

A FAUSTIAN DILEMMA

A

NIGHT SHIFT

Veterans of the Supernatural Wars

Night Trip

Jason Vey

WELCOME TO THE CITY...

When your group is called to investigate the disappearance of a young girl, the niece of an up-and-coming singer in The City, you know right away this isn't the typical case. What you didn't expect was to be facing a Faustian deal, dark fey, demons, betrayal, and a shadowy faction of supernaturals who could spell doom not just for the Seelie and Unseelie Courts, but for the entire world.

The next thing you know, you're in a race against time to save your client and her niece from the darkest of horrors, in a City where allies are enemies, enemies are allies, and you can't tell who to trust. You knew the City was one of secrets, of twists and turns and upside-downs, but this might be more than you bargained for...

A **FAUSTIAN DILEMMA** is the first Night Trip for the Night Shift: Veterans of the Supernatural Wars role playing game. It presents a fast-play adventure of investigation, combat, twists, and secrets, which can be played in a single night of gaming, or can be expanded to cover multiple sessions of play.

Also included is a brand new Night World: City of the Twilight Queen, a base setting that will serve as a common basis for adventures moving forward, but which can be easily removed for those who wish to run in their own worlds.

ELG 2002



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Written By: Jason Vey

Based on **Night Shift: Veterans of the Supernatural Wars™** by Jason Vey and Timothy S. Brannan

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A FAUSTIAN DILEMMA

A Night Trip for Night Shift: Veterans of the Supernatural Wars

By Jason Vey

INTRODUCTION

Welcome to the first adventure module—which we're calling a Night Trip—for the Night Shift: Veterans of the Supernatural Wars RPG! This adventure is designed specifically as a follow-up to the adventure presented in our Quick Start kit (available for free from DriveThruRPG), and is modular, so that the GM can freely adjust and adapt the encounters to suit any range of player characters, from first level all the way up to fifth level and beyond. When properly combined with **By the Blood of the New Moon**, it can form the beginning of an epic campaign.

The adventure itself is very brief, suitable to be run in a single night of play. It can, of course be expanded by enterprising and creative GMs to be a miniature campaign in and of itself; the bones are there to do so, but this will obviously require a bit of work and creativity on your part. Indeed,

dangling plot threads like what's going on at the hangar could lead to an entire campaign arc unto themselves. We have presented at the end of this adventure a brand new Night World which can help to fill in some of the missing pieces of the adventure, or you can use a setting of your own design.

We hope you enjoy this first Night Trip for NSVSW.

ADAPTING TO OTHER NIGHT WORLDS

The adventure is not truly generic, as it's designed to slot into a new Night World, which we have presented in abbreviated form in the appendix of this adventure for you to flesh out as you would like. Still, it can be used in just about any Night World you would like. References to the Fey and their politics

will simply need to be replaced with the politics of whatever supernatural factions exist in your world, or you'll just need to drop the Seelie, Unseelie, and Shadow courts into your world, something that should slot into most urban fantasy settings fairly easily.

Using This Night Trip with *By the Blood of the New Moon*

By the Blood of the New Moon was the adventure presented in our **Quick Start Rules**. If you intend to use this in conjunction with that module, it may be helpful to read both this adventure and that one before running either, because this adventure creates some new threads and gives you more background on The City in which that adventure takes place, including the club where the initial killings occur.

If you've already run the prior adventure, you can feed your players information as you go (at the beginning, for example, simply give them some information about Club Khalsa, let them know that's where the massacre at the beginning of the last scenario occurred, and perhaps inform them that they've gotten in good with the proprietor of the club thanks to their actions in that affair.

Adapting to Higher or Lower Levels

By the Blood of the New Moon is built for 5th level characters (which are included) and if you've run it with those characters and wish to incorporate this adventure with it, you'll need to modify this scenario, written for first level characters, accordingly.

Modifying this particular adventure to suit the 5th level assumptions in the Quick Start module is a simple factor of raising the hit dice of the creatures to 5 or 6, and granting some multiple attacks or other special abilities to even the odds. **Night Shift:** VSW is exceedingly easy to adjust up or down, simply by adding hit dice, attacks, and arcane powers to your enemies.

Adapting *By the Blood of the New Moon* downward to suit first level

characters uses a similar process and is also easy to accomplish. All of the gang members in the Hell Beasts, and all of the Hell hounds encountered have 1 hit die instead of 3 to 5 hit dice. The Hell Hounds encountered, then, are a sort of "lesser" hellhound that possesses a human and grants them the ability to shift into the creature.

In addition to reducing hit dice, the creatures gain only one attack per round each instead of multiple attacks. If the GM wishes to keep the heat damage from hell hounds, reduce it to a +1 or +2 damage bonus instead of an extra die.

Jonah, in that game, likewise needs to be toned down, and his stat block is as follows:

Jonah: AC 7 HD 4 (15 hp), Mv 30ft, 2 Attacks: by gun or knife. Special: Spellcasting 60%; Level 1: bane, chill ray, inflict light wounds; Level 2: cause fear, desecrate; 3 Fate Points.

It's probably best if the GM allows the heroes a reasonable chance to disrupt Jonah's ritual so that the demon is not summoned; if it is summoned, tone it down to a Type 1 or (lower level) Type 2 demon so the players have a prayer of taking it down.

In the end, it's recommended that **By the Blood...** be toned down for first level characters instead of pumping this one up, because taken together they offer a solid opening to an ongoing campaign set in a dark world of mystery and shadows...

New Epilogue

If you intend to run this after *By the Blood of the New Moon*, an addition should be added to the epilogue (act 4) of that scenario. During the Aftermath, a stunning woman with dark hair and piercing blue eyes steps out of the shadows, seemingly out of nowhere, to congratulate the characters on their success.

If the GM desires, they can call for Intelligence checks, but at least one of the PCs should instantly recognize the woman

as a very powerful, very wealthy businesswoman named Maeve Antinea, who is one of those people who isn't the mayor, isn't on city council, but the mayor and city council do her bidding behind the scenes...and everyone knows it. She may as well own the town.

Maeve surveys the carnage with a strange satisfaction and says, "This was a good first step. But you should all probably get out of here before the police arrive. I'll take care of this...and we'll talk soon."

As if on cue, police sirens sound in the distance. If the PCs stick around, they'll have some uncomfortable questions to answer. Regardless, they'll get let go suddenly, mysteriously, and with some disdain by the police. If they leave, they have no problems whatsoever.

CITY OF THE TWILIGHT QUEEN

This adventure was written for the author's home campaign, entitled **City of the Twilight Queen**. While it can be quite easily transported to just about any campaign world you like, we are including a mini Night World writeup of **City of...** as an appendix in this adventure, so you can adapt it for use in your home game, pick concepts from it, or ignore it as you like. While we're trying to keep the Night Trips we release as broadly applicable as possible, it helps to have a common baseline in which to set things, if nothing else to have an easy frame of reference. **City of...** is a unique setting that is very easy to drop into or from which to adapt concepts for any Night World of your choosing.

This scenario, for example, could fit seamlessly into the **Veterans of the Supernatural Wars** setting in our core rulebook, if Alison has literally signed a deal with a demon and is seeking to flee a major city to get to a human stronghold. Likewise it's generic enough in its events to fit easily into the

Nocturnumverse, and it would fit perfectly within **Ordinary World**, which already assumes the existence of the Fey. Generation Hex might be trickier, but Club Khalsa is an all ages club, after all...

