

The Story of Lola Martin

This story is designed as an introduction to Frenzy to give you an idea of how the game works and also show you a typical set of events that can be run. The theme is very much about justice and what is right. The Law may not always win, but that does not stop those enforcing it from trying. The mood of the game is also very important, in this story it is one of gritty realism where life is valuable but is often traded cheaply. The players cannot change that but they can help ease the pain. At the end of the story your players will be familiar with a few locations in Pride and will have gained a few friends and contacts as well as many enemies. The battle lines will be well and truly drawn for the characters after investigating the story of Lola Martin.

ACT ONE:

Just Another Friday Night

SCENE ONE: Casino Royale

The players are on a lonely Friday night patrol when they are issued with a must respond All Points Bulletin on Heart Attack and Vine. Read the following to the players.

“The sun has set and once more darkness covers Pride helping the shadows on the streets perform their ills while the vigilants are rendered blind. The night calls out to its own and it is down these darkened streets that you now drive. Just another Friday night and waiting for the usual glut of bodies and bullets, but so far it’s been quiet. Maybe the recent hot weather has humoured all the usual sickos, but from experience you know it’s probably just sent them madder. With every high-pressure system there’s always a storm waiting to happen. Turning on to Heart Attack and Vine, the city centre fades in the rear view mirror, Hooker City and the cemetery lie ahead. Then the radio crackles with an All Points Bulletin for Heart Attack and Vine.”

Read this to the players in a different voice and as if it is being transmitted over the radio.

“APB. HEART ATTACK AND VINE. CALLING ALL CARS. CASINO ROYALE. THREE PUNKS GOING LOCO. REQUEST ASSISTANCE. SECURITY IS RESPONDING WITH FORCE. KEEP YOUR HEADS DOWN.”

The casino is virtually seconds from the characters when the APB finishes and they will be able to see a shootout in progress between three well turned out men and the casino security. Get the players to all make GUT checks, only those passing can influence the scene until the shooting stops. Run the scene as a shootout between two of the punks and the players, with the security cinematically inflicting wounds on the punks. This should be a chance for you to run through the *Moment of Frenzy* with your players, you can assume the punks to have the initiative as the fight started before the players arrived. The third punk drops his knife and runs into the crowd upon sighting the PCs. Unless the PCs end it quicker, the shooting will stop four rounds after the players arrive, with one of the punks dead, shot by a portly casino guard. A slimmer casino guard lies dead nearby. The fate of the other combatants is left to your players but they should try and arrest anyone discharging firearms.

Punk 1

AIM 6 GUT 5

Revolver, a sneer and badly trimmed beard

Punk 2

AIM 6 GUT 6

Pistol, revolver, looks like a corpse with wild staring eyes

The well-dressed punks fall incapacitated if they sustain a Serious wound (≥61%).

The criminal who ran into the crowd is leaking blood and can be easily followed. He will lead the players on a tense chase through the back streets near Heart Attack and Vine. LCK checks are needed to catch the injured assailant. When the players have made two LCK rolls in a row they have him cornered and he will surrender, read the following to the players:

“Finally you corner the bleeding man down a dark and bone dry alleyway. The smell of rotten meat hangs thickly in the air. A figure lies on the ground doubled up with his hands held firmly aloft. He sobs softly.”

Read the following in a different voice with the tone being a plea for mercy.

“I surrender man, I give up, no joke. Oh Jesus what a mess. Help man there’s a corpse man, Jesus, what sicko did this man. It wasn’t me I jus’ found it here. I swear by my mother it wasn’t me, I’m just a kid”

About The Story of Lola Martin

This scenario, written by Gregor Hutton, is an edited version of the *Crime Story* scenario available in the original (1995) version of *Frenzy*.

The scenario is designed for PCs who are police officers in a fictional North American city called Pride.

The scenario could be adapted if the players wish to play criminals, by having them work for Fong and Stanley. Their job would be to stop Milo testifying against Stanley in court.

The punk is then violently sick and he will be joined soon after by any characters who fail a GUT check. Lying in a skip of rotten meat next to the kid is the corpse of a young woman. She is a brunette, about five-feet-four inches tall with soft skin and calloused feet. She has worn hands but well manicured fingernails. She appears to have been strangled and badly mutilated, there is a look of horror etched on her face. This is a job for a forensics team (or a character with that skill) who will examine the body while the players take the young punk away, his crimes are possession of a knife and avoiding arrest. A quick examination of the corpse details strangulation and a frenzied knife attack with a six-to-seven-inch blade.

