger but, really, weren't all first jobs the same? And second jobs? And third? Harmony needed the cash. She and her boyfriend were looking to get out of Bedlam, head to the coast. Harmony would do just about anything for money.

DRUGS? Yeah, Harmony got high once in a while but nothing major. She just did some pot now and then. It was her boyfriend, Thomas, who big into drugs. He said they were the "road to their dreams" or some such shit.

THOMAS LELAINE? Amber didn't really trust him. She says that Thomas put the moves on her once. Amber shut that nonsense down good and told Harmony but the girl didn't believe her. Same story with far too many girls that Amber knows.

GARY GRICK? Absolutely fucking creep-o. One time, Gary squeezed her tits and told her he "really liked the way she handled his meat" He wrote this disturbing-as-fuck poetry to her and Harmony one time. It was serious ick. Total "moon/June"-rhyming crap all about "splendorous curves" and "the origin of your stripes." Amber went off on Gary the next time the guy came around, told him to get the fuck out and stay. She hasn't seen him since.

Amber says she had to do it since Herbie's too much of a no-nut to stand up for his workers.

HERBIE BUCKEL? Milquetoast who has the total-hards for Harmony's aunt Debbie.

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COUPLE FOLKS IN SUITS? Ponytail and crewcut? Amber says she knows them. She knows them all too well. Names are Mitchell and Hunt. They came to Amber one time asking if she'd be interested in "dancing" for their at-home service. Amber's no vestal virgin but she sure as shit isn't a prostitute.

PRODUCER/ACTING AMBITION? Oh yeah, the "producer" who wanted Harmony to star in their show. Amber got the serious wrong-vibes off the guy but Harmony was so dead-set on being a star she would do just about anything for anyone in order to get a break. He came in once, total casting-coucher, and talked up all the girls. In fact, Amber still has his card in her purse. Guy's name is Klaus Mayer.

WHERE TO NEXT?

Once these scenes have been exhausted, the characters have a handful of directions they can go next.

If the characters follow up on the footprint evidence from the crime scene, go to **"WORKMAN'S BLUES"** below.

If they revisit Thomas Lelaine, go to **"BOYFRIEND TROUBLE"** (p 224).

If they check on the "producer," skip to **"NAME UP IN LIGHTS"** (p 225).

If they choose to see what Gary Grick's deal is, go to **"WHAT BECOMES OF THE BROKEN-HEARTED?"** (p 227).

If the characters follow up on Mitchell and Hunt, the guys in suits, go to **"PRIVATE DANCERS"** (p 230).

"WORKMAN'S BLUES"

Whoever made those bootprints was a beast. And if there's one thing I've learned on this job, it's beasts need to be taken down.

SCENE 1

Raymond's home at 1901 S. Jennings is a modest ranch-style home at the corner of S. Jennings and Newberry. The entire area is lower-income, with some lots abandoned, but 1901 is well-kept and far more manicured than a lot of its neighbors.

The overall tidiness of the place makes the few cracks and dents stick out all that much more. The damage around the windows looks old but the scrapes around the garage door are quite fresh.

This is an Investigation Scene. No crime has been committed, so there's no need to bust out the Investigation rules, but this house still has its secrets. A look around the property will hint at things gone awry.

A closer look at the garage door shows pry marks, most likely from a crowbar or similar. The door itself has been yanked off its track. Pushing on the door creates a gap big enough for a small person to get through. If any of

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the characters are slim, they'll be able to sneak in. Otherwise, the door could be persuaded to get completely off its track through liberal application of percussive force.

The husk of a muscle car in perpetual rebuild takes up most of the one-car garage's available floorspace while a large rolling tool chest and various other tools occupy the rest.

A door connects the garage to the main house—and it's wide open.

If the characters enter the house, they will likely encounter its interior rooms in the following order.

KITCHEN: Connected directly to the garage, the kitchen is the first place everywhere entering the house through the sidedoor sees. A narrow galley kitchen with the usual amenities, this particular model seems equipped with blood spatter on the vinyl flooring that leads into the:

LIVING ROOM: The spatter continues across the carpet, ending in a small pool beside the leather couch. Aside from a GameStation 3, a copy of a Badge of Glory 3: Living Hell, and a 32" flatscreen TV, nothing else sticks out here.

BEDROOM 1: The smaller of the two is being used for storage and a weightlifting room. In addition to free-weights and a yoga ball, characters will find boxes housing a lot of old sports trophies.

BATHROOM: More blood. Somebody cleaned up here. How they got from the couch to here without dripping blood all over the place is rightly clear but they definitely got here—unless a second person was bleeding all over the place. The bulk of the blood here is watered down in the tub and the sink with spatterings between the two.

BEDROOM 2: Likely where Raymond slumbers. A twin bed, a dresser, and some more handweights.

And that's it. No other traces of anybody or anything.

This scene ends when the characters have decided they've seen enough of the house.

SCENE 2

An official call to Zeiser and Sons will get you the job site where Raymond Solis is working: the remodeling of the Lainey-Beth Brewing Company in eastern Lamrose. A fire shut down the place for the past sixteen months. Reconstruction just started following a lengthy battle against a citizens rights group called Sanctity First! headed up by some so-and-so connections out of Big Church. The owner of Lainey-Beth, Carl Wheatley, fought like a dog to see his grandfather's legacy live on.

The trucks outside wear the signature Z of the Zeiser and Sons logo. Inside, a bunch of guys are busy putting the finishing touches on the brewpub's frame,

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where Lainey-Beth plans to not only serve its own brews but a selection of fine Eastern European fare to complement them.

Asking just about anyone about Raymond will point the characters in the right direction though it's fairly easy to spot. G*d only makes so many men in Raymond's size.

No two ways about it: the man is huge. If any of the characters are Monsters, they'll smell kindred spirit all over the guy. Raymond is heavily-muscled, veiny, and about the size of a half-ton pick-up set on its end. He's carrying a couple studs over to the northern wall when the characters see him. How he reacts to their presence depends on who they are and how they approach him.

Antagonistic

Raymond has a bad past with cops and churchfolks so will immediately balk at their presence. If they bring up Raymond's criminal past (he has a couple priors for violence-related incidents) or are aggressive or hostile on top of that, Raymond won't wait a tic to get physical.

Raymond will grab the nearest weapon-like object, such as a shovel, some bricks, or a sledgehammer, and attack the players without hesitation.

This is a Combat Scene. Raymond's all worked up about something. Here's what you need to know about him:

Raymond Solis

ATTRIBUTES: Agility d4, Smarts d6, Spirit d4, Strength d10, Vigor d8

SKILLS: Driving d4, Fighting d8, Shooting d6

Charisma 0, Pace 6, Parry 6, Toughness 6

Just Here to Talk

If the characters aren't cops or churchfolk (or can disguise that fact well enough) and come to Raymond just looking to talk, he'll be a bit more reasonable.

This is a Dramatic Scene. The characters have questions; Raymond may have answers.

HARMONY? Who? Raymond doesn't know anybody named Harmony.

HARMONY RITTER? Sorry. Don't know her.

BOOTPRINT? Could be anybody. Raymond can't be the only guy in Bedlam with a size 17, right?

WRONG. AT LEAST WHO WEARS THESE BOOTS. Raymond shrugs. He wasn't in that alleyway.

BLOOD IN HIS HOUSE? What were you doing at Raymond's house? He'll demand answers and, if they don't satisfy him, he'll ask again with his fists.

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Otherwise, Raymond's mouth is trapped shut. He won't say nothing about nothing to nobody.

You're Coming with Me

Any attempt to arrest Raymond will send the man running or turn him violent. Raymond will pull no punches in order to escape, including take hostage, knock down walls in the job, steal a car, etc.

This is a Spotlight Scene. Raymond's trying to get away. Catch him.

IF THE CHARACTERS CATCH RAYMOND

He won't say shit. He'll get all tough and stoic and demand a lawyer before he says anything. If the characters get inventive and, say, employ some of those Interrogation rules from Chapter Three, Raymond may be persuaded to talk. In that case, he'll let out some real answers to the above questions.

HARMONY? Harmony Ritter, yeah. He knows her. She's the fuckbunny of his sometimes employer Father Marcella.

MARCELLA? Lio Marcella, yeah. Raymond does side work for the priest. Typical heavy stuff. Warnings about late payments and shit like that. Nothing deadly, just a bit of coercion now and then.

BOOTPRINT? Raymond disposed of Harmony's body. But he didn't kill her. He swears on his mother's grave. He doesn't know who did but got the body from Father Marcella's associate Gripo Rimes.