In the end, it's an opportunity for us to give you a line of Night Trips that can be used in just about any setting, but with an easy set of assumptions upon which to call, and a bonus Night World you can mold and adapt to your own liking!

BACKGROUND

If running in conjunction with that scenario, this episode picks up a few weeks after the events of **By the Blood of the New Moon**. The City has been relatively quiet and our heroes have come together as something of a team. They've met up a few times here and there since, and since they tend to haunt the same places they see each other regularly.

Word comes down that a new "shooting star" among the city's music scene will be playing at Club Khalsa, the same club where their last adventure began and one of the hottest clubs in the city, and we pick up with our heroes at the concert...

Club Khalsa

Club Khalsa is one of the most popular clubs in the city. It's run by a woman named Alia Kovac, a woman who is beloved by her patrons, many of whom suspect she's something more than human. She takes good care of her clients and there's been whispers that some of her favorites tend to leave much happier than they came, even if they do look a bit drained from the time they spend with Alia in her private rooms. Alia is flirtatious and friendly, always ready with a smirk, wink, or seductive smile. She has a dry, sarcastic wit and treats everyone equally. Still, there always seems to be something behind her eyes, something she's not telling anyone, and most agree that she's not someone you

want to cross or to whom you want to get too close.

The club itself is the place where the “in the know” crowd goes. It’s a strange and eclectic blend of Goth and Middle Eastern/Indian aesthetic. The drinks are outstanding and poured strong. The music is great and no matter what your tastes you’re bound to hear something you like at some point during the night. Best of all, it’s an All Ages club, with a fenced-off bar area (wristbands and hand stamps are required). A wide variety of regional bands play there regularly.

ACT 1

Wherein the heroes are approached for help by a young singer who is on the wrong end of a very bad deal...

Rundown

The PCs are at Club Khalsa catching a show, a new, up-and-coming lounge singer named Alison Kinsella, who is skyrocketing in popularity. Her vocals seem to have an almost hypnotic quality to them and the entire crowd (PCs included) are entranced—not in a bad way, she just has a near-unearthly charisma about her.

During the show, one of the security guards approaches one of the PCs and requests that they and their friends meet Alison backstage following the concert. If they ask why, he mentions that their recent exploits have gained them something of a reputation, and they come highly recommended by certain people. That’s all he’ll say. He hands the character enough all access passes to get everyone backstage.

After the show, as the heroes are heading back, a scream of pure anguish splits the backstage area. Rushing to the scene, they find Alison on her knees in her dressing room, alternating between sobbing and screaming. Crumpled in her hand is a note. She looks up, tears streaming down her cheeks and offers up the note with trembling hands, saying,

"My...my niece. They took my niece!"

The note reads simply:

"You failed to live up to the terms of the contract. Your issue is the price."

Alison's Story

After getting her calmed down, Alison tells her story as her bodyguard sits by her side, offering what comfort he can.

Alison is 100% human—there is nothing supernatural about her, though the charisma she exudes when she sings is a supernatural gift. About six months ago, she was singing in one of the dive bars in the Skids when a talent agent approached her. He offered her all the success she dreamed, and all she had to do was sign a contract that he had exclusive control over her career, in perpetuity. She signed—it was the best chance she had to get out of the gutter and make a real life for herself.

Upon examining the contract (which she is happy to provide), PCs with a lore or Arcana skill may divine that it was inked and signed in blood, and it guarantees absolute control over the signer *in perpetuity*. The way the contract is worded, it doesn’t guarantee control over her career; it gives absolute control over her soul, which is to be forfeit after a certain period of time, with a sacrifice of the agent's choice should she fail to live up to the terms of the contract. It is very cleverly worded such at no one without detailed legal knowledge or a knowledge of the supernatural would catch the trick. She was, essentially, fooled into selling her soul for a successful singing career.

She swears she had no idea, and that her agent had been wonderful to her until last week, when he informed her that this would be her last show, and detailed the terms of the contract to her. She laughed at him—after all, selling someone's soul to the devil? That's not a real thing. She told him he was fired, and went on with her career. But he started showing up at every show, each time

telling her she only had so much time left, and she would pay up one way or another.

That was when she started asking around for someone who could help her. Eventually, her bodyguard Anton got the names of the PCs and she sent him to bring them backstage. She had her 16-year-old niece Becky, who also was an aspiring singer, with her tonight so she could get a look into the backstage world, and just as things were coming together, she got back to her dressing room to find Becky gone and the note left on her vanity.

She begs the heroes to find her niece and return her. She offers anything to them to them in payment, and says she'll even give her own life if necessary. She never thought something like this would happen. It becomes clear that she's starting to become a believer and before the end of this mess, whether she lives or dies, she'll probably be in the know.

As for where they got their names, Anton will not reveal his source, but will only say it comes from "higher up, and that's all I can tell you."

Tracking the Kidnappers

Asking around, looking for clues and signs leads them through the city on a trail. Becky has been seen walking with a nondescript man, hand in hand, but nobody seems to be able to describe the man with whom the young woman walked. One possible way is to try and get access to security footage, something that's possible if the heroes have made nice with the owner of Club Khalsa

The trail leads them to the park in the middle of the city, into a wide and paved hiking/biking trail into the woods. As they approach a major junction, they are ambushed by men and women in black military-style BDUs. There are as many cultists as the GM needs to keep the battle going for a couple rounds without slaughtering the heroes in the process. They can come in waves out of the shadows.

Cultists: AC 7 HD 1-3 (4-12 hp), Mv 30ft, Attack: by weapon

Anton: AC 4 HD 4 (15 hp), Mv 40ft, Attack: by gun or fists. Special: +2 to initiative, +6 to attack rolls, rolls 3d6 for damage, keeping the best die. He also regenerates 3 hp per round. Anton has been fed demonic blood which gave him the equivalent of the vampire's "Strong and Fast" and "Regenerate" abilities (*Night Shift: VSW p. 165*). Fate Points: 3

As they fight, a black van comes crashing through the woods along the trail, and without warning. Anton pulls a gun and puts it to Alison's head (if Alison was asked to stay behind, she followed the group without their knowledge). He drags her to the van, saying that because she refused to obey the master, and then proceeded to push the issue, the price was now her *and* her issue. He throws her into the van and they take off.

The truth is, Becky *was* brought here, and she *is* in the van. Knowing full well that they'd be followed, the kidnappers brought plenty of backup to ensure a clean getaway.

Troubleshooting

It's possible that the heroes capture one or more of the cultists, or Anton, alive. This is fine, and could lead to more information in the next act. It is, however, imperative that Alison is kidnapped here, so the GM should feel free to hand out Fate Points to ensure that this happens.

If Alison is rescued, it's not the end of the world—her niece is still missing, and the cult will still be after her, which will just lead to more fights with cultists as they continually try to get hold of Alison.

The players may well get caught on the topic of why Anton would send them after the kidnappers only to follow them and kidnap Alison right in front of them. The truth is that not long after the heroes left

the bar, Alison slipped out and followed them, determined to be there when they found Becky.

Anton, in turn, followed her, and took the opportunity to grab her when things turned left on the Cult. If they seem to be caught on what is very likely a red herring, call for intelligence checks, make Rule of 2 checks, or simply suggest to them the possibility that Alison may have followed them. Or alternately, just leave it dangle: "indeed, why *would* he do that?"

