

MARTIN ANNANDER

crime pays

Action/Horror One-Shot

Playtank



crime pays

Writing & Design

Martin Annander

annander@gmail.com

[@mannander](#)

Original Cast

Roger Mattsson, as Wilbur Anderson

Steven Payne, as Philip Pecor

Patrik Skog, as Bill Hasty

Inspiration

The Crow (the one with Brandon Lee)

All Flesh Must Be Eaten

Introduction

A fancy vernissage is held at an exclusive gallery. But it's all just a facade.

Between the hors d'oeuvres, the champagne, and the unintelligible fine arts jargon, a meeting is taking place.

Criminals arrive after having spent a year in hiding and they take their seats.

"This is the one we want you to kill," their boss says.

It's a young pop star.

Rules

This scenario uses the **ALL FLESH MUST BE EATEN** rules. A variant of the Unisystem, published by Eden Studios.

Stats in Unisystem are 1-10 and should make it straightforward to convert the characters to most systems. But it's of course recommended that you play with some variation of the Unisystem for simplicity's sake.

It's enough to use the freely available quickstart—called *The Waking Dead*—downloadable from Eden Studios' website.

Expectations

Game groups want different things. If you want the things listed below, this scenario may be for you.

- » Playing career criminals. You're bad people. Not good people doing bad things because they have to—genuinely bad people.
- » There is no way out. The downward spiral of "just one more job" has caught all of you, and the only way to get the kind of money you're used to is to keep committing crimes.
- » You snitch, you die. Simple as that. If you get cold feet or have seconds thought, it's over. Never in a nice way.

Criminal Jargon

There are different ways to use criminal jargon and various mature themes. With the premise of criminals and gangsters it can easily become machismo or glorify violence. This is not the idea.

People who kill people for a living are humans too. They talk about Royale With Cheese. They love, they fear. For the most part, they don't kill people.

Language can be hard, and people can talk about murder, violence, and using family as leverage.

Sex, drugs, and murder.

If you're comfortable making this language harsh and raw, do so. But don't play it for laughs. It's attitude and it's veneer. Between friends, there's really no need for it anymore.

A year ago...

“Wrong fucking car in the wrong goddamn place at the wrong fucking time.”

Shoot up Angry Willie and his precious car as he turns off the main road. Simple job.

He drives to the same place every Friday like clockwork and thinks it's safer to take a shortcut through the very same sidealley every single time.

Set up an ambush in the alley. Get your guns ready; wait. When the car shows up, make sure everyone in it gets so full of bullet holes that the whole alley suffers lead poisoning. Kill them dead before they realise there is an ambush.

Six-figure piece of cake.

You were all there. It was dark; it was raining. A car turned into the alley and you opened fire as planned. Muffled screams, breaking glass, exploding heads.

But on that particular Friday, the wrong car had turned into the alley. On that particular Friday, you didn't ambush and kill Angry Willie. You ambushed and killed some random family who had just happened to take a wrong turn.

You've had to lie low ever since, biding your time, watching the spoils of your successful criminal careers diminish as the Police slowly lost interest in the justice of the poor suckers you accidentally blew away...

Interim...

*“Stop whining, fuckface.
It's like a job interview.
Don't call us—we'll call you.
Tuck it in, suck it up.”*

You're lying low, all of you. Biding your time.

Mr. bossman, **JUAN PHAN**, liquoring up in his apartment, but keeping his ear to the phone. He's your man. Springboard back into the criminal world once you're welcome.

The following are the characters and can be handed out as they are introduced:

BELINDA CARR, hitman #1. Stone-cold killer. No one knows what she's up to in the interim. Stay clear.

BILL HASTY, the dirty cop, who covers your asses when you're on the job. He'll have to get through all this shit pretending to do actual police work.

PHILIP PECOR, prettyboy, who preps and drives the get-away car when one is needed. He'll just have to work out and get away from boredom for a while.

WILL ANDERSON, hitman #2, just needs to keep his gun loaded and his head sorted. Maybe talk to Juan now and then.

DAVE CAIN, the new guy, whose fault it was that it wasn't Angry Willie who got dead. He just needs to put on his big girl pants and shut up. Does that, and gets Traci off if she wants it, and he maybe *maybe* gets back on the team when shit's blown over.