GRIPO RIMES? Ugly motherfucker with a harelip and a big scar across the bottom of his face. He met the guy once through Marcella. Only other time they talked was when Rimes paid Raymond to dispose of a body. He was told to make it look like a random dumping. Solis suggested putting her in the Artifice River but Rimes said he didn't want to "sully the water supply."

BLOOD IN HIS HOUSE? Raymond swears he has no idea what they're talking about. The place was fine this morning when he left. No way should any blood be in his house like that. Even on the Marcella jobs, he always visits his targets. He never brings them home. "They're not fucking prom dates."

If the characters don't catch Raymond

He is gone gone gone and never coming back (unless you want him to, that is. Feel free to incorporate Raymond into this campaign or use him in a future episode of your own devising).

If the characters kill Raymond

They'll have a hell of a mess on their hands, won't they? See "**BROTHER'S KEEPER**" below.

This scene ends when one or more of the above situations plays out.

WHERE TO NEXT?

If the characters follow up on Rimes, go to **"DOG + PONY SHOW"** (p 237).

If they want to speak with Father Marcella, go to **"G*D'S COUNTRY"** (P 241).

"BOYFRIEND TROUBLE"

Thomas Lelaine was a loving, caring boyfriend. Who just happened to be selling out one of his girlfriends in order to get out of debt.

SCENE 1

Thomas Lelaine is in the book, if the characters are the sort to let their fingers do the walking. Thomas lives in an apartment with two other guys. They all pay rent but it's Thomas' name on the lease.

When the characters show up, Thomas isn't home though one of his roommates, a stoner named Kyle Rose, is—and the boy is fully-baked. It takes a good five or six knocks on the door to get Kyle off the couch. When he opens the door, the smell of pot is almost overpowering.

Kyle's too high to really care if the characters are cops or aliens looking for somebody to probe. He can barely speak and is easily distracted by some women-in-prison flick on the television.

This is a Dramatic Scene. Good luck getting this chump to talk.

Some mild use of force should knock some sense into Kyle. After a good thwomp or three, he'll remember that Kyle is working at the music store on Frampton St, a tiny mom-and-pop shop called Good Sounds.

The scene ends once the characters know Thomas' whereabouts.

SCENE 2

Good Sounds is a slim brick-faced store nestled between the Paper Dime Pizza Company and an empty storefront that still bears the scars of the cell-phone and calling-card joint that used to occupy it.

Parking is around the back. A handful of older vehicles are in the spots marked for the apartments that share the lot on the backside.

This is a Spotlight Scene. Catch that kid before he gets away.

Boy, that Thomas Lelaine sure loves to run. Using the stats and skills from **"A DEATH IN BEDLAM"** (p 213,) he'll do his best to evade the characters. Just what is this guy hiding?

If the characters catch Thomas

He'll give up much the same info as he did in "A Death in Bedlam" Scene 4a with the addition that the real reason he ran is that he owes some bad debts to some powerful people. Far as Thomas knows, the characters work for one of his creditors.

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WHO DO YOU OWE? A couple people. He's in for a couple hundred to some small-time bookies but he owes high five-figures to a guy named Gripo Rimes. He's never met Gripo in person. He deals with a connection of Gripo's named Florence Knight.

THE TRUTH ABOUT HARMONY? This will take a couple more punches to get out of him but Thomas will fess up that Harmony is just one of a couple girlfriends of his. Another of his, Giada Pesci, was helping relieve some of Thomas' financial burden by getting comfortable with Gripo Rimes.

SPEAK ENGLISH. Giada was sleeping with Gripo in order to reduce Thomas' debt to the man. While Thomas has never met Gripo, Giada knows the asshole intimately. She's with him right now at the Slumbering Oak Motel.

The scene ends when Thomas spills the details.

WHERE TO NEXT?

Once Thomas has been dealt with, two new options open.

If the characters want to speak with Florence Knight, see **"DEVIL'S RIGHT HAND"** (p 233).

If the characters decided to catch up with Giada Pesci, see **"HE LOVE ME"** (p 235).

If the characters don't catch Thomas

That leaves Good Sounds unattended. If the characters return to the store, the phone will ring upon their entry. The call is from Giada Pesci. She's looking for Thomas. She's at the Slumbering Oak Motel off the freeway and needs a ride. If the characters extend a hand, go to **"HE LOVE ME"** (p 235).

"NAME UP IN LIGHTS"

*Girl with dreams meets guy with promises to fulfill those dreams. Only the guy's intentions aren't nearly as squeaky as all that. It's the oldest story in the world. I'm pretty sure it's even in the Bible somewhere, honest to G*d.*

SCENE 1

The address on Klaus Mayer's business card is 19 Sovereign Court, an expansive bi-level in the posh Bedford neighborhood of Golden Light. It's a swanky place, this neighborhood, and a lot of old money resides there. While the community itself isn't gated, #19 is and the characters' first obstacle will be just getting inside.

This is a Spotlight Scene. They need to get in to speak with Mayer.

In through the front door

A buzzer outside the gate alerts a guard on stand-by. A pinhole camera is used to authenticate faces, see ID, etc. all of which can be foiled relatively

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easily (or legitimately, depending on the characters). The guard's not above bribery (shoving a Franklin into the pneumatic tube slot does wonders).

Jump the gate

This isn't prison; the fence isn't electrified or anything. Cameras will alert the on-duty guard to your actions though so be prepared to tussle with a rent-a-cop if the characters choose this alternate method.

House Guard

ATTRIBUTES: Agility d8, Smarts d4, Spirit d4, Strength d8, Vigor d6

SKILLS: Driving d6, Fighting d6, Shooting d4

Charisma 0, Pace 6, Parry 5, Toughness 5

SCENE 2

Once on the grounds, they'll find Klaus Mayer relaxing in his pool. A lighting rig and fancy-looking camera is set up outside the large glass patio doors in the distance. Some boys in banana hammocks are being positioned by an older gentleman around a set consisting of a large frond, a glass table, and some red fabric. The chattering suggests the older man is the photographer and he's filming the boys for some "promotional material."

HARMONY RITTER? Who?

GIRL WHO WORKS AT THE SUDZBURGER. Oh yeah, yeah, Harmony. Great-looking girl. Future star, that one. Have you seen her ass? She's got a million dollar ass.

HER ASS, AND THE REST OF HER, IS DEAD. Klaus about drops his cigar at this news. If they haven't been scattered already, Klaus dismisses the photographer and his subjects. (If asked any questions, the photographer is very clear in the fact he doesn't know anything at all about a "Harmony" or her murder. The boys are very concerned about this revelation but the photographer is quick to dismiss them.)

Klaus gets out of his pool and saunters over to a large glass patio table where a pitcher full of yellow booze and slices of stone fruit await. He'll offer the characters some before settling down to answer the rest of the questions.

AGAIN: HARMONY? The girl answered an open call he had placed in the local paper. Klaus says he has a standing placement, every week, in the Entertainment section of the Sunday edition. Simple eighth-page ad.

Klaus is on constant recruitment for new talent, mostly for his low-budget direct-to-video fare or for one of the dozens of websites who license his films.

CUT THE CRAP. Alright, so Klaus makes films of a particularly adult nature. He specializes in what he calls "safe fetish" films. "They look like snuff films

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but they're not. Swear to G*d. The people involved are all adults—I got papers saying so—and everything is scripted. Nobody gets hurt. Permanently anyway."

THEATER PRODUCTION? Ah see, Klaus has dreams of going legit. "Sex is good money, no doubt, but it's the legitimacy. There is none." Klaus got involved in bringing a musical called "Derby Dolls" to the Bedford stage. It's a touching story of a girl from the wrong side of the tracks who finds courage and a purpose to her life when she gets involved in roller derby.

WASN'T THERE A MOVIE LIKE THAT? No way, this is totally different. This is a musical.

AND HARMONY'S ROLE? The lead, of course. You don't hide a girl like that in the chorus, right? The director, Kristovo, was a hard sell. "He wanted somebody a little Midwestern." But Klaus was the money behind this show and he put his foot down.

THOMAS LELAINE? Who?

HARMONY'S BOYFRIEND. Oh that little shit? Kid got in Klaus' face one time when the man was visiting Harmony at her job. Klaus put him in his place. But don't go mistaken Thomas' machismo for chivalry. Little shit wanted a cut of her earnings. Also wanted to know if Klaus was looking for a new girl for his adult efforts. "Said he had someone named Giada who would be perfect."

