

ALONE IN THE NIGHT

Wind howled above the bridge over the Chicago River. Below, a fire in the old trash barrel flickered in protest against the frigid blast. It wouldn't be so bad if it weren't snowing. At least this spot was mostly out of the wind.

A middle-aged ork stood over the fire, warming his gnarled hands. His stained jacket was usually enough, but tonight the barrel fire provided extra comfort where the magazines lining his jacket could not.

Ruben sighed as he picked up more to burn from the ground, dumping the old papers and pieces of wood into the barrel, stopping at a barely legible toy catalog. Smiling in wistful remembrance, he paged through what was left of the catalog, the majority damaged beyond any legibility. His page flipping came to rest on a page advertising the "Uncle Dunky Adventure Set." The pictures showed a pair of overjoyed children building dioramas of dragons and fantastic situations.

Ruben's smile slowly dropped into a frown as he remembered the last time he saw any such thing. It had been over twenty years ago. He and his wife had just moved to Chicago with their two sons. Ruben had been transferred there in order to pick up the territory of another copier repairman and salesman. Physical media may have been a dead industry, but every company still had to print things out. It wasn't an ideal life, and there were always times when money was stretched thin, but it wasn't like this.

His wife was the first. One night she came home from her shift at the local coffee shop, overjoyed that she had met a man from an organization willing to help them out: a kind of charity, all about uplifting struggling people. Apparently, this "Universal Brotherhood" didn't ask for much, just to attend a few meetings and spread the word. Ruben went to the meetings, but something about it rubbed him the wrong way. Maybe it was how they all acted a little too friendly for his tastes. Ruben and his wife had fought about it: him not wanting to accept any of their help, her looking for a better life for the family. Things reached a boiling point when, as a result

of a shouting match, his wife took the kids and left for the nearest UB shelter.

Ruben's youngest son's birthday was coming up, and he had asked for this playset of toys with a dragon in it. Swinging by a local store, he picked up the set and was on his way to the shelter to apologize and at least drop off the gift.

He didn't know, at that point, that he was about to see his family for the last time.

By the time Ruben arrived at the shelter, the building was on fire, and several military-looking vehicles surrounded it. The place was in chaos, and many disgusting, mutated, insect-like monsters lay twitching or dead in the street. Was one of them wearing the T-shirt he bought for his son when they were in Florida?

A shudder passed through the ork as his expression suddenly hardened and he threw the old catalog into the fire. Closing his eyes and taking a deep breath, Ruben sat down on the bucket that doubled as his chair. Another life, another time.

A pitiful cry came from the area under the bridge, like that of a small cat. Ruben stood and moved to find the creature. Maybe it was hungry or cold. Either way, it was a welcome distraction.

The cry came again as he moved closer. Ruben reached into his pocket and pulled out some jerky he had stolen from another squatter several days before. He held it out at the dark space where the cat was. His vision allowed him to see it. A small grey house cat moved from the shadows to his hand.

Ruben smiled at his new companion as he placed the jerky on the concrete in front of him. A loud pop from the barrel's fire made him turn to make sure his makeshift shelter had not caught fire.

A deep growl replaced the mewling cries. Ruben turned back to the cat. The shadows themselves seemed to move as a form jumped on him, bearing him to the ground.

Ruben started to scream, but his yells were cut suddenly short. The fire in the barrel flickered again as the howling wind became the only sound in the night.

COVER

ALONE IN THE NIGHT

INTRODUCTION

MISSION SYNOPSIS

SCENE 1

SCENE 2

SCENE 3

SCENE 4

SCENE 5

SCENE 6

SCENE 7

SCENE 8

PICKING UP THE PIECES

LEGWORK

CAST OF SHADOWS

CONTACT SHEETS

DEBRIEFING LOG



INTRODUCTION

SRM 06-05 *Healing the Sick* is a *Shadowrun Missions* living campaign adventure. Full information on the *Shadowrun Missions* living campaign is available at shadowrunnabletop.com/Missions and includes a guide to creating Missions characters, what characters are eligible for Prime Runner status, and a regularly updated FAQ. All maps, player handouts, and other playing aids are found at the end of this document.