Cast

*“Hey! So Traci just called...
It’s time to get back on the
horse. Finally!
Gallery, Wednesday, 11 p.m.”*

There is a number of characters statted in this section. Primarily the five player characters, but also the scenario’s enemy: Tanya Kayle.

LaFevre Crime Family

Almost all crime in this city connects back to the LaFevre crime family. The following are the people in this network. Their names will come up in the scenario’s various scenes.

- » **TRACI LAFEVRE.** The brains. She organises drug sales and launders money through her fine arts gallery.
- » **SIMON LAFEVRE.** High society playboy and Traci’s younger brother. He doesn’t run anything, but he’s at the top.
- » **ROBERT SENG.** Harbor gun runner and fixer. He can set you up with guns, cars; whatever you want.
- » **LISA WARNER.** Nightclub owner and fixer, selling drugs to high society nightclub guests and their networks.
- » **JUAN PHAN.** Leads the crew and organises hits.
- » **THE CREW.** The Player Characters. A crew that’s called on when someone needs to get dead.

Belinda Carr “Bella”

You kill people for a living. No one expects this when they meet you of course, since your disarming demeanor and charm goes a long way. You’ve always been able to play on your seeming innocence to get close for the kill. But frankly, you’re sick of it. After that shitshow a year ago, you decided that you have to leave this life behind. You can’t keep doing it anymore.

You’ve been at the bottom of whiskey bottles and pill bottles ever since this life began, fearing to sleep, and fearing to look yourself in the mirror. Fuck this life. Tonight gives you a chance to gear up for one last job. And you mean it this time.

Whoever is about to die, it’s going to be your one-way ticket into a solid, legal, life, far away from here.

Attributes

Strength	2
Dexterity	3
Constitution	2
Intelligence	2
Perception	3
Willpower	2

Skills

Acrobatics	2
Brawling	2
Dodge	3
Escapism	2
First Aid	3
Guns (Handguns)	3
Guns (Rifles)	4
Instruction	3
Intimidation	2
Notice	1
Questioning	1
Seduction	1
Streetwise	1
Stealth	2

Advantages

Charisma (2)
Fast Reaction Time (2)

Drawbacks

Humorless (-1)
Honorable (-1)

Bill Hasty “Funnyman”

Funnyman. That’s you. You’re a cop and you’ve been a cop for quite some time. But you’ve always been a dirty cop and used your gun to mete out the street’s justice more than the state’s.

You’re always close to laughing, giggle uncomfortably at all the wrong things. You know that your behavior unnerves a lot of people and you love it. If half of your colleagues cared about their job, you’d be behind bars already.

Working as an actual cop for a whole year after the shitshow, just keeping your head low, has taken a toll on you. You want to kill, and you want it now.

To the group, you make sure to be the first that shows up and steers police attention away from your crew. This often means blowing your real colleagues’ heads off. It’s the part you miss the most.

Attributes

Strength	2
Dexterity	3
Constitution	2
Intelligence	2
Perception	4
Willpower	3

Skills

Brawling	3
Bureaucracy	3
Cheating	2
Computers	1
Dodge	1
Intimidation	2
Notice	3
Questioning	4
Research/Investigation	2
Smooth Talking	3
Streetwise	2
Surveillance	2
Guns (Handguns)	2

Advantages

Status (Police Detective) (2)
Nerves of Steel (3)

Drawbacks

Clown (-1)
Cowardly (-2)
Lazy (-2)
Talentless (-2)

Philip Pecor "Face"

You're the kind of person who takes care of yourself. A close shave, a good comb, time at the gym.

Many call you a narcissist, but that's just their own lack of self-esteem talking. There's nothing wrong with appreciating your own image in a mirror and a bit of confidence is attractive. Especially on you.

The past year, you've been suffering from a lack of funds, meaning that most of your vehicle projects have been on the slow-burner. You've tried to help out at the chop shop every now and then, but lying low means lying low—so most of the time, the people there have wanted to avoid the attention.

You're the group's driver, first and foremost, and you always spend way too much time on the car. But you're also a cold-blooded hitman when you need to be.