If the Cast shoots at the van, their efforts will be for naught; the van has been reinforced against gunfire. If they attempt to shoot out the tires, the fan fishtails and continues to jet off on the rims. By the time they catch up to it when the rims wear down, the cult and Anton have beat feet and are nowhere to be seen. If you feel it fair, spend a Fate Point for Anton to invoke Providence Smiles for his getaway (or better yet, give the heroes a Fate Point for their troubles).

ACT 2

Wherein things have gotten bad, and the heroes are off to find their quarry...and their client.

Rundown

The heroes must now do what they can to recover Alison and her niece and find out who—or what—is behind her contract and kidnapping. Investigating the scene, they may with a successful tracking check (or perception, if there is no Veteran in the party) uncover the following information.

- Their attackers are dressed in military-style BDUs, which carry the patch of the Hell Beasts on their shoulders. For more on the Hell Beasts, see **By the Blood of the New Moon**, available for free at DriveThru RPG. If the characters have played through that adventure, it would seem

they haven't wiped out the Hell Beasts after all, and that they may have actually gotten more brazen.

- The van had very old US Government plates on it, and military markings, which were faded to near unreadability. The van itself was rusted and in poor repair, judging from the rust, the loud engine, and the black smoke from the tailpipe.

A Lore roll or an Intelligence Check (or a Rule of 2 check) will reveal that while there is currently no active armed forces base in the city, there is an old, abandoned air force base on the outskirts of town.

Investigating Who Recommended the Heroes

If the characters investigate who gave their name to Anton, or why Anton would hire, then betray them, there are a couple of possibilities. The first is Alia, who thinks highly of their efforts to track down the people who defiled her club. She will openly admit that she admires the heroes' pluck and determination, but won't openly admit to having referenced them. In fact, she claims she would never "out" them in that way, that her club is a sanctuary for those who may want to remain in the shadows.

The second option is Maeve Antinea, a major local mover and shaker who seems to have taken an interest in the heroes over their recent adventures. Maeve isn't the mayor of the city, isn't a member of the city council, holds no local office, and nobody can even say for certain what she does outside of being a "businesswoman." She occupies (owns, in fact) the largest glass tower skyscraper in the city and is known to be *the* power behind the throne. Despite not holding any office, Maeve runs the town from the shadows. Unfortunately, attempting to pursue this lead hits a hard dead-end: Maeve is "unavailable" to take a meeting with the heroes, but they're told that Ms. Antinea is aware of their interests and will be in touch.

At the Air Base

Eventually, the heroes will doubtless check out the abandoned base. This should result in some exploration, and the discovery of a few things.

1. There are three F-15 jet fighters with full armaments in various stages of restoration held in the hangars. They have each been marked with the insignia of the Hell Beasts.
2. A journal hidden in an office indicates that Alison and her niece are apparently to be used in some sort of prophecy/ritual to empower someone called The Shadow King. One is to be wed and "ascend to shadow," while the other is to be consumed by the Bride following the wedding ceremony. With a successful Read Languages check, or through the Sage spending a languages slot to read the language (a strange dialect of Sidhe, the language of the Fey), it can be further deciphered to read "The mother will devour the child."
3. There are also strange references to the shadow as "the child of the light and the dark, who will conquer the forebears and rule over all others."
4. The wedding is to take place in a field of light amongst the eternal twilight.

The heroes will, of course, encounter resistance here—more cultists, some of whom have the ability to turn into Hell Beasts as they've seen before (if you have previously run **By the Blood of the New Moon**), and others that exhibit arcane powers (choose from the Witch/Warlock lists). They will brag about how when the Shadow Court rises, they will all be made Fey as a reward for their faithful service, and for destroying the interlopers (the heroes).

Use the base stats for cultists presented earlier, and augment as necessary to run any battles in the air base.

The leader of this group is Anton, who doesn't fight to the death, but will hop

into a jeep and tear out. The heroes can grab a car and give chase if they so choose, using the vehicle rules in **Night Shift: VSW** page 75.

For game purposes, the vehicles will be roughly equivalent, leading to an equal chase, with Anton having a head start.

Old Military Jeep: *Dex 12 (+1), Str 17 (+3), Con 16 (+2) Spd 100/50 Acc 10 AC 5 HP 100*

Running the Car Chase

The rules for car chases in **Night Shift: VSW** are very basic and straightforward—when chasing another driver, each driver makes an opposed Dexterity check using the lower of their Dexterity bonus or the vehicle's, unless there is something in the character's background that would let them have formal training, in which case they would use the higher of theirs or the vehicle's.

Remember to always add a difficulty modifier to checks. Without these modifiers, first level characters will have a difficult time achieving the target of 20 and will crash handily and repeatedly. In general, if a vehicle is simply accelerating, and not attempting any serious maneuvers at the same time, the task is easy, from +7 to +10, reduced by any penalties from acceleration increments.

In general, "success" is not necessary for victory in opposed checks—that is, you don't necessarily need to score 20 or better so long as you remain within safe parameters like remaining below the vehicle's cruising speed or not accelerating faster than the vehicle's acceleration rating. In such cases, whoever rolls higher wins the check, meaning the vehicle in front pulls away or the pursuing vehicle gets closer. Still, pay attention to checks that don't achieve a 20, because they can lead to crashes and complications, depending on the situation (see below).

The GM should decide how many "wins" are required in a row for one vehicle to win

the chase (escape or catch up). Of course, at least matching the speed of the vehicle in front is also necessary—you cannot catch a car going 70 mph if you're only doing 40 mph, no matter how good of a driver you are.

If the vehicle accelerates faster than their acceleration rating, or exceeds their safe cruising speed, a failure on the driving check means the potential for a consequence, depending on how badly the driver fails. They might fall back an extra increment at least, they might blow out a tire, they could even crash. The GM should improvise such consequences as best befits the scenario at hand.

It's important to keep the chase dynamic; don't simply boil it down to a series of checks or it will get rather boring very quickly. Describe the back and forth as one vehicle draws closer or another pulls away. Describe a near miss as a "tire buster" pothole comes up seemingly out of nowhere and a swerve barely gets out of the way. Allow for shooting back and forth as the vehicles get within range.

If the heroes manage to catch Anton (who has 3 augmented soldiers with him), he will not be taken alive, but the last thing he says is a cryptic remark that the Shadow Court will rise, and The City will fall beneath their feet, that the Blessed and the Dark alike will die.

ACT 3

Wherein the heroes have to voice their objection as to why this couple should not be legally joined...

Rundown

The wedding is set to take place at the Botanic Gardens, run by Brigit and Dennis Blessed. The heroes, upon putting together the notes they have, will divine that this is the only place in the city they can think of that always seems to have sunlight, where

the rest of the city exists in a sort of violet twilight. It's likely that the wedding ceremony will be held there.

A Visit From a Muse

As they plan their assault, and possibly even as they chase down Anton and/or are on their way to the Gardens, the heroes will receive either a call or a visit from Maeve, who wishes to know how things are going, and tells them that she got their message and acknowledges that she's been keeping an eye on them. She wants to know what's going on, and where they stand. She will, if pressed, admit to having recommended them through her people. After they fill her in on what's going on, she seems concerned and makes a remark that she was unaware the Shadow Court had amassed such power.