GRIPO RIMES? What kind of name is Gripo? Sounds Italian. Klaus doesn't care much for "the spaghetti crowd."

DEBBIE AAMES? When reminded she's Harmony's aunt, Klaus says he's heard of her but they never met.

Klaus doesn't know anything else about Gary Grick or anybody else the characters may have encountered leading up to this. Before the cast leaves, Klaus will ask them to please relay his condolences to Harmony's aunt. "I was honest trying to do right by Harmony. She was a sweet girl who could've had a bright future. Shame."

The scene is over when the characters are done speaking to Klaus.

"WHAT BECOMES OF THE BROKEN-HEARTED?"

Some folks have these desires, they work them up into a tizzy, and these desires become strange things. Strange, awful things.

SCENE 1

Gary Grick lives in a trailer in the east lot of the Pine Meadows trailer park that sits on the outskirts of Lamrose. A knock on the door causes it to open into a room filled to the paneling with the stench of shit and decay.

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The obviously ex-Mr. Grick is slumped in a ratty recliner, a trickle of blood oozing down his lip and onto his shirt. A knife is sticking out his head. Somebody jabbed it through his skull, just above his eye, and deep into his brain.

This is an Investigation Scene. A crime has been committed, even if the victim is hardly a sympathetic party.

Let's use the Investigation rules from page 126. Unlike the crime that kicked off this campaign, this murder was committed by a non-Wild Card character with a Knowledge (Hunting) skill of d4. Go ahead and roll that. If you get a success, draw four cards (the standard three plus one for the success). If you get any raises along with that, draw an extra card for a total of five. Place them as you wish according to the rules and go through the investigative process.

SUCCESS DURING THE CRIME HAPPENING PHASE reveals evidence of a struggle. Grick doesn't exactly keep a clean house but the knocked over stack of CDs, rip along the living room curtains (caused by the same blade that's sticking out of Gary's head), and a sweeping pattern to the mess on the floor speak to something more than poor housekeeping. The killer most likely came from the back of the trailer. He may have broken in and waiting for Grick to get home. Failure obscures the above details, pointing instead to a quick, clean kill.

SUCCESS DURING THE CLEAN-UP PHASE reveals a bloody partial handprint on the countertop that's much smaller than Grick's hand. In addition to that, a crumpled piece of paper was dropped by the door. It's a love poem. I'll spare you the majority of the couplets and tell you that it begins, "O Amber, so sweet and fair, so firm a bosom under luxurious hair." Failure points to a different poem, this one starts out just as bad but doesn't drop a name. It opens, "You grace my hand with yours, when you bring my order through those doors."

SUCCESS DURING THE ESCAPE PHASE reveals foot prints leading across the sidelawn by the trailer, over the asphalt road, and to where, judging by the deeply-dug treads, a truck was parked. Failure points to the broken latch of the door, likely busted down either during entry or escape (it was during the escape).

That's all the relevant data. Further investigation of the crime scene reveals a number of probiotic yogurt containers, numerous steno pads, a pack of rollerball pens, and an autographed set of the popular paranormal romance trilogy *Midday*, *Early Dusk*, and *Midnight*.

This scene is over once the investigation is done.

SCENE 2

The next obvious step is to talk with Amber about who she shared those poems with. Depending on time of day, she could be working at Sudzburger or be home for the night.

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If Amber is working at Sudzburger

She'll be in the middle of a really busy shift and not have a lot of time to talk. As for the poems, she showed them to her brother Chris and her boyfriend, Dexter Bryant.

IF TOLD THAT GARY IS DEAD, she'll miss a quick beat but nod her way through it. She's not that sympathetic to the creep and isn't going to shed a tear about it. She didn't wish him dead, just leaving her and the other girls alone. Still, worse people die everyday.

Amber doesn't think either her brother Chris or her boyfriend could have done such a thing.

If Amber is home for the night

Amber lives with her parents in a pretty nice tri-level in Bedford. A black truck is parked outside. It's freshly washed and waxed, sometime within the past half-day or so, and has purple stripes along the side. Amber's yellow compact is parked next to it. She'll answer the door either in pajamas or her Sudzburger's uniform, depending on the time of day.

This is a Dramatic Scene. Let's talk to Amber and her boyfriend.

IF SHE'S IN HER PAJAMAS, she's probably getting ready for bed. She's snuggled on the couch with her boyfriend watching some cheesy rom-com or a slasher film. Amber loves slasher films.

Her boyfriend, Dexter Bryant, is on the couch, fingers in a bowl of popcorn. He'll largely pay no attention to the characters, only occasionally piping up with "Got any more beer, babe?"

IF SHE'S IN HER SUDZBURGER UNIFORM, she's either getting ready for work or she just got home. In that case, her boyfriend Dexter will be at the table, eating and reading a video game magazine.

Either way, Amber is open to answering more questions though seems honestly confused as to why the characters came back to her.

IF AMBER IS TOLD ABOUT GARY'S DEATH, she'll show concern but not too much. After all, she really didn't like the guy. She reckons it was probably only a matter of time before he crept his way to an early grave.

Dexter will call out that the guy "fucking deserved to die" having written that poetry to his girlfriend. Speaking of Dexter, if questioned, here are his answers:

HARMONY? Yeah, he knows her. She works at Sudzburger with Amber. Real shame about her death. "I hope you catch the sicko that did it."

GARY GRICK? "I'm glad he's dead. Guy was probably some psycho kid-raper anyway. Anything that happened to him, he had coming."

Applying Pressure

At this point, the characters have no real reason to stick around and talk to Amber unless they have a suspicion maybe one of them was involved in Grick's death. Which they have good reason to.

Not to let the cat out of the bag here, but if the characters really care about finding out who killed Gary Grick: They're looking at the murderer right now.

Amber Paulsen killed Gary. Amber and her boyfriend drove over to Gary's trailer to put a little fear in him and get him to stop harrasing the girls at Sudzburger. Gary wasn't home so they broke in and waited in the back until the guy came home. When he did, Dexter rushed him. He and Gary tussled, created a huge mess. Grick got his hands around Dexter's throat and started choking him.

That's when Amber grabbed Dexter's bootknife and stabbed Gary in the face. The sicko slumped in his chair and started talking gibberish. Like real weird words and noises. He didn't die right away. Instead, he mumbled. For a really long time. Amber and Dexter cleaned up the best they could before getting out of there.

Now, how the characters get this information is up to them. They may never. After all, they really only have their hunches and the evidence left at Grick's trailer to go off of. Or you can use this as an opportunity to spin off your own episode using the rules and guidelines within this chapter.

Have fun.

This scene is over whenever the characters want it to be.

"PRIVATE DANCERS"

Mitchell and Hunt weren't no more than two-bit pimps who ran a scam involving dancers, drugs, and the lowest morals this side of the river.

SCENE 1

Some easy footwork will reveal that Hames Mitchell and Ophelia Hunt run Best + Brightest Entertainment, an outfit that recruits entertainers of various stripes. Funny how all those stripes involve getting naked for cash. Hames is the moneyman while Hunt lives up to her surname and is the one who scouts girls. And this dog leaves no ground unsniffed.

Best + Brightest operates out of a small office in Bedford's inner district. It's not a bad-looking place, really, and obviously cost some bills. Which Mitchell and Hunt have in doubles.

Hunt is out of the office when the characters arrive, but Mitchell is.

This is a Dramatic Scene. What's Mitchell know about Harmony's death?

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If the characters came at him all cop-like

Mitchell will play the warrant card and keep everything real close to his vest. He'll give clipped answers to their inquiries and attempt to shut down the conversation sooner rather than later.

HARMONY RITTER? Who? Sorry, man, Hunt is the talent scout in this partnership.

AMBER PAULSEN? Like he said, he doesn't really know their names but he'll recognize a picture or solid description of either or both of the girls. Ophelia was real hot on recruiting those two but they said no, pretty firmly.

AND YOU PERSISTED? Mitchell only remembers speaking with each of them once. He was brought in when Hunt's efforts kept failing.

DID IT PISS YOU OFF? Do you know how many beautiful girls there are in this city? Not a one of them is special, unless she earns. *Then* she's special. Before that, a "no" from a girl is just a wasted opportunity on her part. Nothing personal.

IF TOLD HARMONY IS DEAD, Mitchell will give his condolences to the family but otherwise barely acknowledge it. If asked about his cold reaction, he'll simply say he didn't know the girl. "It's a shame she was so young though."