Attributes

Strength	3
Dexterity	3
Constitution	3
Intelligence	2
Perception	2
Willpower	3

Skills

Beautician	3
Brawling	3
Driving (Car)	4
Dodge	2
Guns (Handguns)	3
Hand Weapon (Improvised)	3
Intimidation	2
Mechanic	3
Notice	2
Seduction	3
Weight Lifting	2

Advantages

Attractiveness (2)

Drawbacks

Emotional Problems (Narcissist) (-2)
Showoff (-2)
Covetous (Other people's attention) (-2)

Will Anderson "Andy"

You've been hurting in the past year, trying to get by on a rising mountain of debt. Credit cards, loan shark debts, and a long list of other disastrous bids have been your lot. It's crushing you, making it hard to sleep.

As one of the group's extortionists, your expertise is beating people up and squeezing them for money. Unfortunately, this means you have intimate knowledge of what's coming your way if you can't cough up the money to pay off your debts.

You need a new job, desperately, or you can't even afford a pack of fucking smokes a week from now.

These thoughts are what boil under the surface of your stone cold exterior. A veneer that's likely to collapse if the rest of the group doesn't get its shit together and cough up a new job.

Attributes

Strength	3
Dexterity	3
Constitution	2
Intelligence	2
Perception	3
Willpower	2

Skills

Brawling	4
Cheating	3
Escapism	2
Gambling	4
Guns (Handguns)	3
Guns (Shotguns)	3
Intimidation	4
Lock Picking (Mechanical)	3
Notice	3
Questioning	2
Smooth Talking	2

Advantages

Nerves of Steel (3)

Drawbacks

Obsession (Getting out of debt) (-3)
Reckless (-2)

David Cain "Blood"

That job a year ago was your first real "hit." It was supposed to be your invitation into the real deal—it was supposed to make you. Instead it turned out to be a shitshow and at least two of the others think it was all your fault.

You're the group's scout, or vanguard, or whatever you'd want to call it. The guy that puts his head out first. In a biker gang, they'd call you a prospect. In society at large, maybe they'd call you an intern.

But when shit hit the fan a year ago, instead you became a homeless sad excuse of a washed out wannabe.

Your wife didn't want your stinking ass near her or your two kids, slapping you with a restraining order. So you've been working shit jobs, doing dishes and flipping hot dogs, hoping to get a second chance at real money in the life of crime.

Seems you're about to get lucky.

Attributes

Strength	2
Dexterity	2
Constitution	3
Intelligence	2
Perception	3
Willpower	2

Skills

Brawling	2
Cheating	3
Climbing	2
Demolitions	3
Dodge	3
Gambling	2
Guns (Handguns)	3
Haggling	2
Intimidation	2
Lock Picking (Mechanical)	2
Notice	2
Streetwise	3
Stealth	3

Advantages

None

Drawbacks

Delusions ("I'm fuckin' gangsta!") 1
Emo. Problems (Fear of Rejection)1

Tanya Kayle

The revenant of Tanya Kayle is obsessed with justice. She must kill the people who murdered her child and husband and will stop at nothing in this pursuit.

She leaves a piece of colorful cloth at each successful kill, identical to a part of the hand-stitched quilted teddy bear that her three-year-old was given at birth and had with her as she died.

The original can be found among her dead daughter's things in evidence storage. If the original teddy bear is buried in her daughter's grave, burned, or the players figure out some other way to deal with it, Tanya will simply disappear, as if her walking corpse never existed.

Attributes

Strength	5
Dexterity	3
Constitution	4
Intelligence	4
Perception	5
Willpower	4

Skills

Brawling	4
Notice	3
Research/Investigation	3
Acrobatics	4
Dodge	4
Stealth	4
Guns (Any)	3

Regeneration

Every time Tanya is hit in combat, record the hit's damage. This is an injury.

Once every turn, remove the oldest such injury and heal all the points of damage that was caused by it.

Treat injuries as real damage, except they don't actually reduce Tanya's Dead Points. She's impervious to physical damage.

Avenging Angel

“His apartment is secure as fuck. No one could get in even if he wanted them to.”