She will inform the heroes that she intends to accompany them to monitor the situation and lend what aid she can. She warns them, however, that she will be able to do little to support them within the boundaries of the Gardens but that she has a personal interest in the outcome of this particular misadventure. If the meeting is in person at least one member of the party will swear that at some point during the conversation, Maeve's eyes flash pure gold, just for a moment. If they seem hesitant, she will point out that even if they save Alison, her soul may still be forfeit (and yes, she is aware of the contract). She may be able to release the girl and her young daughter...after a fashion.

Heading for the Botanic Gardens

The Botanic Gardens are in the Park District, adjacent to the vast city park where the original encounter with the Hell Beasts occurred in Act One. It's easily identifiable as a space marked by sunlight. It's almost like a curtain of sunlight surrounds the place, and its gorgeous, peaceful green

space with tended garden paths lined by perfectly maintained flora of every domestic and exotic variety. It's a peaceful place, like a paradise on Earth. The gardens are run by Brigit and Dennis Blessed, an influential couple in the city who nevertheless are rarely seen outside of its boundaries.

As the characters enter, they are almost immediately greeted by Brigit, who stops them cold and demands to know why they are bringing weapons into her domain. If she is informed of the dark ceremony going on within her walls, she must be convinced. The heroes may, if they wish, call upon Maeve for help with this, though it becomes clear that there is a violent hatred between Brigit and Maeve, that Maeve is *not* welcome within these walls. The fact that she is even here, however, is a powerful means of convincing Brigit, especially if Maeve lays claim to either Alison or Becky.

It will come out that there's something way beyond the heroes' pay grade going on here as both women will concede that they have no power to interfere directly in what is going on, even though this takes place within Brigit's own domain, and that the heroes are the only option to save Alison. Brigit will direct the heroes to the Shadow Grove, a shaded area within the Gardens that represents a place where the barriers between worlds are thin.

If the heroes take action against Brigit, they will have to contend with her guards, who are Nixies treated as Type I Demons (**Night Shift: VSW** page 155). They have the following statistics:

Nixies: AC 5, HD 1-3 (4 to 11 hp), move 30ft, fly 50ft. 2 Attacks, cause darkness, blinding flash, resistant to cold, acid, half damage from supernatural attacks, full damage from iron, immune to fire, electricity, poison, telepathic, and arcane abilities (as a Witch/Warlock).

Playing Brigit and Maeve

Even as she is adamantly against heroes bringing violence into her garden, Brigit is

genuinely kind and sweet tempered. She doesn't raise her voice or appear angry, and there's no sense of a mask behind it. She seems a caring sort, if not entirely trusting of the heroes. She may even offer healing to those in need.

Maeve, on the other hand, is snarky, sly, and blunt. She says what she's thinking and makes no bones about feeling superior. She is, however, brutally forthright, even unto admitting that she's out for herself in the end. She still portrays herself as a superior ally to the heroes than Brigit, able to offer them a great deal more.

When dealing with the conflict between the two, it's better to provide the players with the broad strokes of what occurs rather than making them watch you go through long stretches of what amounts to you showing off your storytelling skills. Remember that as powerful as they are, Maeve and Brigit are background NPCs in this scenario, and the adventure should *always* remain focused on the player characters. Moving that focus away makes the players feel like they're being railroaded.

It's perfectly fine to play Brigit and Maeve when they are interacting directly with the characters, but when it comes down to interaction between the two of them, get the focus back to the players as soon as possible: "Maeve and Brigit argue for a few moments off to the side. It's clear there is no love lost between them. In the end, Brigit agrees to allow you to pursue your ends, but as soon as you're done, you are to take your weapons and leave."

The Final Battle

The heroes arrive as the ceremony is commencing. Alison has been dressed in a sheer white gown while Becky is bound crying to a tree, begging her "aunt" to wake up. As the wedding progresses, Alison's responses are slurred, slow; she has clearly been either drugged or mesmerized. For his part, the Groom is but a shadowy,

unsubstantial shape barely recognizable as a humanoid. Attacks against him will be ineffective, and aside from commanding his troops, he will not engage in battle himself.

The attendants consist of augmented humans with arcane abilities and lower level Fae that use the same stats as Nixies, above (again, treat the humans as cultists augmented as needed, above, and the Nixies as Class I Demons, per **Night Shift: VSW** page 155).

GMs should determine the number of foes based on the number of heroes, and give the heroes a difficult, but reasonable chance to rescue the women. They have 6 rounds to defeat their enemies and kill the officiant. If the GM desires or the heroes need some help, one of the cultists can suddenly and at a dramatically appropriate moment, switch sides and join the PCs, revealing himself as one of Maeve's people who has been implanted with the enemy for a long time.

Upon the death of the officiant, both Maeve and Brigit will arrive on the scene, declaring a temporary truce and censuring the "Shadow King," who with an unearthly scream fades to nothingness.

ACT 4

Wherein the true nature of things are revealed...

Run-down

As the Shadow King fades away, Maeve steps forward, thanking her servant (if the GM determined one of the cultists was a servant and they survived), and Alison comes back to normal, realizing in horror what has happened and running to take Becky into her arms, weeping, "my baby, oh, gods, my baby, I'm so sorry."

She reveals that she is in fact Becky's mother but was unable to raise the girl properly when she was born, so she gave Becky into the care of her older sister to care for, but has always tried to look out for and protect her, and she feels like a failure as a mother.

Maeve speaks up and informs Alison that the contract has not been broken, and that the Shadow King will never stop coming for her... unless she signs a deal with one who is powerful enough to break that contract, such as herself. Brigit, also on the scene, demands that it's her domain, that it was her who permitted the rescue to take place, and that she should be the one who gets the new contract.

At this point, both women make their offers—Maeve offers to allow Alison to continue her career and growing success, to support and encourage her and allow her to live a normal human life, but as one of her people. She mentions that it was her that brought the heroes to rescue Alison in the first place while Brigit hid in her gardens. She'll promise that she will always care for the woman, and give her the means to have a relationship with her daughter. But, as a caveat, Alison will owe Maeve *everything*, and that means doing as she's told. She will also reassure all those present that she is no devil or demon (to which Brigit will spit, "in name, at least.")

Brigit, on the other hand, offers to release Alison, but that means putting her right back in the Skids, where she'll live her life just as any human, with no chance for fame or fortune, to live in poverty forever with her failures and addictions, a punishment she deserves for signing such a deal in the first place. Becky will be made to forget that she is Alison's daughter, never to know. It's clear that Brigit, beneath her sweet demeanor and caring delivery, seems to have a level of disdain for both the heroes and Alison, possibly for bringing this darkness into her garden.

In the end, Alison, sensing a neutral party and looking to her rescuers from the beginning to hear their thoughts. Allow the players to make whatever arguments they like, which Alison will consider carefully, but keep in mind that in the end, she is likely to choose a life of comfort with her daughter over poverty and addiction.

How the heroes counsel her, on the other hand, will influence the way Maeve next approaches the heroes. If they counsel in her favor, she will approach them much more friendly and be more willing to do favors for them in the future. If they counsel against her, Maeve will be colder towards them, and hire them of necessity without revealing much about who she is unless absolutely necessary.

The Revelations of Maeve

The next night, if the heroes took her side, Maeve will approach the heroes and reveal to them some information about what they've stumbled into.