PREPARING THE ADVENTURE

SRM 06-05 *Healing the Sick* is intended for use with *Shadowrun, Fifth Edition*, and all character and rules information refers to the Fifth Edition of the *Shadowrun* rules.

ADVENTURE STRUCTURE

SRM 06-05 *Healing the Sick* consists of several scenes. These scenes form the basis of the adventure, which should be completed in approximately four hours. If you are running short on time, you should streamline each and be a little more generous with clues, target numbers, and other requirements to aid in guiding the players through the adventure.

Each scene outlines the most likely sequence of events, as well as how to handle unexpected twists and turns that inevitably crop up. Each one contains the following subsections, providing gamemasters with all the information necessary to run it.

Scan This provides a quick synopsis of the scene's action, allowing you to get a feel for the encounter at a glance.

Tell it to Them Straight is written to be read aloud to the players, describing what their characters experience upon entering the scene. You should feel free to modify the narrative as much as desired to suit the group and the situation, since the characters may arrive at the scene by different means or under different circumstances than the text assumes.

Behind the Scenes covers the bulk of the scene, describing what's happening, what the non-player characters are doing, how they will react to the player characters' actions and so forth. It also covers the setting of the encounter, going over environmental conditions and other properties of the location as well as providing any descriptions of important items.

Pushing the Envelope looks at ways to make the encounter more challenging for experienced or powerful characters and other ways you can add some "extra spice" to the scene. This subsection should usually only be used for home games, or games where time is not a

factor. At most convention and Open Play events, gamemasters should omit this information. It adds to the scene, but does not contain important information.

Debugging offers solutions to potential problems that may crop up during the encounter. While it's impossible to foresee everything that a group of player characters might do, this section tries to anticipate common problems and other suggestions for dealing with them.

RUNNING THE ADVENTURE

Gamemastering is more of an art than a science, and every gamemaster does things a bit differently. Use your own style when it comes to preparing and running the adventure and do whatever you feel is best to provide the best *Shadowrun* game you can for your players. *Shadowrun Missions* adventures are designed to run in a standard four-hour convention time slot.

Please keep this in mind when running the adventure. You should leave at least 15-20 minutes at the end of the time slot to complete any necessary paperwork and pass out the players' **Debriefing Logs**. (Make sure that you have enough copies of the **Debriefing Log** for this adventure to give one copy to each player after running the adventure.) This section offers some guidelines you may find useful in preparing to run *SRM 06-05 Healing the Sick* (or any *Shadowrun Missions* adventure).

STEP 1: READ THE ADVENTURE

Carefully read the adventure from beginning to end. Get a feel for the overall plot and what happens in each scene. That way, if something different happens, you won't be caught off guard and you can adapt things smoothly.

STEP 2: TAKE NOTES

Take notes for yourself while reading through the adventure that you can refer to later on. Possible things to note include: major plot points (so you can see them all at a glance), the names of various non-player characters, possible problems you notice, situations where you think a particular character can shine and other things you'll want to keep in mind while running the adventure.

STEP 3: KNOW THE CHARACTERS

Prior to the start of the adventure, examine the PCs' record sheets and Debriefing Logs for your reference and have basic information about their important abilities handy so you can refer to it during play. Also go over the characters and keep their previous events listed on the Debriefing Logs in mind when determining non-player character actions in various scenes if such a dynamic has been included.

COVER

ALONE IN THE NIGHT

INTRODUCTION

MISSION SYNOPSIS

SCENE 1

SCENE 2

SCENE 3

SCENE 4

SCENE 5

SCENE 6

SCENE 7

SCENE 8

PICKING UP THE PIECES

LEGWORK

CAST OF SHADOWS

CONTACT SHEETS

DEBRIEFING LOG



STEP 4: DON'T PANIC!

Gamemastering involves juggling a lot of different things. Sometimes you drop the ball and forget something or you just make a mistake. It happens, don't worry about it. Nobody is perfect all of the time and everybody makes mistakes. Just pick up from there and move on. Your players will understand and forget about it once you get back into the action.