This scenario has three established timelines:

- » A timeline for the criminal underground in the city and how they’re planning a massive meeting now that they’ve consolidated into a single unified crime syndicate.
- » A timeline for the characters and their criminal activities: arming for a hit against a popstar, staking it out, and then doing it.
- » A timeline for Tanya Kayle, as she returns from the dead to exact vengeance on the criminals who killed her. The player characters.

The players are free to interact with the scenario in any way they choose. As game master, don’t be a spoilsport.

Hasty wants to find something in the evidence locker? Go right ahead. Belinda’s player says she’s got a sister she can crash with, so she won’t be in her apartment? Go for it.

This is a one-shot scenario, and just letting the flow of the game take you where it needs to go works best.

How to Use This Scenario

Use the timelines and keep a fairly solid grasp of how much time passes. Hours should be enough.

Let players each do something major every hour, and have them roll dice if it fits with your playstyle or if you want to spice things up a bit at this early stage.

Otherwise, you can safely save the dice for the inevitable confrontations with Tanya. Play out combat in detail.

Have people take cover, reload their guns, and really play out the gruesomeness in fighting against an enemy that seems impossible to kill.

Phone Calls

Some scenes will expect a character in the crew to receive a phone call. When we played, this was always Bill Hasty getting a call from the police dispatcher about homicides. But it could just as easily be another character that gets the call.

This will often depend on the dynamics of the group. A player who isn’t likely to care too much about these phone calls shouldn’t be the one to receive them.

The Facts

If the crew starts digging into who the mysterious killer is, there are some facts for them to find depending on what they piece together. Each of the scenes have a list of “facts,” and it should never be hard for the players to find what they seek if they look in the right place.

The high level case is something like this:

- » Tanya, her husband Ben, and their daughter Olivia, all have the same death date. All three case files are closed (thanks to Funnyman), and all three say ‘Felony Murder,’ including autopsy reports describing extensive gunshot trauma.
- » The death date is the same as that night when the crew was supposed to assassinate Angry Willie.
- » Tanya Kayle was buried with her family. If the grave is checked, Tanya’s body is not there. Ben’s and Olivia’s bodies are there.

Day 0

Day 1

Day 2

Day 3

Day 4

Crew Timeline

DAY. Juan Phan calls his old crew and tells them to show up at the arts gallery tomorrow at 11 p.m. He says he'll meet them there, because he has some last things.

DAY. The crew gathers, without Juan, to say hi and get back together. **EVENING.** Juan doesn't show up. Traci insists they check. The crew find he's murdered.

ALL DAY. Crew needs to do stakeouts, get guns from Robert Seng, and plan their hit against The Headless' concert.

MORNING. Crew gets a call about a possible shootout around Robert Seng's gun business. They also need to prepare their hit.

EVENING. The Headless play their gig and the crew are expected to kill them. They may also be trying to stop Tanya-up to the players.

SCENE 1: "NOT YOU AGAIN ..."

SCENE 2: "JUAN?"

SCENE 5: "HARDWARE"

SCENE 7: "CRIME SCENE B"

SCENE 9A: "ROCK IS DEAD"

LaFevre Timeline

MORNING. Traci LaFevre calls Juan Phan in the morning and tells him to bring his crew.

EVENING. The arts gallery has an exhibit with mixed people. Traci LaFevre finally orders the hit, in spite of Juan's fate (if she's ever told).

ALL DAY. Criminal elements are called into a LaFevre grand meeting that will occur two days hence.

EVENING. Lisa Warner calls the crew and asks them if they can help her shore up her defenses at the nightclub. She suspects an attack.

EVENING. The LaFevres and their elite gather at the Palace Plaza.

SCENE 3: "CRIME SCENE A"

SCENE 4: "HANDLE THEM"

SCENE 6: "GANG'S NIGHT OUT"

SCENE 8: "NIGHTCLUB SHOOTOUT"

SCENE 9B: "PALACE PLAZA"

Tanya Timeline

LATE NIGHT. Tanya kills Juan Phan in his apartment. It's her first kill. Very sloppy, but she learns who Juan has been buying guns from.

Tanya searches for the gun guy but fails. She also roams the alley where she and her family was murdered. There could be witnesses.