1. The city is at war between several powerful factions of supernatural creatures.
2. All supernatural creatures are species of Fey—once called faeries—and every supernatural creature of myth and legend is a form of Fey, including demons, gods, angels, and the like.
3. For thousands upon thousands of years there have been two courts of Fey, the Seelie and Unseelie courts. Once upon a time, humanity was beloved of the Seelie, while the Unseelie used, fed from, and corrupted them. This, she claims, has changed in the past several hundred years, and the Unseelie now love humans, while the Seelie see them as having corrupted the world.
4. It would appear that a third faction of Fae have now appeared, the Shadow Court that they just encountered. These are a wild card of Fey who have turned from both the Seelie and Unseelie Courts, and represent a threat to all existence, human and Fey alike.
5. Maeve would like the heroes to work with her, as her agents in those circumstances where she cannot act directly. All she will inform the heroes so far as this is concerned is that there are "laws" that prevent her from

acting in many situations, with the same applying to both Brigit and the Shadow King. They all act through agents.

It's left to the heroes how to respond. Either way, Maeve says she'll be keeping an eye on them, and that they'll be in contact again.

The Denouement in Other Night Worlds

It's possible (even likely) that you're using this scenario in a Night World other than the City of the Twilight Queen contained herein. If your Night World contains Fey, little needs to be changed—the heroes have simply stumbled into the politics of those people. You may need to change some of the revelations Maeve has made if angels, demons, vampires, werewolves and the like are not Fey in your setting, but the nature of Maeve's visit, her intent to use the heroes as agents against the Seelie and the Shadow Court do not change.

If your world doesn't include Fey, it's easy enough to make Maeve and Brigit representatives of any two supernatural factions you like. One might be a vampire and the other a werewolf; they could be ancient mummies or liches. One could be an angel and the other a demon (or both demons or both angels). They might simply be sorceresses who represent different magical factions.

Certainly, the information Maeve reveals to the heroes will need to be tailored to your specific Night World setting. Overall, however, the scenario should run fine in just about any setting you like, albeit with a few tweaks of the same sort necessary when adapting any pre-written scenario to a homebrew world. If you're running this scenario as a one-off, and have no intention of making Maeve and Brigit recurring characters, you needn't worry about this at all!



APPENDIX

CITY OF THE TWILIGHT QUEEN

A New Night World

The City of the Twilight Queen is a new Night World we are offering both for your use and enjoyment, and as something of a core in which to place our future Night Trip Adventures. It centers around a mystical city in the spaces between spaces, a place where people can Fall Through the Cracks between worlds and live in a place where the supernatural is real, and where a shadow war is in play between the forces of light and darkness, but where things aren't ever what they seem and where in fact, the forces of darkness may be the best allies humanity has.

It's something of a "kitchen sink" setting that allows you to dump in any elements of the supernatural, myth, legend, or conspiracy you like and run with them. While it serves as an easy centerpiece for our adventures, it's also very easy to pick and choose which (if any) elements you want for your campaign, or to discard it altogether and place these adventures in just about any setting you like.

SUGGESTED READING AND VIEWING

The City wears its influences on its sleeve, and to get a good idea for the feel of it, it's recommended that you consult the following sources to get a good idea for the mashup that the City represents:

Lost Girl (television series, 2010 – 2015, starring Anna Silk, et. Al.)

Dark City (1998 film directed by Alex Proyas)

Hellblazer and related titles (DC Comics; Vertigo)

Women of the Otherworld (novel series by Kelley Armstrong)

WELCOME TO THE CITY

The City is vast and sprawling, in many ways an archetype of every city in the world,

from New York to Sydney to LA to Hong Kong, to Paris, London, Dubai, and beyond. It's a city where the buildings tower so high into the sky and are so thick together that the sun doesn't penetrate the streets and it's always dark. Night is when the City comes to life, and few people here ever see the daylight anyway, because Nighttime is the right time in the City.

It's perhaps a misnomer to say it's always nighttime in the City; in fact, the sky is always tinged with a purple sort of light, almost like black light but without the same effect on fluorescent colors, or like that night-imperceptible single moment when the sun first disappears behind the horizon.

The City doesn't seem to have a name. To those who live here, it's simply "The City," and it's more than home. It's heart. The City is a piece of those who live here, and those who live here are a piece of the City. It's a City of contradictions—on one hand always dark and shadowy, with foreboding alleyways and oubliettes, on the other hand full of vibrant life where there's always something going on. This is a City where shops don't close at 9, but operate 24 hours a day, where people are sure they sleep, but can't remember the last time they saw the sun.

Except in the Botanical Gardens. For some reason, the sun always shines with a warm yellow glow in the Botanical Gardens.

The City has secrets, buried in its clubs and shops, its shadows and food stands and towering apartment buildings and sprawls. Most people go about their lives day to day and never think about it, but some are In the Know. Some have seen the creatures here that aren't human, who feed on humans, who sow chaos and evil, and may even pass as humans. These are the men and women of the Night Shift, the Veterans of the Supernatural Wars.

IN THE BEGINNING...

In the beginning, there was Faerie, a world of divine beauty, perfection, and harmony floating in the Void, alone. This

world was the experimental creation of the ineffable Creator, though none know who or what the Creator is, or what their unknowable purpose was in the Grand Experiment of Creation.

Upon this world walked the Fae, beings of every imaginable shape, form, configuration and thought. Every creature that would eventually make its way into myth, legend, religious belief, and indeed, literature, was born of the Fae, who lived in absolute harmony and balance with their world.

As the Fae grew in influence and power, their very subconscious souls reached out into the Cosmos, and the ineffable Creator took notice, molding their thoughts and souls into the rest of the universe. Seeing that the collective souls of the Fae were so wild and powerful that they could split their own world asunder if they were not contained, a mirror world to Faerie sprung into existence. This world was Earth.

Over millions of years, life took root on this world, the embodiment of the wild soul of Fae, and evolved to better house and contain the soul power. First came the dinosaurs, then the mammals, then Neanderthal, then Homo Sapiens: humankind, the final version, able to shape and be shaped by this spark of the supernatural.

For hundreds of thousands of years, humanity grew, evolved, learned, built, and progressed. Societies and empires grew and fell, technology advanced, and gradually, humanity forgot its connection to Faerie, which became clouded in the mists of myth and religion. At the same time, a schism happened among the Fae, and what once was a single group fractured into two courts: the Seelie, or light Fae, and the Unseelie, or Dark Fey.

In the beginning, the Seelie were the guardians of humankind, who was beloved of them, and the Unseelie were tempters and corrupters seeking to feed upon and use humankind for chattel, food, and even slavery.

A few thousand years ago, a great mystical cataclysm took place between

the worlds, which went largely unnoticed by humanity save in mundane terms—it led to the Dark Ages, and all of the wars, murder, industrialization, and materialism that have followed. It also, however, largely cut off the walls between the worlds and shut the Fae out. This also led to the death of magic on earth, where incursions of the supernatural are so rare as to be dismissed as fantasy by most people, and only the most rare and unique individuals can access mystical powers.

As humankind pushed ever further, the Fey, who could see through the clouded walls, even if they could not penetrate them, saw humanity turn towards industry and machines, destroying the forests and the land even as they came into their own. The Unseelie reveled in this dark, shadowy turn for they have always loved progress for the sake of progress. The Seelie, on the other hand, grew bitter and resentful at the destruction of the natural world, the slaughter of peoples who lived in deep connection with nature.