If the characters are more casual

Especially if the characters act as potential clients of the business, Mitchell will be very forthcoming, offering them a drink or a cigar before setting into details. Once the questions come that let slip the characters aren't really interested in Best + Brightest's services, Mitchell will stiffen a little but not as much (unless they affect a cop attitude then see above).

HARMONY RITTER? Name doesn't ring a bell, sorry.

AMBER PAULSEN? Sorry again. But a description or photo will jar his memory. He'll say the girls work at the Sudzburger, yeah, and that his partner Ophelia Hunt was eager to get the girls into the service. He visited them once with his partner, just to lay out everything Best + Brightest could offer them—their "five-year plan" he calls it—but the girls weren't interested. Their loss.

AND YOU PERSISTED? Only visited them once, friend.

DID IT PISS YOU OFF? Of course not. It's nothing personal.

IF TOLD HARMONY IS DEAD, Mitchell will have the exact same reaction as above.

This scene is over when the front door opens and Ophelia Hunt walks in.

SCENE 2

Ophelia Hunt returns sometime during the talk with Mitchell and has a couple not-altogether-there girls under her arms. She introduces them as Kandii and Sadey, or at least those are their names now. They've signed up as

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Silver-Level entertainers. Hunt immediately attempts to avail their services for any private parties or other “entertainment opportunities” the characters may be interested in.

Mitchell will cut her off before she goes too far if he’s hip to the fact that the characters are not potential clients but if the cast is still playing that angle (or, hey, if they really are), he’ll run down the entire list of services.

Best + Brightest specializes in private parties, usually singles and doubles but sometimes groups. They have what Hunt crudely calls a “warehouse special” where she’ll deliver up to three girls to any location they want, no questions asked, where there’s no limit on the number of clients.

This is a Dramatic Scene. We’ve heard Mitchell’s answers. What does Hunt know?

If asked the battery of questions, Hunt will respond along the following:

HARMONY RITTER? Yes, beautiful girl. Could make a lot of money. Shame she lacks vision.

AMBER PAULSEN? Kinda has a slutty look to her. Honestly, she’d probably do even better than Harmony. Plus, Hunt has a suspicion Amber lacks the inhibitions girls such as Harmony tend to cling to.

THEY SAID NO? They did. Hunt tried twice before bringing her partner in to lay out their five-year plan. They stuck to their guns. Some girls are that way. Way she sees it, Harmony’s a dead end, but thinks Amber will turn around.

AND YOU PERSISTED? Persisted? That’s a loaded word. She just wanted the full opportunity she was offering explained to them.

DID IT PISS YOU OFF? Way Hunt sees it: Every “no” has a future “yes.”

IFTOLD HARMONY IS DEAD, Hunt will take a step or two back and think for a moment. She’ll express real concern, ask how it happened, and all that. Hunt is so practiced at her mannerisms and speech that it’s hard to tell if her concern is legitimate.

This scene is over when the characters tiring of talking to Mitchell and/or Hunt.

The long and short of it is that Mitchell and Hunt had nothing to do with Harmony’s murder. Still, it couldn’t hurt to send a message to the two about keeping their noses clean in the future.

“BROTHER’S KEEPER”

Every action is a domino toppled. It hits another then another then the whole line spills. Just pray a domino doesn’t fall on you.

SCENE 1

If the characters killed Raymond Solis in **“WORKMAN’S BLUES”** (p 220) then Raymond’s brother, Daniel, will come hunting for the one who pulled

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the trigger. You can introduce Danny at any time during the session (though preferably at a seriously inopportune moment). He'll bust down a door, pull them into an alley, smash their car off the road, or something similarly dramatic. His intent is fairly simple: He wants the one who killed his brother Ray-Ray to die. Horribly.

How he found them is not important. Daniel's the type of guy who finds other people. And word spreads quickly amongst the killer crowd.

Given the opportunity, Danny will monologue—making sure the characters know who he is and why he's going to kill them. "You killed my brother, you pieces of shit! Prepare for hell!" He'll pull no punches in extracting revenge against those who took his brother's life.

Here's what you need to know about Daniel Solis.



Daniel Solis

ATTRIBUTES: Agility d6, Smarts d6, Spirit d4, Strength d12, Vigor d8

SKILLS: Driving d6, Fighting d10, Shooting d6
Charisma 0, Pace 6, Parry 7, Toughness 6

Now Raymond comes equipped, and he likes his battles face-to-face. He'll be carrying a metal bat, some barbed-wire fencing around his wrists, and a couple of long knives strapped to his boots.

This is a Combat Scene. But I'm guessing you knew that.

The scene is over when the characters take down or escape Raymond's big brother.

"DEVIL'S RIGHT HAND"

You know that old cliché about "you don't find so-and-so; they find you, and by then it's too late"? I'm pretty sure that started with Florence Knight.

SCENE 1

Florence Knight is a known quantity in Bedlam. With a reputation as a stone-cold killer, Florence is a name that sends chills down even the hardest backs in the city. Finding her isn't the issue. Find a Dogface or a Pusher or a shared contact, especially if the character asking is in the same line of work as Florence, and you'll get an easy answer.

"The Russian Tea Room."

"The Russian Tea Room."

"The Russian Tea Room."

The hand-painted sign above the door reads Iron Sky Tea Room but everybody still calls the place by its former name. Florence has a standing table

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near the back. She is well-known and well-cared for the Iron Sky's staff. There's no drama, no pretense if the characters approach her openly. She's most likely enjoying one of the establishment's signature herbal blends and smoking one of those foreign cigarettes that look like they're rolled in cardboard.

Florence's face is unreadable. You don't want to play poker with this woman, trust me. She'll welcome the cast to take a seat but little about this woman is truly welcoming. She has a way of sucking the heat out of a room. Even the hardest character will take note of the aura of command that Florence exudes. She'll answer any and all questions directly and honestly. She has nothing to hide.

This is a Dramatic Scene. Let's see what Florence has to say.

GRIPO RIMES? Of course. He's good for jobs. Gripo is the middleman for a couple different people. Most notably, he is the go-to guy of Father Lio Marcella.

HARMONY RITTER? "Yes I know Harmony. Gripo wanted me to kill her."

SAY WHAT NOW? That's a helluva bomb to drop so casually but Florence doesn't even blink. She just stirs her little sugar stick into a freshly-poured cup. She says that Gripo came to her with a job. He wanted some little girl dead. But Florence doesn't take those cases. "I don't kill children or the infirm."

Gripo asked if she could recommend anybody and Florence said she wouldn't do that either. Gripo acted for a moment as if he wanted to start some shit with her over it but he quickly reconsidered. "After I broke two fingers on his left hand."

LIO MARCELLA? Yes, Father Marcella. Florence is pretty sure he's a closeted homosexual who hopes G*d will cure him. The woman says she doesn't particularly care for homosexuality but she doesn't think a man in the clouds has the magic cure for it either.

Lio lives in Daniel's Reach. He is well-guarded though. Florence suspects Father Marcella is who called the hit on Harmony Ritter. If so, the woman is all for teaching that man a lesson he won't soon forget.

"Buzz the gate. Ask for a guard named Richard Ranallo. Tell him I sent you. Here," she'll hand the cast a defaced quarter. "Give him this."

THOMAS LELAINE? GARY GRICK? HERBIE BUCKEL? DEBBIE AAMES? ANYBODY ELSE? Florence knows anything about anyone or anything else. She would like to enjoy her tea now, thank you.

The scene is over when the characters leave.

If they decide to see Father Marcella, skip to "**G*D'S COUNTRY**" (p 241).

If they want to speak to Rimes, go to "**DOG + PONY SHOW**" (p 237).

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“HE LOVE ME”

Giada Pesci is a little girl lost in the woods and Thomas Lelaine is the Woodsman who sold her out to the Big Bad Wolf.

SCENE 1

The Slumbering Oak Motel is not a place you'd want to stay if you're not up on your tetanus boosters. A dimly-lit 14-bedroom “deluxe suites resort” (according to the sign outside), the Slumbering Oak is old, barely-attended, and perfect for folks who want to do bad things with as few witnesses as possible.

Giada is in suite 7. The exterior door is slightly ajar and the room appears abandoned. Soft sobbing from the back disproves that initial impression though.

The characters will find Giada huddled in the bathroom, tears streaming down her heavily made-up face. A pile of wadded toilet paper squares fill the sink. A pee-stick with a bright blue plus sign sits by the faucet.

The girl starts when she sees the characters and will draw a knife if they present themselves in a threatening way. Some soothing words will go a long way toward calming her down.