LATE NIGHT. Tanya enters Robert Seng's hide-out. She kills *everyone* there, with no one escaping. She stocks up on guns. She's caught on security tape.

LATE NIGHT. Tanya attacks Traci LaFevre's nightclub, while Traci has turned it into a bunker. The crew may be part of this fight, if they accept Traci's call.

LATE NIGHT. Tanya attacks the grand meeting in the fancy penthouse suite. She enters from the pool terrace—no one will ever know how.

Scene 1

“Not You Again...”

Description

Crew meets up someplace where the players can figure out they used to hang out before a job.

This is entirely an opportunity for them to talk some trash about Juan, each other, and to establish some rapport between them. Between the players that is.

The characters are likely to be awkward about the whole thing and reluctant to meet some of the crew.

No matter how you play this scene, let it be about the players. Nothing significant happens except a bunch of criminal coworkers are meeting up before getting their first new job in a year.

Assets

- » Sometimes, it can help to use maps and ask people to place their characters and move about on the map simply to establish this as a thing and make it less obvious when there’s going to be a shootout. Please note that this is entirely based on the assumption that play happens via Roll20 or another VTT.

Details

- » The group should know that at least one or two of the characters knows where Juan Phan’s apartment is.

Scene 2

“Juan?”

Description

The characters arrive at Traci LaFevre’s fine arts gallery throughout the evening. It’s an expensive building with more expensive arts on display.

A mix of people are there, including politicians, business folk, and myriad others. Snacks are served, waiters wait, and smooth music plays in the background.

They know they have to wait for Juan Phan and may take some time to mingle or hang out together. What’s obviously important is that they don’t draw too much attention.

As the clock moves towards 11 p.m., Juan Phan still hasn’t showed up and he won’t answer any phone calls.

Problems

Traci doesn’t want to work with the crew unless they have Juan Phan to negotiate for them, and if Juan Phan isn’t showing up that’s their problem.

Either the deal is off or they simply have to go get Juan physically.

Assets

- » Use a map! (This will be standard for all scenes.) Find a nice map of a vernissage area from a fancy arts gallery and go with it.

Scene 3 "Crime Scene A"

Description

The characters should be asked by Traci LaFevre to "go get their fucking boss," and will arrive at his locked apartment door.

To open, they'll have to break the door down, pick the lock, find a janitor, or be clever some other way. If they knock or yell, there's no reaction from inside.

Assets

- » If you can, have a map available that shows a smallish two-room apartment with a window. (Google Images was used for this when the scenario was played, and images can therefore not be reproduced.)

Details

The following things should be possible to piece out from the scene.

- » The whole apartment reeks of coagulating blood.
- » There has been a fight in the apartment. Bloodstains here, bloodstains there. A broken mirror.
- » Juan Phan's dead body is slumped against the wall at the end of a trail of blood. He has multiple lacerations, bruises, stab wounds, and his throat has been cut with a piece of mirror that is still lodged in his neck.
- » Juan Phan was in the process of getting dressed and was attacked in the bathroom while brushing his teeth, half-naked. The fight then took place through most of the apartment.
- » A small square piece of colorful cloth has been stuffed in Juan Phan's mouth, seemingly postmortem.
- » A window is opened, but down five floors. It's the only evident entrypoint.

Scene 4 "Handle Them"

Description

After having realised Juan Phan isn't coming—whether told the truth or simply running out of patience—the characters have to return to Traci's fancy meeting room empty-handed.

Her friendly manners disappear immediately, she starts smoking, and tells the characters they need to do a thing if they ever want back in.

They also have to pick a new spokesperson, and if they start arguing over this they are thrown out, feet first.

Note that the job itself is intended as a distraction for the players. They'll think the scenario is about the job, and they'll focus on it, but there is a significant chance the job never happens.

The Job

A group of rockstar has-beens have been ignoring the LaFevres completely, not paying for their drugs and selling drugs from another dealer themselves. They need to be made an example of. On stage. During concert. The band's name is "The Headless."

This concert will happen in just three days, but Traci will supply them with whatever they need, including contacts with Robert Seng, who will supply them with guns.