SCENE TWO: Fallen Angel

The forensics team come through with their information several hours later. There was no ID on the corpse as she was unclothed when found. She does not appear to be a missing person case and dental records are going to take until the next day to find a match. There is one positive line of enquiry for the players. She has a criminal record and her fingertips give a reference to the file of a prostitute called Lola Martin. The players can be handed or shown the Identity Card that matches with Lola Martin (on page 6). She has had two cautions in the last year and the players now have her home address and the club where she was last known to be working, the Club Tropicana.

This scene is for the players investigating Lola's background and the reaction of her parents when informed of Lola's death. If the players choose to visit Lola's parents they will be distraught to learn of her death. Carol, her mother, a well-dressed if somewhat plain woman in her fifties will cry hysterically when told the news and will be stiffly comforted by her shocked husband Kevin. He will take the players aside when he has put Carol to sleep and explain that his wife thought Lola was an aspiring actress, he says that he knew this was false. He keeps saying that she was still his little girl and he will never get over her loss. The players should leave this scene with avenging anger burning in their bellies. Lola was no angel but that never excuses her murder.

SCENE THREE: At Club Tropicana Drinks Are Free

This scene can be played out as a purely information-gathering affair or as a verbal confrontation with the club ownership, either way it can be used to get people into character and as a vehicle for good roleplaying.

This scene is based in the Club Tropicana, a strip club near the Necropolis on Heart At-

tack and Vine. This is where Lola was working before she died. The club owner is called Billy Fong, a greasy low-life with a lust for big breasted women, Lola doesn't seem his type. Arriving at the Club Tropicana it is like a neon lit oasis of filth stuck between a Jewish synagogue and a Christian mission, both closed for the night. The doorman is an ape in a suit sitting in a security-conscious cage. If the players reveal that they are policeman then he will call Fong straight away and direct them to Fong's office. Undercover that might take a bit longer but will probably reveal more about the place.

This is a typical cemetery-end strip joint. The lighting is lurid, the carpets are worn, the drinks are watered down, the bar nuts stale and the music awful. Three stages with ubiquitous metal poles for the dancers to swing on are the only redeeming features of an otherwise classless dive. On the platforms are three girls who look barely into their teens: Mars, Traci and Fiona. They strut and wiggle their lithe bodies to the electric beat for the two dozen or so leering men mostly in their mid-thirties perched at the end of their catwalks. Much information can be gotten from the girls (and I mean girls), working here if the players can speak to them. If Billy Fong is aware of the police presence they will be denied access to the girls. Resourceful players will no doubt find a way somehow.

Another useful font of wisdom on the Club Tropicana is the barman Jake. He is shrewdly observant when it comes to girls and their clients. He will be able to point the characters in the right direction but at a price, and a high price at that. If threatened with violence or prosecution he will deny knowledge of anything, and believe me he is a determined man when he sets his mind. Fong's official line to snooping police is that Lola worked at the club and hasn't been seen for two days. He adds "If you know where she is tell her she's fired." When told of her death he shrugs his shoulders, apparently not surprised, and comments that "the bitch deserved it". He does not seem to carry the mantle of a responsible club owner particularly well. He does not possess information that only the killer could have and it should become clear that whilst he is scum he is not Lola's killer.

Most of Fong's information on Lola will be hotly contested by those that knew her, such as Jake or the other girls. They say she was a nice girl with a good sense of humour. They will also reveal that she was "messing around" with one of the staff at the club but they don't know who. She only had one client that the club people know of, he was Fletcher Stanley a friend of Billy Fong. She was last seen at the club last night, at odds with the information Fong will

give. However, Lola was not seen with Stanley or Fong last night although both were at the Club. There are forensic traces of male bodily fluids on Lola, neither man matches the samples from Lola's corpse.

ACT TWO:

Someday A Rain's Gonna Come

SCENE ONE: Small-Time Fish

The Club Tropicana scene will put the players at loggerheads with Billy Fong. Before talking it through with Fletcher Stanley he thinks he can nip the problem players in the bud with some old fashioned thuggery.