Giada is surprisingly open and personable given the situation. She's used to Thomas sending people to come get her. The asshole can barely look at her for days after one of her “appointments” even though she does these damned things to help him.

The girl could really use some coffee or whiskey and would love a cigarette (menthol preferred but beggars/choosers and all that). Once made a bit comfortable, she'll be ready to talk.

This is a Dramatic Scene. Let's see what Giada knows about this mess.

Let's get to the basics first: Giada is 19 though she looks much younger than that. She met Thomas through a mutual friend and they started dating about six months ago. She used to believe Thomas was going to be somebody. But she now sees Thomas for the nobody that he is.

THE PEE-STICK? Giada's pregnant. And she's pretty damn sure the kid isn't Thomas'. She wants money for an abortion because “there's no way I'm pushing Gripo's lump-baby into this world.”

GRIPO RIMES? Oh, you mean her *baby-daddy*? She snarls at his name. She's had five “dates” with Gripo so far. He's mean, he's insulting, and he likes it rough. He has said explicitly that he likes the fact Giada looks so young. She, and Giada's quoting here, reminds Gripo of his sister.

THE DATES? The first one was about a month and a half ago. Thomas owes Gripo 65,000 for various debts. Gripo was going to kill Thomas if he didn't pay

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up. Thomas came up with the idea of Giada sleeping with Gripo to pay off some of the debt. They've met every week since the first date. Giada wants out—she thought it was a one-time thing—but Gripo threatened to kill Thomas if she didn't agree to keep meeting.

HARMONY? Giada knows Harmony as a friend of Thomas'. The girl believes Harmony is a co-worker at Good Sounds. She has no idea that Thomas is fucking Harmony on the side. Though, really, she's not that surprised.

ANYTHING ELSE? Giada knows where Gripo goes after he pumps his seed into her: some douche named Lio Marcella's house in Daniel's Reach. Rimes brags about what a dupe Marcella is and how he has this plan to take the old priest for millions. Asshole says all kinds of shit in the afterglow.

The scene ends when Giada drops the next known location of Gripo Rimes. If Thomas Lelaine has managed to evade/survive the characters thus far, he'll show up as they are leaving. He'll be in a rusted red pick-up. He's coming to get Giada and will be quite surprised to see the cast there. Go on to Scene 2.

Otherwise, if the characters follow up on the Rimes lead, head over to **"G*D'S COUNTRY"** (p 241).

SCENE 2

Thomas will speed out as soon as he sees the player characters. He'll still be in his truck but he's easily visible by anyone paying attention. Even if not, the peeling of his truck tires will certainly draw attention.

This is a Spotlight Scene. Get that fucker.

Thomas will barrel out of the Slumbering Oak full-bore, driving over any abutments, treelawns, and speed bumps that get in his way. He knows full well that if the characters know about Giada then they know about what he's done. And for all his bravado, Thomas is really just a scared kid playing at being the bad guy. He is scared of the player characters and just wants to get away. So he'll drive over anything (or anyone) that gets in his way.

Using the chase rules from the Savage Worlds corebook, throw in some changing traffic lights, pedestrians, cars that shoot in their path, sharp corners and other such details to crank up the tension.

If the characters catch Thomas

And if he's in any shape, he'll draw a gun (Glock gmm) and start shooting wildly either from behind cover or inside his truck. He's limited on ammo though. Once he gets off a dozen or so rounds, he'll try to run on foot. He'll probably be exposed though if folks want to take a shot at him.

If he's able to get away, he's gone. But if he's taken down, and still able to talk, he'll apologize over and over for what he's done. Head on down to Scene 3 to finish this encounter.

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If the characters don't catch Thomas

He'll tear off down a side street or into the night and away from the player characters forever (unless you choose to bring him back in an episode of your own devising).

If Thomas gets into a car accident

His head will smack against the steering wheel, pop up open his skull, and splash blood everywhere. Nose broken and eyes glazed, Thomas will stumble from the car, barely able to walk or speak straight. He'll collapse into a big blubbering mound until a bullet, the cops, or an ambulance comes for him.

The scene is over when one of the three happens.

SCENE 3

If still alive, Thomas will answer the following questions if asked.

This is a Dramatic Scene. And maybe Thomas' last.

GIADA? Thomas never loved her, never cared for her. She was pretty, gullible, and he knew he could use her. That's it.

HARMONY? Harmony is different. Thomas says he loved Harmony. Thomas says it was probably Gripo who killed her. Thomas was broken and Gripo said Giada was only good for a hundred dollars a pop. The boy thinks Gripo wanted to send Thomas a message.

After that, Thomas will start his blubbering act. It's easy to act like a gangster when you're around nobodies. But when badasses show up, with fists and guns and Wild Dice to their name, the act is a lot harder to maintain.

The scene is over when the characters are through with Thomas.

To follow up on Gripo, go to **"DOG + PONY SHOW"** below.

"DOG + PONY SHOW"

Word on the street was Rimes liked to hang out at the Track at Monterey. Word also had it he was in deep to the facility to the tune of low six figures.

SCENE 1

This time of day, the Track at Monterey is a pretty slow place. A brief walk through the main gates takes you through the betting windows, the lounge, a common area, and to the steps that lead to the tracks. Two dog races are running concurrently today in the side tracks while the horses draw the bigger crowd to the main.

Gripo Rimes is entertaining clients in the private box reserved for members of Big Church and their associates. Sitting next to Gripo are a woman in a very expensive (and not entirely appropriate to the setting) dress, a young man in

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a cheap suit drenched in flop sweat, an older man of the cloth in a wheelchair, and a woman in a military uniform. High-ranking.

It'd be a shame if any of them got blood on their nice clothes.

This is a Spotlight Scene. Find Gripo, get to him, and have a nice little talk about the plot to kill Harmony Ritter.

Getting into the box presents the first problem. It's a private box and the Track's security is well-paid and armed. You might be surprised the kinda crazies a racetrack can attract. In case you need them, here some stats for the two guards positioned around the private boxes.

Racetrack Guard

ATTRIBUTES: Agility d8, Smarts d6, Spirit d4, Strength d6, Vigor d6

SKILLS: Fighting d6, Shooting d6

Charisma 0, Pace 6, Parry 5, Toughness 5

Now these guards are no dummies; they won't draw on folks with legit business such as Badges, Regents with good pretenses, Saints, or folks with credentials such as Snoops. But if the characters go in fists flyin' and guns blazin', they won't think twice about lining up shots.

That said, characters could try knocking out the guards, dressing up as Track workers such as food service or janitorial. They have options. In fact, they may try several and fail, leading to the direct approach. However they go about it, the characters need to get into that box—or get Rimes out of it—to talk.

The scene ends when they achieve that (or give up). If they haven't already, they can talk to Lio Marcella (see "**G*D'S COUNTRY**" starting on p 241) or follow up any leads they haven't checked out already.

SCENE 2

How this scene plays out depends on how the characters get face-to-face with Rimes. What they should know going into this is that Rimes cuts a very imposing figure. He's no Monster, just average size really, but the combination of his smooth bronze skin, dark eyes, and the aura of intensity he exudes commands attention. The way he moves, talks to people, composes himself make it seem as though he's in charge of the situation, no matter if he is or not.

If the characters get into the box

Gripo, ever the gentleman, politely greets the characters, even if they kick down the door. He'll do his best to establish and maintain a calm environment, reassuring his guests there are no troubles and everything is just a misunderstanding, etc. Gripo will get quite irked if civility is lost and won't hesitate to address even those with guns and power sternly.

CHAPTER 5: THE THINGS WE DO FOR MONEY

If asked any questions in front of his guests, he will ask that you address any and all questions to his attorney, Raison Laurie. If pushed, he'll stick to his position. If the characters simply won't stop, he will excuse himself from the others in the box and ask that the characters speak with him outside.

If they follow him outside skip "If the characters draw Gripo out of the box" below."

If they keep Gripo in the box, he will finally answer the questions but only to shorten this embarrassing ordeal.

HARMONY? "Never had much of a voice for song, sorry."

HARMONY RITTER, ASSHOLE. "Pardon? And please refrain from profanity in front of my guests, thank you."

WHY DID YOU WANT HARMONY RITTER KILLED? "Killed? I don't even know this person."

YOU HIRED RAYMOND SOLIS TO DUMP HER BODY. "I did no such thing. I once hired a Ramon Suarez to scape my lawn though."