The sides switched; the Seelie sought vengeance on humanity, and to establish dominance and control, to force humanity back to their former animistic ways or destroy them outright. The Unseelie saw humanity as coming into their own, and sought to guide and use them on this path, to overthrow the Seelie and change Faerie into a dark world more suited to their own inward nature.

Then, yet another miracle occurred. Since Earth is a mirror of Faerie (the World of the Fae), a connecting bridge was necessary, and thus The City was born to maintain this all-important connection, like the silver cord that binds an astral traveler's spirit body to their physical one. The Fae didn't create The City; no one knows how it happened or exactly when it was birthed. One day, after the walls went up between the worlds, The City just was, and always had been.

The City is not actually any specific city on Earth, but exists in a center, twilight

space between Earth and Faerie (the world of the Fae). The City contains people randomly (or deliberately) lifted from Earth over periods of thousands of years, who just continue to live out their lives, unaware that anything has ever happened to them. These are people who have "fallen between the cracks" of reality and have only shady memories of their past which they don't question until confronted directly...and then the difficulty is only temporary before they decide not to worry about it.

This city has become a shadowy battleground between the Fey; if it falls, the Seelie court wins and humanity dies out, which will likely result in the Fae gaining control of Earth, Earth being re-absorbed into Faerie, or a new race similar to humanity emerging to take over the Earth. After all, humanity is not the first race to have dominance over the planet, and the Seelie assume they won't be the last.

What the Seelie court doesn't consider is that Earth is a reflection of Faerie, so what they view as an industrial wasteland on Earth, corrupting Faerie, is in fact a reflection of something festering with the hearts of the Fae, and representative of the shift in power dynamics to the Unseelie Court (and potentially the newly arisen Shadow Court). So long as The City stands, the Unseelie maintain their influence on Earth, and humanity thrives.

The Shadow Court is a wild card—it is believed that if they win, humanity is enslaved in an age of darkness.

THE FAE AND THE SUPERNATURAL

All supernatural occurrences in the world are the result of the Fey. Vampires, werewolves, elves, goblins, traditional faeries, even gods, demons, and angels. There is a "Creator," of sorts, but no one knows who or what they are, and they haven't been heard from in millions of years.

The world of Faerie has been around since long before the Earth; Earth is, in fact, a reflection of Faerie that came into existence at the birth of the physical universe, millions of years ago. The two worlds are inexorably intertwined, and what happens to one affects the other.

Magic comes from this connection between Earth and Faerie.

Psychic powers are a mystery, not associated with Faerie, and make the Fey uncomfortable.

The Institute is the descendent organization of MK Ultra, conducting experiments to develop psychic powers in humans. The real reason is that they know about the Fey and are terrified of them, so they're trying to weaponize humanity. It operates as a conspiracy agency within the government, funneling funds from other agencies in small amounts, and answerable to no one but a shadowy Director.

As in mythology, the Fae are split into the Seelie, or "light" and Unseelie, or "dark" courts.

Traditionally the Seelie court has been more friendly towards humankind, while the Unseelie court viewed humanity as chattel and food, prey at best. That has all changed over the past 2 centuries or so.

Titania and Oberon, the rulers of the Seelie Court, have seen humanity plunder the Earth's resources since the Industrial Revolution, performing what they view as rape on nature, and have decided that humanity is a plague that needs to be wiped out to allow the Earth to restore itself. For all their vaunted power, however, they can't simply wipe out mankind with the snap of a finger—they don't have the equivalent of nukes—so they're doing it quietly.

Queen Mab, on the other hand, who rules the Unseelie Court, has grown quite fond of humanity and its urban ways. Her kind have taken to haunting the shadows and back alleys of cities, feeding indiscriminately, and counting on humanity's incredible capacity for

self-deception. She sees what humanity has done as not only attractive, but useful in her war against the Seelie, for as the humans industrialize more and more, the Unseelie are growing stronger as the Seelie are growing weaker.

Queen Mab is also Oberon's ex-wife, and former queen of the Seelie Court. Her original name was Rebecca, and she was once a human girl seduced by Oberon. She's all but forgotten that life, and now goes by Maeve, with Mab being a sort of title-name handed down to all queens of the unseelie court.

As the war between the Seelie and Unseelie courts has escalated, and Queen Mab has instituted new restrictions on her people to ensure the shepherding of humanity, a third faction has arisen: the Shadow Court, comprised of rebels from both the Seelie and Unseelie courts who seek to enslave humanity and use them as slave labor and chattel.

The Divisions among these courts aren't clear cut—there are, for example, demons, vampires and werewolves that serve the Seelie court just as there are angels and protective hearth spirits in the Unseelie. The difference between the two courts is one of individual philosophy, not Fae breed.

The Shroud

The Shroud is a colloquial name among Fey and those In the Know that refers to normal humans' absolute and utter inability to perceive the supernatural in any way until confronted with something they absolutely, positively cannot deny. It's beyond rationalization; it's a sort of mystical cloak that hides the supernatural from normal human eyes. Only extreme circumstances will reveal it—when someone is actually attacked by a vampire or werewolf, survives, and cannot rationalize it away, for example, they might now find they can perceive the supernatural.

The vast majority of people who live in The City are subject to The Shroud; The City is not full of people who can perceive

the supernatural; rather, it's full of people who just happen to have Fallen Through the Cracks of reality and ended up here. It's a mirror of every city on Earth just as Earth is a mirror of Faerie. Most people here are normal folks who live their lives and never question the fact that except in the Botanic Gardens, it's always twilight or night.

Once a person can perceive the supernatural, the Shroud will never fall for them again; for many, this can result in insanity as they start to notice supernatural elements everywhere and in everyone, resulting in paranoia, hate, and terror. After all, when you suddenly realize that stinky bum on the subway every day is in fact a twisted demon from the pits of Hell?

As an example of how the Shroud works, in Episode 1 the police, when confronted with the Hell Hound attack at Club Khalsa, are completely unable to perceive the missing eyes and hearts of the victims, or see that the bodies had been arranged in a mystical pattern. All they are capable of seeing is a series of brutal killings, "probably with a sword."

Like Fey, humans with preternatural powers such as psychics, Witches, and Sages are immune to the Shroud. This includes the player characters in the game.

Colloquially, those who can see through the Shroud are referred to as those who are In the Know, and those who have come here are referred to by the Fae as having Fallen Through the Cracks.

CITY DISTRICTS

What lies below are brief descriptions

of a few of the prominent districts of the city. There are likely dozens, even hundreds more, as the city is impossibly vast in size (though strangely, it should never take more than 30 minutes at most to get from one point to another, no matter how far they are from one another). Each neighborhood and district carries its own distinct flavor and theme, and the GM is encouraged to think up others as needed.

The Flats

The Flats (Old Town): Said to be the oldest neighborhood in the city, many of the buildings here have a full-on medieval feel, while others look dated to the 19th and early 20th century. It's something of a residential and bohemian district, full of loft apartments, cramped tenements, quaint sidewalk cafes and art galleries/communities. The town consists of mostly lower-middle-class families and is loaded with buildings which are said to be deeply haunted. There are plenty of stories that some who move into some of these buildings never emerge.

The Flats are also home to **The Docks**, where shipments come in and pleasure boats take people out on the River that runs next to the City. The Docks are a thriving business area with independent shops, gift retailers, ethnic restaurants, and festivals...but make one wrong turn and you're in a warehouse district known to be a haven for criminals. Good people don't go there. The docks are also home to a popular diner and botanica where the "In the Know" set tend to congregate.