STEP 5: CHALLENGE THE PLAYERS

Gamemasters should challenge the players but should not generally overwhelm them. This is not to say that games cannot be deadly. If the characters die through their own actions and repercussions of those actions, then so be it. But the idea is to challenge the players and their characters, not to overwhelm them. If the enemies and challenges are too light for the characters present, then increase them. On the other hand, if the characters are badly outmatched by the enemies, then tone them down. Make things difficult but not impossible.

GENERAL ADVENTURE RULES

Shadowrun Missions adventures use the rules presented in *Shadowrun, Fifth Edition* (SR5). Standard rules such as success tests, glitches, critical successes, and other common mechanics are described in SR5 and are not repeated in this adventure.

Please keep in mind when preparing for the adventure, that the PCs will not necessarily be comprised of a balanced party. It's entirely possible that the party will be made up entirely of technomancers or back-to-nature shamans. If the characters run into a brick wall because of such complications, show flexibility and use your best judgment in how you lead them back to the plot.

NON-PLAYER CHARACTERS

Non-player characters (NPCs) are essential to any adventure. They are the allies, antagonists, and background characters in the adventure that interact with the player characters. NPCs in this adventure have already been created and can be found throughout the adventure.

Minor NPCs are found in the individual scene that they appear in, and generally have a brief write up, noting only their important skills and the gear they are carrying.

Major NPCs can be found in the **Cast of Shadows** at the end of the adventure, and have more detailed write ups, and include most of the skills and the gear they have access to.

The NPCs in this adventure should generally stand up to the average player character but may need some adjustment to suit a particular group of characters, especially a more experienced and powerful group. The

scenes and NPC descriptions offer tips on adjusting the NPCs to suit the abilities of the characters in your group. To adjust the power level of an NPC, refer to **Helps and Hindrances** (p. 378, SR5). Take the player characters' abilities into consideration when assessing the NPCs in this adventure and modify them accordingly.

MISSION DIFFICULTY

Prime Missions are designed for experienced *Shadowrun, Fifth Edition* players and characters. These adventures are challenging and very dangerous for players. Gamemasters are encouraged to use their own judgment and adjust the difficulty of the encounter to take into account the abilities of the players. Adding additional enemies, increasing the dice pools of the opposition, raising the threshold needed to succeed, and giving opponents a higher Professional Rating are all quick and simple methods to make the adventure more difficult.

A NOTE ON LOOT AND LOOTING

Since Prime Missions are designed for a higher tier of player power, the usual *Shadowrun Missions* rules about looting should be relaxed some. High-priced and powerful weapons and gear should not be left lying around for players to just pick up, but if a player is creative and resourceful, there's no reason he shouldn't be able to obtain a nice cyberdeck, a sweet new ride, or that shiny weapon focus the enemy mage was using to slice him up.

PAPERWORK

After running a *Shadowrun Missions* adventure, there are several important pieces of paperwork that need to be filled out.

The first is to make certain to distribute a copy of the adventure's **Debriefing Log** to each player. As the GM, please make certain to fill this out and sign off on it for each character. In the interests of time, you may have each player fill out the sections, with appropriate values that you give them. Please consider the PCs actions in the scenario when providing Reputation modifiers, per those rules (p. 372, SR5).

The second is to make sure that all players have updated their character's **Mission Calendar**. PCs are allowed to go on one run per week. The calendar is used to track the character's monthly lifestyle expenses, adventures, and their downtime exploits.

Finally, once an adventure is completed gamemasters should head over to the official *Shadowrun* forums at forums.shadowruntabletop.com and look in the *Shadowrun Missions* section. There will be a section to post the outcome of the Missions adventure. Future adventures will be affected by these results. Without gamemaster feedback, the PCs' exploits will be unable to affect the campaign.