BUT FIRST YOU SOLICITED THE SERVICES OF FLORENCE KNIGHT. "Florence Knight is a sociopath at best, schizophrenic at worst, and hardly a reliable witness."

LIO MARCELLA? At this, the man in the wheelchair (Father Caruso, p 152) will cut in with, "What's this about Father Marcella?" Rimes will try to redirect the conversation but Father Caruso is very interested in hearing what the characters have to say about his fellow Saint.

Word that Lio Marcella may be involved in the plot to kill a young woman saddens Caruso greatly. He will excuse himself from Gripo's company along with the woman in the military uniform. The man in the cheap suit will follow saying he doesn't want to get involved in any of this. If not allowed to leave, the characters will sit quietly. They have nothing to contribute.

Gripo will dodge any further questions about Lio Marcella unless the characters manage to manipulate, convince, threaten, or beat the details out of him. For you convenience, here the relevant stats for Gripo in case you need them.



Gripo Rimes

ATTRIBUTES: Agility d6, Smarts d8, Spirit d6, Strength d6, Vigor d6

SKILLS: Big Church d6, Driving d6, Fighting d6, Knowledge (Bedlam) d6, Persuasion d8, Shooting d6

Charisma 0, Pace 6, Parry 5, Toughness 5

STREETS OF BEGLAM

This is a Dramatic Scene. Time for Gripo to talk.

If the characters are successful in getting the information—however they manage it—Gripo will cough up something they already know:

"Marcella told me he needed Harmony dead. He said it should look like some random killing. He told me to put the body somewhere it would be found. I swear to G*d, that's it."

And something they didn't:

"I tried to hire a few different people, including Florence, but nobody bit. So I decided I'd do it myself. Marcella gave me an allowance—my fee plus the scratch to get a professional. Doing it myself, I could pocket both."

And then this bombshell:

"I waited for her outside her work, that shitty fast food place, but some other guy was waiting for her. A young guy. She got in his truck and took off."

What did the truck look like?

"Black with purple stripes. I followed them out to the river. They stayed in the car—I'm pretty sure they fucked—and then a second car pulled up. A yellow compact. A girl got out. She was wearing the same outfit as Harmony. There was fighting. The girl was yelling, 'Do it! Do it, you pussy!' Harmony got out of the truck, walking all woozy like, and that's when the other girl pulled a gun. And shot her. Shot Harmony right in the face.

"They left the body there. Took off in their cars. I called Raymond and gave him the location of the body and directions for disposal. Then I called Lio and told him the job was done."

Gripo's telling the truth, too. That's exactly what went down.

The scene ends when the characters have this information.

The boy and girl are obviously Amber Paulsen and her boyfriend. If they haven't already been taken care of, go to **"TIES THAT BIND"** (p 243). If they want to pay a visit to Lio Marcella, see **"G*D'S COUNTRY"** (p 241).

If the characters draw Gripo out of the box

He will be a lot more direct—and far more vulgar—than in front of his clients. If pushed too hard, Gripo may try to leave. He won't initiate violence inside the grounds but if he gets outside, he may well draw a small handgun either the gain control of the situation or cover an escape attempt.

Calling Gripo out makes him very uncomfortable and thus unpredictable. This scene could finish a number of different ways, as a Dramatic Scene (such as above), a Spotlight Scene (Rimes has taken off and we need to get him), or a Combat Scene (Gripo's lost it and we need to take him down or otherwise stop him).

A Spotlight Scene would likely either transition to a Dramatic Scene (in that case use the above dialogue as your guide), a Combat Scene, or a Combat

CHAPTER 5: THE THINGS WE DO FOR MONEY

Scene that later transitions to a Dramatic Scene. That's up to you and your crew but there should be enough information laid out here to cover most situations.

The scene is done when the characters find out whatever they can or take Gripo out of the picture.

If this trail leads them to Amber and Dexter, check out **"TIES THAT BIND"** (p 243).

If they want to pay Father Lio Marcella a visit, continue to **"G*D'S COUNTRY"** below.

"G*D'S COUNTRY"

Daniel's Reach. I hate the place a bit more each time I walk through the gates.

SCENE 1

The first obstacle to getting in to see Lio Marcella at home is getting into Daniel's Reach in the first place. The large gates on the edge of the neighborhood aren't just for show. Daniel's Reach offers its residents a number of amenities including some of the finest security available.

By this time, you don't need me to tell your player's characters what their options are. The guards are standard guards (using the same stats as the House Guard on p 226). Unless they're extraordinarily tech-savvy, they aren't going to circumnavigate every security camera, alarm, and sensor spread throughout the neighborhood. The best approach is on the up-and-up. Since when do folks listen to what's best though, right?

This is a Spotlight Scene. The characters need to get into Daniel's Reach, either legitimately or otherwise.

If the characters give up or can't get in

Then the trail ends here. Which is pretty anticlimactic. If they know about Amber's involvement in this, they could pursue her. If they do that, go to **"TIES THAT BIND"** (p 243). Let's assume you have persistent and savvy players who won't let a simple high-tech security system get in their way.

If the characters get inside Daniel's Reach

The next step is finding Marcella's house. The community is pretty straightforward, lots of right angles to the roads, with everything laid out in a grid-like pattern.

SCENE 2

Lio Marcella's 4,000 square foot bi-level has a pretty big footprint in Daniel's Reach. The expertly-manicured lawn is wide and inviting as a whistone walk leads the characters up to the front door where a quote from the Bible is etched into the solid oak door.

STREETS OF BEDLAM

If the home is deserving, let your peace rest on it; if it is not, let your peace return to you.

- Matthew 10:13

A large wooden knocker will get Father Marcella's assistant's attention. A middle-aged woman in business attire will answer the door. If treated respectfully, she will politely decline on Father Marcella's behalf as he is resting. She will protest and threaten to call security if the characters push past her or get violent.

This scene is a Dramatic Scene. Allow for some interaction between Lio's assistant and the characters as they wind their way through Marcella's labyrinthine abode.

The characters will taken many strange turns and backtracks as they try to find this son of a bitch.

This scene ends when they find him.

SCENE 3

Lio Marcella is resting in his bed, almost asleep. A small white kitten is curled up by his feet. The 60" plasma built into the wall is broadcasting a conservative current events show in the background.

Father Marcella is in casual attire, covered in a robe, and he does not feel like talking.

Whatever, he paid somebody to off a teenaged girl. Who cares what he feels like doing?

WHY DID YOU WANT HARMONY RITTER KILLED? He'll blubber and protest as a show but he's not afraid of these characters, especially when they are inside his own home. If his assistant is near, he will direct her to get security. She'll inform him they are already on their way.

But it'd be no fun for the characters to get all the way there and not get some answers. So let's get them some answers.

SPILL IT. HARMONY RITTER. NOW. Lio will excuse his assistant and ask they shut the door to his room. He'll say in a hushed voice that Harmony Ritter was a dirty little girl who had any unpleasanties she experienced in her life coming to her.

DIRTY LITTLE GIRL, HUH? Way Lio Marcella tells it, Harmony was blackmailing Lio. She claimed to have pictures of a lascivious and unholy nature that purportedly involved Father Marcella and a number of associates involved in some sort of game.

GAME? Yes, that's what Harmony claimed. She said the pictures were taken by a friend of hers. They supposedly showed the father and certain other Saints and Regents engaged in various humiliating sexual acts involving a manner

CHAPTER 5: THE THINGS WE DO FOR MONEY

of young men and women in an abandoned warehouse. Lio was absolutely appalled at the accusation. But he never would have paid anybody to kill the girl.

“What she needed was G*d not violence. Poor lost soul.”

Of course, he’s lying like a rug here. Those pictures were legit. A visit to Best + Brightest (see **“PRIVATE DANCERS”** on p 230) can confirm the party, though it’ll take quite a bit of *persuasion* to do so. And Lio hired his associate, Gripo Rimes, to kill Harmony (see **“DOG + PONY SHOW”** on p 237). But he won’t admit any of this without a damned good reason to.

This scene is over when the characters decide it is. No matter how it plays out, the characters will have an enemy in Lio Marcella—or his successors anyway.

“TIES THAT BIND”

Amber Paulsen and her boyfriend had a lot of explaining to do.

SCENE 1

Amber is home—her yellow compact idling in the driveway. The characters have caught her as she is about to leave. She has a suitcase full of clothes in the backseat along with a laptop. Her boyfriend’s truck is gone.