As the players are coming off duty or are all assembled in some bar they will be set upon by Fong and his heavies. There are enough heavies so that each character has one opponent. The ski-mask clad thugs will fight to injure not kill the players, after all a scare never hurt anybody. This may not be so true in this case, especially for the thugs.

Billy Fong

STK 7 INT 7 LCK 6

Baseball bat

6 HP to incapacitate

Thugs

STK 6 INT 4 LCK 5

Bats, clubs, sledges

4 HP to incapacitate

The fight will continue until one of the following occurs.

1. *The thugs are demasked. They will then break off and run away.*
2. *A thug is killed. They will scatter to the four winds.*
3. *A PC is apparently killed or takes ≥ 4 HP in damage. The thugs will then laugh at the players and run off.*

At the climax of this scene a sudden rain-storm will burst over the scene and torrents of blood stained water will flow into the gutter from the crumpled bodies of the injured. This storm has been brewing for months and its finally starting to break. A background tape of heavy rain would be excellent to play during this scene. If the players weren't angry before then they will be now.

SCENE TWO: Mr Stanley I Presume

In this scene the players meet Fletcher Stanley a criminal underboss greasing his way to the

top of Tommy Chin's pole. He in fact murdered Lola for his own sick pleasure but will refute any such suggestions by the players. He was careful enough not to leave any forensic evidence pointing to him on the poor girl's body. The players can come to this scene from various directions either from finding out about his involvement with Lola or from investigating Tommy Chin's operation or Fong's contacts. However it happens they will meet him in his smart company office in the heart of the business district.

His office is pristine and the air is sweet with a fresh fragrance. The furniture is arranged symmetrically and he appears to live a well-ordered life. Characters with criminology or psychology will begin to get the idea that Fletcher Stanley has mental problems. Here is your chance to roleplay out a verbal confrontation between the murderer and the investigators. Play him as a cat that got the cream. He will not admit to anything although he could possibly taunt the players. Make them really dislike this guy and make sure they know who killed Lola, but give them no hard evidence. Personalise this guy. Make him like the characters by giving him some of their most irritating mannerisms and don't forget to ask about their injuries and scars from the previous scene. This scene could lead to Stanley being taken for questioning, as far as he's concerned he's got nothing to hide, he's innocent. Proof of his guilt will be his lawyer arriving with a watertight alibi.

SCENE THREE: Old Man Blues

Milo Blue is an old timer past 60 years of age who cleans up at the Club Tropicana. He comes to see the players and explains that he had been sleeping with Lola. He says that they were busy in the back of the Club when Fletcher Stanley came by. Milo says that he hid in the cupboard while Lola tried to get rid of Stanley. He breaks down when he describes Stanley killing Lola for sick sadistic pleasure and he admits that the traces of semen in Lola are his.

This is the big break that the players have been looking for. If they investigate enough you can have them find Milo rather than Milo come to them. You could even throw in a time element as they have to find Milo before Stanley's thugs. Upon getting Milo they may have to shoot their way out of his sleazy downtown apartment block.

Use the standard thugs from Act Two, Scene One but armed with pistols and revolvers. Give one or two shotguns if you want to play hardball. If you can, remember to have a thunder and lightning storm break as Milo describes Stanley butchering Lola, try to make this sickening but tragic and sad. Lola was all

that Milo Blue had. Then have the fight scene, again a tape of hard rain or Fast Thrash is great background music.

The players should win through this convincingly. This is a high point in their investigation, they have the man that can put Stanley into the electric chair.