COVER

ALONE IN THE NIGHT

INTRODUCTION

MISSION SYNOPSIS

SCENE 1

SCENE 2

SCENE 3

SCENE 4

SCENE 5

SCENE 6

SCENE 7

SCENE 8

PICKING UP THE PIECES

LEGWORK

CAST OF SHADOWS

CONTACT SHEETS

DEBRIEFING LOG



MISSION SYNOPSIS

Dr. Martin Tate's secretary contacts the runners and informs them of an appointment at one of his clinics in the Containment Zone. Arriving at the clinic, the team gets through a crowd of protesters who have gathered and are causing trouble outside. Depending on how they handle the situation, the crowd could turn nasty. Either way, with all the recording equipment present, the team gets their pictures taken one way or another. Tate contracts the runners to go deeper into the Zone, to a compound in Greektown. Several bodies have turned up there, mauled by what looks like a big cat. Tate concluded this is a talis cat, and he wants it brought back alive. The team agrees and again gets past the crowd of protesters, who may start trouble with them.

Upon arrival at Greektown, the team begins their investigation. They find there have been more victims than just the two bodies at Dr. Tate's. Since the bodies turned up in a part of Chicago where people go missing all the time, it wasn't reported until a couple of people from outside the Zone were found dead. The team gets directed to the downtown Chicago sewer system, a combined waste and storm sewer complex near the Chicago River. Unfortunately for the runners, another team has been contracted to bring the animal back as well, and it picks up the team's trail depending on how they go about their investigation.

While the team is digging up information in Greektown, Quantum Princess contacts them. She saw their show up on video feeds from the protestor crowd at the clinic and on surveillance around Greektown, and putting two and two together, QP figured they would be going to the sewers to find whatever is killing people. She offers the team a bonus if they can find an old NooseNet data center hidden in the underground complex before the Bug City incident and recover an old cyberdeck she can pull data off.

It is March, and the alchera near the Shattergraves are acting with heightened intensity. After dealing with a few ghouls and some dzoo-noo-qua who claimed part of the sewers as their domain, the runner team finds the old NooseNet hub, which still has some rudimentary defenses in place.

Throughout the sewers in this area, they find signs of a large predatory animal: territorial demarcations, as well as the remains of a few undiscovered unfortunates. They encounter an apparent Shattergrave poltergeist who keeps a small cat as a pet, but it is actually a free spirit that has been trying to commune with the poltergeists. The small cat (a talis cat) "adopted" the spirit, and they resist attempts to be separated from each other.

TRACKING THE RUNNERS

During the course of this mission, the runners may perform certain actions that leave a trail or cause those they speak with to dislike them enough to sell them out. This occurs in several scenes and each incident has the potential to make it known to the second team that the runners took to the sewers to find the talis cat.

To determine how this develops, create a tally:

1. If the team causes a violent commotion at the clinic, add 1 point.
2. If the team accepts a deal with Quantum Princess to have her erase some footage and help their rep, subtract 1 point
3. If the team used intimidation or other "bully" style tactics to get information in Greektown, add 1 point per person bullied in such a way
4. Add 1 point if the team's combined Notoriety exceeds the number of runners (i.e., add up everyone's Notoriety, and if the number is higher than the number of runners in the team, they gain a point)

Keep track of this number as you approach the final encounter in Scene 7. It may be the difference between a successful mission and a bunch of dead shadowrunners!

The team neutralizes the spirit and the talis cat. On their way out, they run into the other team; depending on how they handle the situation, it could go very badly for them quickly.

Once clear of the sewer system, the team collects their money from Tate, which has a penalty if the talis cat is dead. If they agreed to Quantum Princess's job, they also deliver the old cyberdeck in a box to Goober's shop in the Maker Collective.

Scene 1:

YOU HAVE AN APPOINTMENT...

SCAN THIS

The team receives a call from Dr. Martin Tate's secretary to schedule an appointment at one of his CZ clinics. When they arrive, they face a crowd of angry protesters threatening to destroy the clinic despite the patients inside.

COVER

ALONE IN THE NIGHT

INTRODUCTION

MISSION SYNOPSIS

SCENE 1

SCENE 2

SCENE 3

SCENE 4

SCENE 5

SCENE 6

SCENE 7

SCENE 8

PICKING UP THE PIECES

LEGWORK

CAST OF SHADOWS

CONTACT SHEETS

DEBRIEFING LOG



TELL IT TO THEM STRAIGHT

Your commlink's buzz stirs you awake. The morning sun streaking through the blinds signals it's too early to even be thinking of talking to anyone. Whoever is calling better be important. Turning over the 'link to see whose ass is on fire, you see "Anonymous Caller." God only knows what time it is. Well, if it's important enough, they'll leave a message.