She'll negotiate the fee but won't pay anything upfront, since she doesn't want the crew to get lost on some drinking binge when there's a job to do.

They know she's good for whatever sum they come up with, and they know she pays her debts. All LaFevres do.

After getting the job, tell them they'll need to pick up hardware tomorrow and therefore have to talk about the job probably throughout the night.

Assets

- » We used a map of the floor for a nice mid-sized concert stage.

Scene 5 "Hardware"

Description

The characters go to Robert Seng's place—a and black market car and gun shop—and they stock up.

They meet a bunch of discreetly armed thugs, but there is no hostility. Most of the characters already know these people and have picked up gear with them before.

Have them socialise and talk trash if you want.

Assets

- » Use a map of a garage with a few adjoining rooms. One room is secure and has guns and car keys.

What to Get?

Let the players kit their characters almost entirely as they want. Handguns, rifles, SMGs, assault rifles—let them geek out as much as they want. Including nothing at all.

Someone wants "just a gun," that's fine too. Let them act like professionals.

Describe the people here and focus on how social and cool everyone is. Make it friendly, but not exaggerated.

But most of all: let the players set the pace.

Scene 6 "Gang's Night Out"

Description

Crew gets a call by Lisa Warner, who runs a nightclub for the LaFevres. She offers them a night "on the house," if they are willing to hear her out.

Lisa's Offer

Lisa is worried about protection. The city isn't what it used to be and someone could show up at any moment to just shoot her and be done with it.

So now that the characters are "back in the game," she wants them to just consider coming to work for her. It's all with Tracis's approval of course. They'd not be working behind anyone's back.

Present Lisa as a casual, comfortable, and very amiable person. She's friendly and welcoming, almost like she's offering them this out of the kindness of her heart.

If the characters push her (potentially with some dice rolls), they can find out that she's afraid. That the hit on The Headless seems to hit closer to Lisa than she wants to let on.

Assets

- » Again, a map of the nightclub is handy. This nightclub will feature again, one way or another.

Scene 7 "Crime Scene B"

Description

Characters get a phone call. Some shit's gone down in the harbor district.

When they arrive, up comes the map of Robert Seng's place once more. But this time, all the people that were introduced are dead or deader than dead. Brutally murdered. Some of them shot, but all of them very much dead.

Details

The following pieces of information should be possible to gain from the scene. Require some dice rolling if you want:

- » The fight seems to have started in the locked gun room.
- » Robert Seng was beaten to death with a glass coffee pot.
- » A lot of gunfire was exchanged. With a detailed analysis, it seems most of the gunfire came from guns in the hands of the various dead thugs.
- » Some guns are missing along with ammo. About two duffels' worth.
- » There are no signs of breaking and entering.
- » Security footage can be secured. A small pale woman is seen walking into Seng's place. She looks afraid and out of place, but is taken into the gun room after a small exchange. There, she proceeds to grab the coffee pot and beat Robert Seng to death with it. It looks like she gets shot many times, but hardly cares. She then proceeds to kill everyone, one after another, as they try to defend themselves in utter disbelief. She then grabs a number of firearms and leaves with one of the cars from Seng's garage.
- » There seems to be no blood that indicates the woman in the footage has been shot. All blood is thug blood.

Scene 8 "Nightclub Shootout"

Description

In the afternoon of Day 3, Lisa Warner calls the crew. She's heard what happened to Robert Seng and alludes to it without mentioning his name. It's easy to tell she's desperate.

She wants the characters to join her in the nightclub and help her defend herself.

If the crew decides to help, they'll be there for the massive shootout that is about to happen. With the guns she took from Robert Seng, she'll storm the nightclub through a side entrance and kill everyone who stands in her way to Lisa Warner.

Lisa will, if pressured, tell her all about Traci and Simon, including the Palace Plaza meeting.

Tanya then shoots her.