The front door is open and Amber is pacing the hallway, on her cellphone. Anyone who bothers to listen will hear, “No, no! What are you doing? No!” Once she becomes aware of the character, she affects this strange victim persona, begging for them to leave her alone. She’s irrational, almost crazed, and if the characters get to close, she’ll pull a gun and start shooting.

This is a Combat Scene. It didn’t start out that way but it turns into one quickly.

Amber Paulsen

ATTRIBUTES: Agility d8, Smarts d6, Spirit d4, Strength d6, Vigor d6

SKILLS: Fighting d6, Shooting d6

Charisma 0, Pace 6, Parry 5, Toughness 5

If the characters subdue Amber Paulsen

If she can, Amber will turn the gun toward her face and fire, killing herself. If she can’t, she will attempt to goad one of the characters into killing her. If they oblige her, skip to the next section. Otherwise, they may find out why Amber killed Harmony.

What did Harmony do to Amber? Nothing.

STREETS OF BEDLAM

But Debbie Aames did. Debbie has been having an affair with Amber's father. Amber read some emails between the two and cornered her father. She demanded they break it off. But they didn't. Seeing an opportunity, Amber decided to blackmail them both. \$10k a month or she tells her mother. Amber's father didn't have that kind of scratch but Debbie did. So Amber bled Debbie for six months until the girl's mom found out anyway. She was devastated. She packed up her bags and left.

Debbie Aames destroyed her family. Amber wanted to hurt somebody. She wanted to hurt Debbie. But Debbie was out of town, at some job in the Middle East, so Amber decided she'd take her frustrations out, her grief over losing her family, by taking away Debbie's family. She was going to kill Harmony Ritter.

That Dexter fucking Harmony beforehand thing? Amber had nothing to do with that. She doesn't even know about it unless the characters tell her. (Which will only enrage her more.)

Amber has been unstable for a while. Her father has paid to keep her therapy and medication off her official record. All Amber has ever needed was a reason and an opportunity in order to pull off some serious violence. And she finally got that.

The scene is over when Amber tells them why she did it. It's up to the characters what happens next.

If the characters kill Amber Paulsen

She'll fall to the ground, dead. The murderer of no less than two people has gone to the grave with no explanation. The reason for Grick's death is pretty obvious if not justified, granted, but why Harmony? What did Harmony do to Amber?

Maybe her boyfriend knows but he's nowhere to be found.

What the characters don't realize though, is that her boyfriend Dexter filmed the confrontation between the characters and Amber from cameras secreted around the house. And Dexter is going to school for video editing and production. In two weeks, the characters will receive unmarked packets through their personal or work mailboxes. The padded envelope will contain a DVD in a slim case and a safety deposit box number. Playing the DVD will show video implicating the characters confessing to the murder of Harmony Ritter and then shooting poor Amber Paulsen who was only trying to protect herself. Anyone listening can hear her plea of "No, no! What are you doing? No!"

Oh, the wonders of technology.

Following the video will be a written demand of \$5000 in non-sequential, unmarked bills to be placed inside the listed safety deposit by midnight the next day. Otherwise, the screen threatens, this video will find its way into the hands of some very important and dangerous people.

THE END

And that's the story. I hope you enjoyed your first foray down the Streets of Bedlam and this inspired you to create your own episodes and campaigns. For more ideas, check out the following orphan stories for kick-off points and be sure to pick up the five-episode compilation **FIVE-STORY DROP** coming soon in print and PDF.

ORPHAN STORIES

In addition to the included Plot Point Campaign, here are a list of adventure nuggets for you to flesh out into their own episodes, if you care to. You can sprinkle into your own ongoing campaign, use them as introductory scenarios, or play them as convention-style one-shots.

CAMERA SHY

A news anchor is murdered during a live street segment and the killer's escape vehicle is caught on film. The problem is the vehicle belongs to one of the characters—and eyewitnesses on the scene confirm the PC looks like the assailant.

ETHICAL CRAZY

A madman bent on "purging Bedlam of wickedry" threatens to destroy St. Leonard Cathedral as an act against what he calls "an uncaring G*d." With family members trapped inside the church, the characters have to each face demons from their pasts in order to find the terrorist before he can enact his plan.

THE FIX IS IN

A Pusher is flooding the streets with tainted smack. Users are getting higher than ever but turning them into psychopaths after repeated dosing. As violent crime escalates, the characters must not only beat back the rising tide of hostile criminals but get to the source before Bedlam lives up to its namesake.

TICK TICK TICK

On what starts off as an ordinary day, the cast all find themselves inside the Huntington Building. Some are using the bank services on the bottom floor, one might have an appointment with the dentist or occupational therapist on the second, or visiting the gym on the top floor. A phone call to the main line of the bank informs everybody that the front, back, and side doors to the building have all been locked. The Huntington has been wired to explode by remote trigger. If anyone is seen leaving the building through a window or other means, the caller will set the bombs off.

STREETS OF BEDLAM

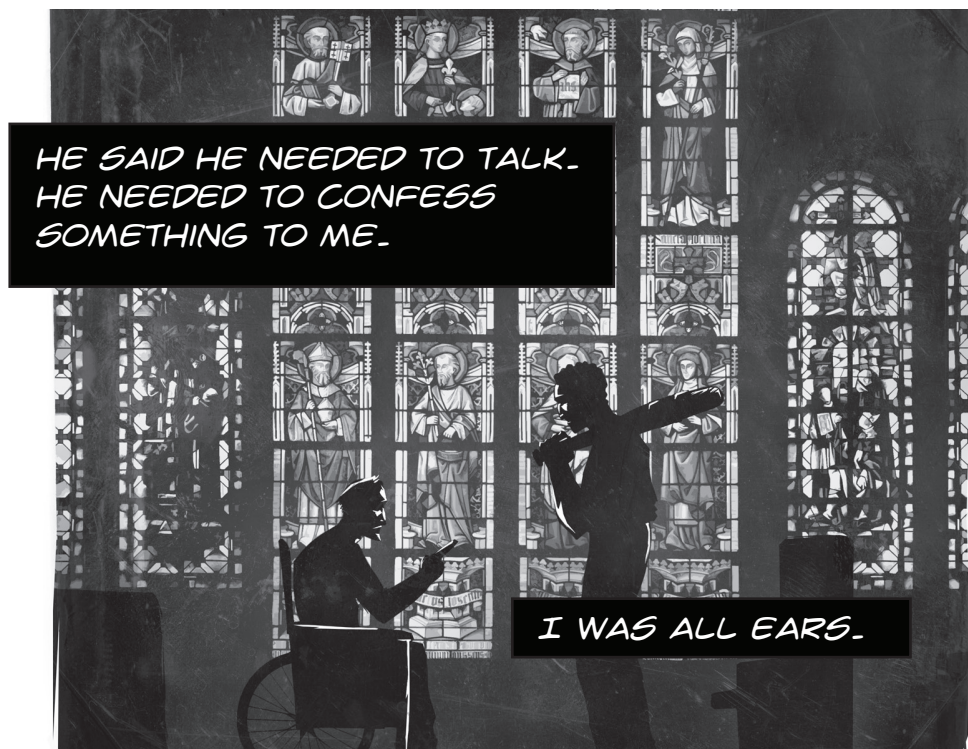
The caller's demands? He hasn't any. He just wants to watch what happens when dozens of people are forced to endure a horrible situation.

THE VON HADEN CASE

A cold case where a little girl was kidnapped seventeen years ago from a shopping center parking lot in Lamrose gets a sudden break when the little girl in question, now a young woman, shows up in town. She says she's looking for her real mother. When reunited, instead of a tearful embrace, she pulls a gun and shoots her mother in the head. The girl's been brainwashed, turned into a killer intent on destroying anything that remains from her childhood—including her best friend from back then, who happens to be one of the player characters. Who did this to the girl? And why? And can it be reversed?

WORLD'S A ZOO

A rare bird arrives in Bedlam destined for the "Nature's Rainbow" exhibit at the Museum of Natural Sciences. En route, the car transporting the bird is jacked and the feathered friend is stolen. Soon more and more expensive animals go missing from importers, the zoo, private collections. That's when one of the character's prized animals goes missing. Then shit gets personal.



LETTERS FROM STRANGERS

Wow. I can't believe this book is done.

Not just for the past six months of development, playtesting, and writing, but for the five years since the idea for Streets of Bedlam popped into my brain. Since those first days, the tone and style of the setting have been pretty firm, as has the base system it would use. After that bit of inspiration, I quickly drew up a list of character types (most of which made it into this book), some quotes, some key characters, and such. But it languished after that as my attentions were drawn elsewhere.