Sure enough, about two minutes later, a single beep signals the expected message. Apparently it was important enough. Tapping the ARO to retrieve the message, you are greeted by a young human woman in business casual clothing. She smiles as she says, "Hello, we're just calling to confirm your appointment later this afternoon with Dr. Tate. The appointment is at 4:30 p.m. at our clinic at the corner of North Kimball and West Fullerton Avenue. Dr. Tate wanted me to impress upon you that this checkup would be most beneficial for you going forward. If you have questions about insurance, please be at the office thirty minutes early. Thanks, and we hope to see you then!"

That's new.

BEHIND THE SCENES

Upon arriving at the clinic's address, the team has to navigate through a crowd of protesters waving signs like "We lived through it and got screwed!" and "Corporations out!" The crowd hasn't turned violent, but the Horizon security guards are outnumbered and obviously nervous. If the team observes the crowd from a distance, they see several people enter the clinic getting pelted with garbage and hurled insults. Some of those who enter accompany children.

The crowd isn't large, only forty-four people of assorted metatypes. In reality, Shiawase interests drummed up the crowd in an attempt to discredit the Horizon presence in the Containment Zone.

Getting past the crowd of protesters isn't difficult, but some in the crowd hassle any folks heading in. Obviously armed or armored runners are called names like "corporate stooge" and the like. Unless the team takes specific measures to hide their identity, they are captured on camera. The sheer number of cameras and tri-deo devices makes it extremely difficult not to be seen. That said, beyond getting pummeled with insults, the runners are able to enter the clinic without incident.

ONCE THE TEAM IS INSIDE, READ THE FOLLOWING:

Entering the clinic's waiting room is like stepping into another world. The sprawl's stink and cacophony are replaced with elevator music

HORIZON SECURITY GUARD

(3, MALE HUMAN)

(PROFESSIONAL RATING 3)

B	A	R	S	W	L	I	C	ESS
5	4	5 (6)	4	3	3	3	3	3.55

Initiative: 9 + 2D6

Condition Monitor: 11

Limits: Physical 6(7), Mental 4, Social 5

Armor: 12

Skills: Automatics 5, Clubs 5, Pistols 5, Perception 3, Unarmed Combat 5

Augmentations: Internal air tank 2, smartlink, wired reflexes 1

Gear: Armor jacket, Erika Elite commlink (DR 4)

Weapons:

Colt M23 [Assault Rifle, Acc 6, DV 9S, AP -1, SA/BF/FA, RC —, 40 (c), w/ smartlink, gel rounds, spare magazine of regular ammunition]

Stun Baton [Club, Acc 4, Reach 1, DV 9S (e), AP -5]

PROTESTERS

(41, ASSORTED METATYPES)

(PROFESSIONAL RATING 1)

B	A	R	S	W	L	I	C	ESS
3	3	3	3	3	3	3	3	6

Initiative: 6 + 1D6

Condition Monitor: 10

Limits: Physical 4, Mental 4, Social 5

Armor: None

Skills: Area Knowledge (Chicago) 2, Perception 1

Gear: Meta Link commlink (DR 1)

and the sharp tang of antiseptic. You draw more than a few glances from the others seated in the cramped area as you approach the reception desk and sign in. The nurse behind the desk recognizes your names and hands you a clipboard heavy with medical forms. Taking it back to the only open seats, which happen to be the small ones between a play area for children and a fire extinguisher, you plop down and wait. It's not long before the door to the back opens and a dark-skinned human (recognizable as Dr. Tate if you know him) emerges, escorting an ork

COVER

ALONE IN THE NIGHT

INTRODUCTION

MISSION SYNOPSIS

SCENE 1

SCENE 2

SCENE 3

SCENE 4

SCENE 5

SCENE 6

SCENE 7

SCENE 8

PICKING UP THE PIECES

LEGWORK

CAST OF SHADOWS

CONTACT SHEETS

DEBRIEFING LOG



mother and her daughter from the examination rooms. He exchanges a few hushed words with the mother, and then bends down to give the kid a sucker. He waves at them as they leave, then motions for you to accompany him to the back, stopping a moment to let the front desk know he will be busy for the next few minutes.