Where Do the Ships Come from and Go?

The busy ports at the Docks are another mystery of The City, something that no one thinks about for more than a minute or two when their belief in The City is challenged. It could be that this is all part of The Shroud, though this aspect will affect even those who believe in the supernatural, until repeated challenges force them to awaken to the mystery.

Where ships come from, and where they go when they leave, is not dealt with in this Night World writeup. We leave it to GMs to decide whether this mystery should be resolved, and if so, how. Similarly, how does the Internet work? How do smartphones work? Presumably they do, and denizens of the City have access to social media and modern communications, but they still, somehow and inexplicably, are isolated from the outside world, completely and totally, and it's something that never even occurs to them. In the end, it may be best to assume that it's all an elaborate and powerful mystical illusion to keep everyone sane and living their lives.

The Bohems

The Bohems (Cultural and Entertainment District): The Bohems is a stretch of several streets half a mile away from the Flats, which form a rough rectangle packed with bars, nightclubs, restaurants, and some upscale galleries. Its nickname is a shortening of Bohemian, because it's an area where morals are loose and the parties wild.

One of the most popular clubs in the city, **Club Khalsa**, is run by Alia Kovac and is the place where the "in the know" crowd goes. It's a strange and eclectic blend of Goth and Middle Eastern/Indian aesthetic. The drinks are outstanding and poured strong. The music is great and no matter what your tastes you're bound to hear something you like at some point during the night. Best of all, it's an All Ages club, with a fenced-off bar area (wristbands and hand stamps are required). A wide variety of regional bands play there regularly.

Alia Kovac

Alia is the proprietor of Club Khalsa, one of the more popular bars and nightclubs in The City. She's beloved by her patrons, many of whom suspect she's something more than human. But she takes care of her clients, and there's been whispers that some of her favorites tend to leave much happier than they came, even if they do look a bit drained from the time they spent there.

She's flirtatious and friendly, always ready with a smirk or seductive smile. She has a dry, sarcastic wit, and treats everyone equally. Still, there always seems to be something behind her eyes, something she's not telling anyone, and most agree that she's not someone to whom you want to get too close.

She and Maeve are not on the best of terms, but are coldly cordial towards each other. In truth, Though nominally part of the Unseelie Court, Alia is in practice an unaligned Fae, a Shayatan whose origins were in Earth's Middle

East. She's powerful enough that she does her own thing and all too often ignores the dictates and laws imposed by Maeve, which is why the two aren't on the best of terms. Still, she'll side with her people in the War over the Seelie or the Shadow Court.

The Shadow Court, however, has noticed the strained relationship and have begun to make subtle overtures towards Alia.

The Centre

The Centre (Business District): This district is at the dead center of The City. It's full of offices, businesses, financial concerns, and the power elite. This is where Maeve Antinea lives in **The Needle**, a towering glass skyscraper, office building, and high-end retail complex that stands by far as the highest tower in town. Of course, City Hall and the City Courthouse are also here.

It's also the site of the City's **Botanical Gardens**, **City Art Gallery**, and **Natural History Museum** are located, where Dennis Blessed and Brigit Blessed can be found. It's said that the gated Botanical Gardens, which span acres of green space, are the only place in the City where the sun shines all the time, and are a favorite destination for families and those looking to get away from the shadows, hustle, and bustle.

Also in the Centre can be found **City Square**, an old-fashioned town square with a fountain featuring a sculpture in the center. The sculpture is of an abstract type, and has a strange sort of aura about it, as though it's uncomfortable to look at, but one can't stop looking at the same time. The square is lined with benches, tended gardens, and surrounded by green space bordered by casual eateries and convenience stores. This bustling square is always active, and for certain festivals, a stage is erected allowing for a variety of live entertainment performances.

Maeve Antinea

Maeve is one of the most powerful business people in The City. If she's not the

mayor and city council rolled up in one, she may as well be. She's the power behind the throne, and everyone knows it. She's snarky, overconfident, and sometimes crass with those she has afforded a modicum of trust (or who she outright despises), but has an irresistible charm and seductive beauty about her that's impossible to deny. Few people can say no to her when she needs something, and that's part of why she's so rich and powerful.

She lives in the penthouse apartment high in the Needle, the highest skyscraper at the dead center of the city, and nobody gets in. Ever. When she takes appointments she takes them in a private conference room about 20 floors down from where she lives. If she takes an interest in you, it's either a very good thing or a very, very bad thing, and it can be hard to know which until it's too late.

Most people fear her, and for good reason. Those who aren't fearful of her usually learn to be. Still, she's polite and knows how to navigate a social circle, and she never, ever embarrasses herself. She has a smile that's not only disarming, but heart-melting, even as it has an air of sinister disdain behind it. There's never been a hint of scandal surrounding her, and most people find that ironically, they like her even as they fear her.

This is a woman whose secrets have secrets, just like the City, and she'll openly cop to it. She's been known to say, "I don't just live in the City. I am the City."

If she has enemies, they are Alia Kovac, Dennis, and Brigit, but you'd never know it unless you're paying very close attention. All are coldly cordial towards one another. In truth, Maeve despises Dennis and Brigit with a violent intensity and would see them both tortured to death slowly if she had her way—Dennis is the reason why Maeve is no longer Titania, Queen of all the Fey. See Dennis' writeup, below for more information.

In truth, Maeve is Queen Mab, the Queen of the Unseelie Court. She makes no bones that her primary interest is

always what's best for her, but she also genuinely loves humanity for its capacity to entice, seduce, deceive, and betray. The City is very much her domain; here she's winning the war, but she needs agents to keep the forces of the Seelie Court at bay, and the war is largely fought amongst humanity.

Brigit, Blessed

Brigit and her husband Dennis run and manage the Botanical Gardens, Natural History museum, and official City Art Gallery. Brigit is quiet and serene, always has a sort of half-smile on her face, and comes off as incredibly kind and caring. She's also known as something of a healer to the New Age community.

Still, there's something vaguely off-putting about her that makes people distrust her. Some have reported a vague sense of rot around her, like flowers that are beginning to compost. Others report the perfume of fresh flowers, but overly strong. Whatever it is, however, she tends to come off like she's plotting something, or like there's an undercurrent of disdain behind her kindness. She does not like Maeve at all; as cordial as the two can be towards each other, neither can hide their disgust for the other.

Brigit is in fact Titania, the Queen of the Seelie Court, and would love nothing more than to see humanity wiped out so the Earth can be restored to its original beauty. She knows, however, that she has to take care in how this is done so that the Earth itself is not destroyed or further ruined in the process. The real problem is that many of her followers don't understand that the destruction of the world means the destruction of Faerie, so she has to keep them on a tight leash. This has led to an exodus to the Shadow Court.

Dennis Blessed

Dennis Blessed is the husband of Brigit, and the co-operator of the Botanical Gardens and Natural History Museum. He tends to stay in the

background, but when he speaks, people tend to listen. He has a sense of authority and power behind him that isn't found elsewhere in the City. Even Maeve, who doesn't attempt to hide her disdain for him, tends to stand down when he makes his opinions known, and nobody is quite sure why that is, save for the fact that he has a deep sense of confidence and natural lordship about him.