While I experimented with a few other systems, Bedlam came to me as a setting for Savage Worlds. The two seemed right for each other. But even knowing that didn't push me to keep on Bedlam, burning in my brain though it was.

Time passed, projects came, projects went, and Bedlam sat on the shelf. Until November of 2011. And Kickstarter. And over 260 people who pledged over \$10k to help me not only realize this dream but hire an amazing artist, secure the first supplement, commission a soundtrack, and get this baby out to you all.

I thank each and every backer, for their belief and interest in this project, and you, for picking it up. I hope you all enjoy this book and the setting. I hope you tell amazing grim and gritty tales of desperate people pushed to the brink.

Now take to the streets. Do some good--right upside the faces of some very bad people.

—Jason L Blair

On a fateful day in December of 2011 I retweeted Jason's announcement of the Kickstarter for his new game project, Streets of Bedlam. I also sent him a tweet saying "Hey, if you need any artists for that, let me know." Half a year later there's a PDF on your screen and/or a book in your hands that is entirely full of artwork I did, full of characters I helped design and streets I tried to bring to life and vicious beatings I got to illustrate. That's pretty cool. So thanks Twitter.

I'd also like to give my thanks to Jason for offering me this gig, to my girlfriend Clare for all of her support in these last few months, and to my other friends who offered feedback and suggestions or kicked in to start this setting. Finally I'd like to thank my mother, who not only backed this project but who always encouraged my creative side, even when I drew things she thought were weird or gross or morbid. Thanks, mom.

—Shawn Gaston

INTERROGATION (P 123)

Number of rounds equal to your character's die rank in his relevant Skill to net a number of successes exceeding your subject's relevant Trait.

SUBTLE MANIPULATION (P 125)

INTERROGATOR'S *PERSUASION* VERSUS SUBJECT'S *SMARTS*

DRAWING A CLUB: Subject is onto you and has a strongly negative reaction.

PHYSICAL INTIMIDATION (P 125)

INTERROGATOR'S *FIGHTING* VERSUS SUBJECT'S *VIGOR*

DRAWING A CLUB: Subject broke (the bad kind) or interrogator hurt himself. Subject makes an immediate Vigor check. Failure will Shake the subject. If they are already Shaken, it will cause a Wound and the subject will pass out.

CHEMICAL PERSUASION (P 126)

INTERROGATOR'S *KNOWLEDGE (MED OR CHEM)* VERSUS SUBJECT'S *VIGOR*

DRAWING A CLUB: Bad reaction to a chemical or the character administered a potentially-lethal dosage. Subject makes an immediate Vigor check. Failure means they go unconscious (though do not die).

REMEMBER: If you have the Interrogation Skill you can use it in place of any other Skill for any of the Interrogation techniques.

INVESTIGATION (P 126)

1. Draw 3 Cards + 1 per Rank of Criminal
2. Pick 3 - Must keep Jokers and highest Club, if any
3. Place 1 under each Step
4. Consult Investigation Sheet for more details

ULTRAVIOLENCE (P 131)

Combat and damage resolved normally.

If the target wasn't Shaken already:

SUCCESS WITHOUT A RAISE Shakes the target per usual.

SUCCESS WITH A RAISE Shakes the target. Raise does dramatic damage.

SUCCESS WITH TWO OR MORE RAISES Shakes the target and the target takes a Wound.

If the target was Shaken already:

SUCCESS WITHOUT A RAISE causes no Wounds but does dramatic damage.

SUCCESS WITH TWO OR MORE RAISES causes one Wound plus the dramatic damage.

DRAMATIC DAMAGE TABLE

Roll 1d20 and consult the chart on the next page.

1-2: SURFACE DAMAGE. Deep bruising.

3-4: SURFACE BREAKS. Major cut, skin flaps over itself, blood trickles down.

5-6: MULTIPLE BREAKS. Skin peels off partially, exposing bone.

7-8: BUCKETS. In addition to above, bloods flow out in a river.

9-10: INTERNAL DAMAGE. Bone breaks cleanly in one place.

11-12: INTERNAL DAMAGE PLUS. Bone breaks wrong, comes out of socket.

13-14: MULTIPLE INTERNALS. Entire limb shatters. Limb goes floppy.

15-16: BUCKETS PLUS. Same as above but with more blood.

17-18: PIECES. Something flies off the victim. Roll 1d6.

1-2: Teeth. However many you wish or

3-4: Ear. Lobe peels back, is barely attached to the face anymore.

5-6: Eye. Pops out of socket, dangles on victim's cheek.

19-20: LIVING DEAD. Bones break, skin peels. Plus blood. Lots of blood.

ROLES (P 132)

HERO EFFECTS

OUT OF THIN AIR: The Hero produces a helpful object.

DARING ESCAPE: Can spend a Benny for a +4 to rolls made toward escape.

SIDEKICK EFFECTS

MORALE BOOST: The Sidekick delivers a heartwarming speech that uplifts and motivates the Hero to do good. The Hero gets a +4 to his next roll.

IMPENDING PERIL: The Sidekick suddenly finds himself in danger. Any actions the Hero takes toward rescuing the Sidekick are at +2.

LOVE INTEREST EFFECTS

DO IT FOR ME! You give the Hero a +4 bonus to his next roll. If he's successful, your next scene together must focus on your relationship.

MIND-CHANGER: You convince the Hero to go down a course of action.

PLOT TWIST EFFECTS

TRUE MOTIVE: You reveal the real reason a major NPC is doing whatever it is he's doing.

THE BIG REVEAL: You lay out a previous unknown fact about another player character. This must line up with any established fiction.

SUPPORTING CHARACTER EFFECTS

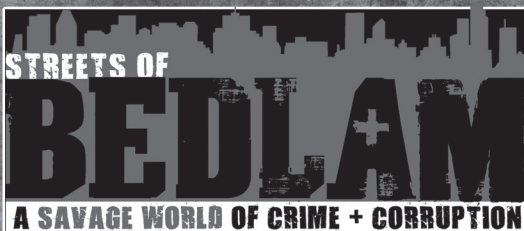
I GOTCHER BACK: You can give any character a bonus to his roll. This may be spent after the roll for a +2 bump or before for a +4 to the roll.

AND NOW THE BAD NEWS: You can add an Edge to any major villain OR turn a nobody NPC into a Wild Card. For your trouble, every player (but you) gets an additional Benny.

Campaign:

Episode Title:

Players + Characters:



EPISODE SHEET

SCENE 1:

Type of Scene:

SCENE 2:

Type of Scene:

SCENE 3:

Type of Scene:

SCENE 4:

Type of Scene:

SCENE 5:

Type of Scene:

SCENE 6:

Type of Scene:

SCENE 7:

Type of Scene:

SCENE 8:

Type of Scene:

SCENE 9:

Type of Scene:

SCENE 10:

Type of Scene:

SCENE 11:

Type of Scene:

Crime:
Location:
Perp:
Perp's Skill:
Victim:

STREETS OF BEDLAM

A SAVAGE WORLD OF CRIME + CORRUPTION

INVESTIGATION SHEET

THE CRIME HAPPENS

CARD:

SUCCESS:

FAILURE:

THE CLEAN-UP

CARD:

SUCCESS:

FAILURE:

THE ESCAPE

CARD:

SUCCESS:

FAILURE:

CARD MEANINGS



2-10: Investigators need a success to figure this out.

A, K, Q, J: Investigators need a success plus a raise.



2-10: Investigator gets a +2 to his roll.

A, K, Q, J: Investigator get +4 to his roll.

Joker





















Investigator needs a success plus a raise to see that someone is being set up. On a failure or just a success, they interpret the clue as fingering someone else. If a PC committed this crime, the character's player gets to determine who the evidence implicates.





Name: _____
 Player: _____
 Archetype: _____
 Rank: _____
 Experience: _____
 Description: _____





STREETS OF BEDLAM

A SAVAGE WORLD OF CRIME + CORRUPTION













ATTRIBUTES

Agility    
 Smarts    
 Spirit    
 Strength    
 Vigor    

PARRY 
 TOUGHNESS 
 PACE 
 CHARISMA 

REP: 
 AUTHORITY 
 PUBLIC 
 UNDERWORLD 

SKILLS

Hindrances: _____

Edges: _____

Weapon Damage Range RoF Wt.

Armor Toughness Area Covered Wt.

Cash: _____

Gear: _____

Notes: _____

WOUNDS

FATIGUE

 -1
 -2
 -3
 -1
 -2

INCAPACITATED

AMMO