You follow the Doc past the examination rooms and into what appears to be a morgue. As you enter, he shuts the door behind you. With the entire team in there, the room feels smaller than ever. Tate reaches into a cabinet above a steel sink and pulls out a folder before continuing.

"Thank you for coming. I trust that my secretary making arrangements wasn't too jarring for you? In any case, I asked you here to procure your services in a recovery." Tate walks to a cooler, unlatches the door, and slides out a sheet-covered body on a slab. He pulls the sheet down to reveal a badly mauled human woman's corpse; the throat appears to have been crushed. The corpse is missing one arm, leaving only a ragged stump. "This is a body recovered from Greektown in the Noose. According to this coroner's report, she was killed by an animal. It was something large, but able to keep its presence hidden in a crowded area. The marks are consistent with, if you would believe it, lion attacks near Asamondo." Tate places the now-open folder on the sheet covering the body.

"There have been sightings of a large cat, the size of a small lion or cheetah, in the area near Greektown and the Shattergraves. Now, I've never been one to believe mere rumors, but then the bodies started to come in. This body is merely the most recent. In this cooler, there are two more. We have an urban hunter on our hands, and I am almost certain we are dealing with a paranormal creature called a talis cat, a magically active feline with the ability to assume a threatening form such as what killed these people. Further, and perhaps more importantly, talis cats have an innate ability to detect those infected with a magical disease such as HMHVV or those infested or possessed by spirits. My offer is this: go to Greektown and get in contact with Adam Kalepopolus on Jackson

Boulevard. He's the one who notified my colleagues of the bodies. Follow up on his leads, track this talis cat down and bring it to me, alive. I am prepared to offer you 8,000 nuyen each for your services."

NEGOTIATIONS

Tate is willing to negotiate the team's fee and expects that eventuality. On an opposed Negotiation test, runners can increase the base pay of the job by 400 nuyen per net hit, up to a maximum of 5 hits, for a total pay of 10,000 nuyen each for the run. Runners who think of it can negotiate a lower rate for a dead talis cat, as opposed to captured alive. In this case, Tate offers a flat 3,000 nuyen per runner. This amount is non-negotiable.

If asked, Tate provides the coroner's reports on the bodies he has in his morgue. There are two male orks and one female human (Jacob Alstead, Ruben Mays, Darla Mason). None appear to be cybered, and they were probably homeless or survivors in that area of the Noose. Each is in similar condition. All the bodies look to have been killed within a couple weeks of each other. Location details simply point to "Adam Kalepopolus" as the one who discovered the bodies. Tate allows copies to be made of the reports, though he insists he needs to retain the originals.

If asked for supplies for the mission, such as tranquilizers, Tate says the local populace needs his supplies. If necessary, he supplies a small vial of Narcoject (5 doses) to be used in darts or slap patches the runners may already own, or up to three tranq patches (Rating 6), as well as a cage capable of holding a small animal.

PUSHING THE ENVELOPE

As the team exits, a human from the crowd, wearing jeans and an old army surplus jacket, tosses a lit Molotov cocktail at the corner of the building. The building catches fire, and the already energized crowd plunges into chaos. As the runners exit the building, they are perceived as little more than company men, and any vehicle they were seen coming in has been vandalized with spray paint. If it was left in the immediate area, and did not have auto defenses such as a shock security system, the mob overturns the vehicle onto its side.

The runners are faced with two immediate problems: the building is on fire, and their means of egress is compromised.

The fire can be put out in a number of ways. A spirit of water (Force 3 or greater) can extinguish the fire. Quick-thinking runners who either have access to a fire extinguisher or think to run into the building to retrieve one from the clinic can also put it out. If neither of these

COVER

ALONE IN THE NIGHT

INTRODUCTION

MISSION SYNOPSIS

SCENE 1

SCENE 2

SCENE 3

SCENE 4

SCENE 5

SCENE 6

SCENE 7

SCENE 8

PICKING UP THE PIECES

LEGWORK

CAST OF SHADOWS

CONTACT SHEETS

DEBRIEFING LOG