Dennis is in fact Oberon, the King of Faerie. He and his wife are on the same page regarding humanity, but he is less likely to put on an air of gentle kindness than she is, and more likely to take decisive action. In many ways, Brigit is the schemer who keeps Oberon in his place, while Oberon is the one with the will to take deliberate and sometimes disastrous actions.

The truth is, Oberon is an usurper to the throne, a position he achieved by seducing the former Seelie Queen, a trusting and naïve young Fey named Rebecca, who he stole from Danu, the original King. Danu, in turn, simply disappeared without a trace, and to this day no one knows what happened to the Old King. In truth, the Old King is being held far beneath the ground, his very essence being used to maintain The City.

Dennis, his position cemented, took the name Oberon and began an affair with Brigit. When they were revealed, Oberon cast Rebecca aside and married Brigit, who in turn usurped the name Titania. The two have ruled over the Seelie Court for thousands of years since, and share an unbreakable bond of ironclad trust and passionate love. Neither will ever betray the other, and they have sealed their love through an unbreakable Fae blood pact.

U-Town

This area to the East of the downtown area is the home of City University, a classic and historic neighborhood with brownstone buildings, also packed with

the academic offices, classroom buildings, research labs, and libraries dedicated to the region's institute of higher learning. This is also where City General Hospital can be found.

The major hospital and medical research center in The City, City General has cutting-edge, state-of-the-art facilities to deal with just about any injury or ailment. It's not a miracle working facility, however, and people still die from disease, injury, poison, violence, and old age.

The Narrows

The Narrows, also called The Skids, are the low-rent district of town. This is the neighborhood where the most downtrodden, economically disadvantaged live. Its alleyways are littered with drug users, homeless, and dregs. The area is run by street gangs, some of whom are more (or less, depending on how you look at things) than human. This is where many of the more predatory Fae exercise feeding habits unfettered by what passes for the law. This area is also full of hostels which house the homeless and runaways, providing rudimentary shelter and food to those in need.

It's also the City's Red-Light District, where strip clubs that barely toe the line between legitimate and brothel operate unregulated and without interference. Adult theaters dot the roads here as well, and what housing there is can only be described as tenement housing that's not remotely maintained. Many residents here don't even know who their landlords are; those that pay rent simply leave it in a drop box every month. Those that don't are squatters who run the real risk of just disappearing one day, never to be seen again.

There are a few legitimate operations in the Narrows which may be of use to our heroes. There is a Free Clinic which provides emergency medical care at no cost and with no questions asked to those who come through its doors. The Clinic

technically is not fully equipped, but its doctors are highly skilled and capable of even performing surgery under adverse conditions...if one is willing to accept the risks.

The second organization that operates out of the Skids is Sanctuary. Sanctuary is an organization which helps people who have survived supernatural attacks by providing counseling, medical care, even legal help where needed. They are detailed in the **Night Shift: Veterans of the Supernatural Wars** core rulebook.

Godtown

Perhaps unusually for a modern metropolis, The City has a Temple District much like the ancient cities of old. It's called "Godtown" by the locals, some with derision, some with deep respect, and some just as a casual joke. Regardless, all of the varied religions in the City have their base of operations and practice their worship here. If you need a church, whether it's Catholic, Byzantine Orthodox, Presbyterian, a Jewish Synagogue, a Buddhist Shrine, a Hindu Temple, a Wiccan coven, or a Norse mead hall dedicated to Odin, you'll find it here.

Almost every building here is holy ground of some sort and they all exist in a strange sort of accepting harmony that's quite uncommon amongst modern religions. The Temple District is accessible by the City's metroraíl or bus, and is bordered by the Narrows and the Flats.

Because so many religions are concentrated in such a small space, this also tends to be where those who are In the Know about the supernatural come when they need information about something or another. Many of the faiths here maintain their own libraries of documents, books, and information that can be of great use to hunters, scholars, sages or even just survivors, but such information is never given out freely. After all, the right information in the wrong hands can be disastrous, and as much as they like to help, no church can afford to be overly trusting of those they don't know.

Oberon, Titania, and Mab: A Complicated History

The history between Dennis, Brigit, and Maeve is a complex one full of maneuvering, betrayal, and scheming, and it all began when Dennis a brash but powerful young Seelie Fey, developed designs on the throne.

To clarify things a bit, Oberon, Titania, and Mab are titles which after a fashion become names. At some point both Maeve (then known as Rebecca) and Brigit have held the name-title of Titania.

Every king of the Seelie Court since time immemorial has been called Oberon, regardless of what his name was before he took the throne. Every Seelie queen has likewise been called Titania. Among the unseelie, every Queen is called Mab. There hasn't been an Unseelie King in so long that no one can remember what, if any, title the Dark King once held.

As such, Maeve, who was originally named Rebecca, was at one point in time Titania, while her husband Danu was Oberon. Dennis seduced Rebecca away from Danu and removed Danu from the picture, and thus Dennis became Oberon. He then brought Brigit into the picture and cast Rebecca aside. Brigit now became Titania.

Rebecca was taken in by the Unseelie Court, and likely through her rage and darkness, rose to become their queen, Mab. The only reason she goes by Maeve now is that she despises the Rebecca she once was, who she sees as naïve and weak, so she adopted the name Maeve instead.

Bishop Jacob Esposito

Bishop Jacob Esposito is the Bishop of the City Diocese and head of the Order of the Dragon. Esposito is a stern man in

his late middle years, He takes his duty as leader of a group of supernatural hunters to an almost obsessive level.

Little is known about Bishop Esposito; like many members of the Order of the Dragon, he plays his past close to the chest, and in many ways doesn't even exist to the world at large. Early in his career he saw something that he survived which made the Church realize he had potential as a monster hunter, and he had enough successes to claw his way to the top, until eventually he became the bishop in charge of the City Diocese, and the head of the local branch of the Order of the Dragon, which he runs out of the rectory at St. Peter's Cathedral in the Godtown District.

The Order of the Dragon

The clandestine Order of the Dragon is a secret order of demon hunters in the employ of the Catholic Church, but who answer to no one, not even the Vatican. Indeed, not every Pope has even been aware of their existence—the Order only allows those pontiffs they believe worthy in on their existence. They are a secret conspiracy within the Church.

They are also the same order to which Vlad II Dracul, the father of Vlad Dracula or Vlad Tepes. The Church, after Vlad III became a vampire, repurposed the Order to hunt the supernatural, and let it go underground quietly sometime in the 1500s, and most people think it was just an archaic chivalric order which basically died out

like most of them do. To most people, there aren't even much in the way of records of the Order and very little is known about them.

Dracula is a long-standing enemy of the Order, who have never been able to destroy him. There's a theory that he may be the host to the source of vampirism, though it's known that vampires existed long before he came along, so HOW he became the source is a mystery (and it may not even be true; that's just a theory).

The order is entirely made up of men. There is, however, have a sister order of women: The Divine Order of the Sisters of Orleans (also called DOSO or The Order of Darc). The Sisters were founded by Jeanne d'Arc, who was not killed in 1431. Rather, a body double was executed in her place when the Pope himself intervened, to secret her underground and allow her to establish a similar order to the Order of the Dragon. The sisters of Jeanne's order are fully ordained as the only (albeit secret) female priests in the Church. They can perform any sacrament, but they, work in absolute secrecy. While the Order of the Dragon is aware of the Sisters, the two only rarely come into contact and have no reliable way to contact one another.

For more on the Order of Darc, see the forthcoming **Night Companion** sourcebook.



OGL

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