**ACT THREE:
And Justice For All**

SCENE ONE: Just The Facts

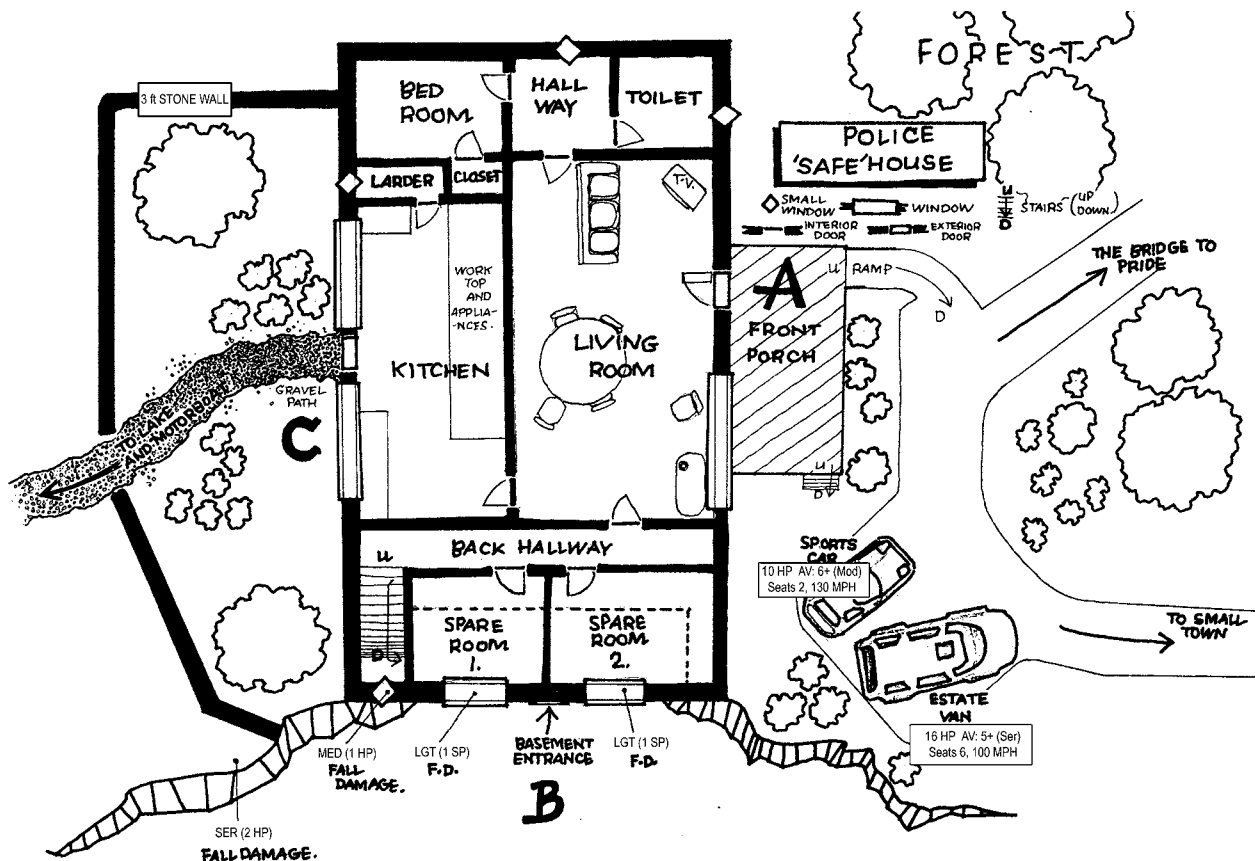
This scene begins with a visit to the District Attorney. The DA is Grace Kranowicz, a smart mother-of-two of Polish descent. She has a hard-nosed reputation in city legal circles and will not take on a case unless there is a greater than 50 per cent chance that it will lead to a positive result. Some see this as callous and uncaring for genuine cases. She sees it as highly practical and necessary so as not to overburden the already straining legal system with wasted (and consequently, expensive) cases.

Grace will agree to take on the case, but only after the players have put their case to you in a convincing and well-researched manner. If they simply turn up at the DA's office and expect her to say yes, then give them a no and tell them to come back when they've got their facts a lot clearer. The DA will expect them to have witnesses who are prepared to go to court to say they saw Stanley at the club the night Lola

was murdered. The witness who saw Stanley kill Lola, forensic evidence that whilst not directly incriminating to Stanley will reinforce the case against him and if possible the murder weapon.

This can be found if the players raid the homes of thugs known to work for Stanley and Fong. A low-life called Jimi Gould has the knife in his house, and it is still marked with Lola's blood. Gould admits he owns the knife but claims to know nothing about the blood, naturally he is lying. There is a fingerprint of Stanley's on the hilt of the knife. He left the lazy thug to clean and dispose of the implement, fortunately for the players Gould clean forgot. The players then attend the funeral of Lola Martin where the DA agrees to give Milo a new identity and immunity from prosecution. Tommy Chin then interrupts the conversation and makes veiled threats to the DA trying to get her to drop the case. The players can intervene and make threats back at Chin. He will play it cool and give each one a cold hard stare. Play Tommy Chin like the big-league player that he is, and remember he is not going to get busted over someone else's murder. He is very careful not to say anything self-incriminating.