Outcomes

There are several possible outcomes from this scene (definitely more than are listed here):

- » If the characters take part in the shootout, there's a great chance that they die, if the players don't understand that Tanya is basically immortal. Players tend to forget that "retreat" is also an option.
- » If the crew is killed, Tanya's vengeance is complete, and she will simply disappear. The characters won't know this, of course, since they're dead.
- » If the characters don't take part in the shootout, this will become a crime scene to look at just the way Robert Seng's place and Juan Phan's apartments were. Don't spare the details at this point—the characters should by now have an easy time figuring out who the avenging angel is.
- » If the characters don't take part, let them know that the Palace Plaza gathering is still on. Let them choose whether to kill The Headless or go to Palace Plaza.

Scene 9A "Rock is Dead"

Description

For whatever reasons, the characters don't follow Tanya's trail of dead bodies. That's fine. Let them kill some almost innocent rockstars instead.

The concert is full of people, but any of the traditional ways to cheat their way in should be possible. Pretending to be fans. Pretending to be janitors. Let the players put their plan in motion and let it work.

Put some wrenches in there if you think it's necessary, but killing a bunch of rockstars behind security that is mostly there to handle stalkers and weirdos is not going to be hard.

Outcomes from this stunt can be anything from fans wrestling the shooter to the ground to having scenes with police storming the rock show, etc.

Palace Plaza

Whenever the chaos starts at Palace Plaza (next page), the news, someone overheard, or even the characters getting a phone call should inform them.

Don't nag, though. Just inform them. If they want to stay on the job that's up to them.

Scene 9B "Palace Plaza"

Description

A luxurious topfloor penthouse in some fancy skyscraper with lots of steel and glass. It's the place the LaFevre family uses when it wants to show off.

Now it's gathered everyone. Or rather, everyone still alive. The idea is to consolidate power and divide responsibilities.

What's going to happen instead is a lot of death.

Assets

In this case, it can be handy with more than just one map:

- » One map of the rooftop penthouse, including its swimming pool terraces.
- » One map of the adjoining floors, lounges, and meeting rooms.
- » One map of the reception area at the foot of the building.

What Happens?

Exactly what happens isn't terribly important. It's a large fancy party mixed with some criminal chit-chat. Many are afraid that the recent killings are part of something bigger. Others simply want to join the intrigue and maneuver into some position of power.

At some point during the evening, Tanya shows up. The avenging angel. She will kill **EVERYONE**. First, she'll use whatever guns from Robert Seng's place she has from after the nightclub. Then she'll use guns taken from guards. Then she'll use whatever she can find.

Her real targets are the characters, and she asks about them as she kills the other criminals.

Vengeance Served Cold

“We had it coming. Should’ve never killed innocent people...”

“Fuck you, Blood. This is on you. Entirely on you...”

There are many different ways this scenario could pan out. Let’s go through some of it here.

Tanya Kills Everyone

Having climbed to the top of the criminal network in the city, killed everyone at the Palace Plaza with her bare hands if she has to, Tanya learns who the crew is.

This can end up happening if the players decide to go off on their hit instead of going to Palace Plaza.

Where the last showdown with Tanya takes place can be up to the players. She’ll find them eventually. Maybe it takes days, maybe it takes years. How it’s played out is up to you.

But the crew **will** die if all they do is keep fighting Tanya. If they don’t understand that this is a futile proposition, don’t draw this out too long. That just risks getting frustrating.

Tanya is Dispelled

If the players figure out how to dispel Tanya, she simply disappears. When this happens matters. If she’s dispelled after slaughtering the criminal underground, there’s a con-

siderable power vacuum for the crew to fill out if they are so inclined.

If the players figure out what to do, give them the victory. Have Tanya fight them, if it fits, but let them win. They deserve it for having figured out this convoluted mess.

The characters also deserve to feel really bad for what they did. In practice, Tanya is in the right, even if her methods may be a bit on the radical side.

Introduction	2
A year ago...	4
Interim...	5
Cast	6
Avenging Angel	10
Scene 1 "Not You Again..."	14
Scene 2 "Juan?"	15
Scene 3 "Crime Scene A"	16
Scene 4 "Handle Them"	17
Scene 5 "Hardware"	18
Scene 6 "Gang's Night Out"	19
Scene 7 "Crime Scene B"	20
Scene 8 "Nightclub Shootout"	21
Scene 9A "Rock is Dead"	22
Scene 9B "Palace Plaza"	23
Vengeance Served Cold	24

Playtank