Chin will leave with the statement "My, it is going to be a bad time to be Blue". Whether he was referring to the player's uniform colour or Milo's name is for the players to think about. They will shortly find out the answer.



SCENE TWO: Witness Protection

This scene is where the players have to protect Milo in the days before the trial. Milo is put in a safehouse outside of Pride City which is mapped out for the referee (page 4). The safehouse is set amid a lush green forest and is off the main road from the bridge end of Pride City to outlying provincial towns. The house also has a dirt track leading to the lake looking south (left) towards Pride.

This scene is the waiting and watching and then a *Moment of Frenzy* against large numbers of “pyjama-clad” goons sent by Stanley to kill Milo Blue. The goons will enter first by the entrance marked A on the map, then by B and in a final attempt by C. Stretch out the monotony of guarding Milo, by having several false alarms and getting the players on the edge of their seats. Then if the players make INT checks they hear the ring of a telephone being put down. The caller was a cop called Thompson, he says he was just calling his wife to say he would be late home. Any players making LCK rolls remember that Thompson isn’t married! If they realise this they will have one action before the goons leap through the Living Room windows, where Milo is sitting. If not then they will have to hope they go before the goons or there may be no witness to protect.

Stanley’s Goons

AIM 5 STK 5 INT 4 LCK 4

Pistol, meat cleaver

1 HP to put out of the fight

The first wave of goons jump through the door and window into the living room. There is one goon per PC. When these are all out of the fight the second wave will run in through the basement entrance marked B. For every character still alive there are two goons who run in as wave B. INT checks must be passed (M or better) to hear them entering the building.

Note that if they are heard then they can be shot at through the floor of the spare rooms (lower the level of damage caused by one “step”). Jumping through the windows in the spare room (or throwing someone through one) gives 1 SP damage from the fall unless a STK check is passed. When the final goon from the second wave is out of action have all the players roll INT (need L or better). If passed then they hear the crunch of feet on the gravel path at the back door.

The third group of expendables will try to attack through the kitchen, its doors and windows. There are two goons for every character still combat ready. After 4 rounds of combat between the final goons and the characters, have a corrupt cop run in from the living room

and blow himself up in a suicide attempt to kill Milo Blue. Let players check their INT to jump through the windows or door and avoid the blast (L or better). If this is failed let them roll their LCK. If this is passed give them 1 SP damage as they are blown through a window out of the building. If this is failed then roll for damage, counting anything under 30% as 1 HP damage (i.e. the minimum damage from the explosion is M). Award an immediate experience point to the player that grabs Milo and throws him out the building. The house will now be well and truly on fire though Milo will be unharmed. If you want to keep playing hardball and if the players will go along you can give them the choice of running to the lake or the vehicles at the front of the house. The scene concludes with a high-speed chase that whilst being tough the players should win. Have the players roll their LCK versus the goon’s to determine who is ahead. Three passes more than the criminals and the players have lost them.

SCENE THREE: So Long Boys

This final scene begins at the courthouse where you must dramatically describe the sight and tension of Milo taking the stand near the end of the day. He swears to tell “The truth, the whole truth and nothing but the truth”. However, as he starts to sit down he wheezes and clutches his chest. His eyes milk over and with a gasped expression of “Lola” he has a massive heart attack from which he will not recover.

A roar of noise erupts in the packed public gallery as the realisation of what is happening hits the crowd. The player with the biggest hatred of Fletcher Stanley sees a smile start to spread across his leering face. He too realises what the death of Milo means, freedom. Later that afternoon Fletcher leaves the court house saying “So long boys!” to the party of player characters and he singles out his least favourite character for an extra maniacal laugh.

Justice has not been done and the players may well want to deal some out at this point. Have fellow police officers hold them back from attacking Stanley. It is at this point that the DA sticks her head into the face of the most angry character. She tells them to calm down and get in to her office. Grace Kranowicz’s office is a well lit harbour of calm from the storm of the public and the media outside. In here everything is serene, at peace. Grace throws a dossier on to her desk and turns to look out of her window, the darkness of the night daubed brightly with the carnival lighting of Pride’s city centre skyline. “You didn’t get it from me, OK? Now go and give him one for Milo.” Grace just keeps staring out the window as the players take the file and leave.

