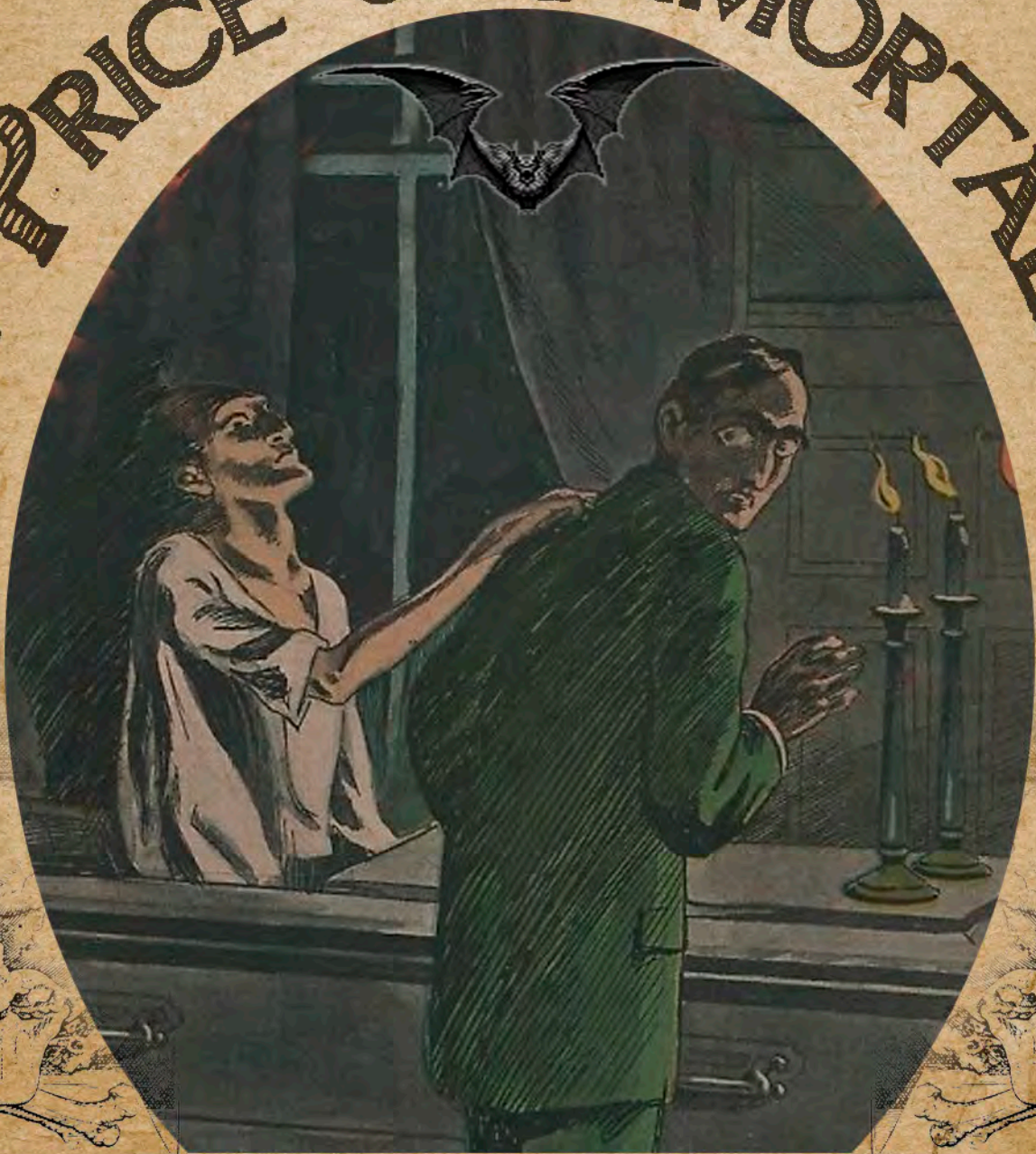


The  
**Imperial  
Age**

**THE PRICE OF IMMORTALITY**



**A PENNY DREADFUL**

**The Price of Immortality** is an **Imperial Age** adventure designed for a party of 2-4 second level player characters. After a most eventful evening involving a corpse at the theatre, the player characters are hired to locate a young woman from Liverpool who's fleeing an abusive husband. Are these two events related and, if so, for what nefarious purpose?

While **The Price of Immortality** is designed to follow **Hell Hath No Fury**, the first **Imperial Age** penny dreadful by Adamant Entertainment, playing through that earlier adventure is by no means necessary. In fact, while **Hell Hath No Fury** required the presence of supernatural elements, **The Price of Immortality** can be enjoyed in **Imperial Age** campaigns that do not include magick! Throughout this adventure there will be notes on running **The Price of Immortality** as a mundane (no supernatural elements) or monstrosity (with F/X elements) adventure. Even GMs running an occult steam campaign may wish to run this adventure with no supernatural elements as a change of pace.

As **The Price of Immortality** takes place throughout London, you may wish to have a copy of **Imperial Age: London** handy. While it is by no means required and the adventure is perfectly playable without it, **London** will enable you to breathe life into the neighbourhoods that the PCs must venture into in their quest to solve this adventure.



**The Price of  
Immortality:**

**A Penny  
Dreadful**

**by  
Walt  
Ciechanowski**

If you have run *Hell Hath No Fury*, then the PCs have established themselves as successful private investigators, at least as far as gossip (DC 15 Knowledge (popular culture)) is concerned. If not, this adventure will still flow smoothly if there is at least one private investigator in the PC group.

Other Adventure Hooks include:

- **A Friend of the Family**

The PCs may be friends with the Campbell family and agree to go looking for Jane on their behalf. If you're feeling especially sinister, you could have the PCs working for Vernon Culver instead, unaware of his abuse towards her.

- **Police Affiliation**

There is an opportunity for a character that works for the Metropolitan Police, Scotland Yard, or contacts with either. In this case, you can shuffle the acts, making Act II the beginning point for the adventure.

- **The Hunter**

If one of the PCs is a monster hunter or otherwise interested in tracking down occult phenomena, then the animated corpse in the prologue (presuming the monstrosity option) is tailor-made as a plot hook.

- **The Society of Mysterious Happenings**

The PCs are part of a social club that enjoys speculating and uncovering mysteries (one or more of the members may be a private investigator). A non-player character might even be a Holmesian consulting detective, preferring to send other members of the society out to do the speculating while he waits for the information in his comfortable armchair by the fire. This scenario is great for players that enjoy mystery-style scenarios but appreciate helpful hints from the GM when it comes to stringing together clues.

- **The Journalist**

If one of the PCs has journalistic ties, then he happens to be at St. Clement's Theatre on the night the corpse appears. It's an excellent opportunity for a story, and one that the newspaper or magazine that the PC works for would enthusiastically support.

- **The Seance**

For GMs wishing to start off with an occult tone, some of the PCs could participate in a séance for one of the victims (perhaps the Vicar, or a prostitute friend of Corrine's, or someone of your own design). The medium Gertrude Janari, explained a sidebar in Act II, could be employed for this purpose.

- **The Mysterious Benefactor**

The PCs either work for or owe favours to some mysterious benefactor that calls upon them to look into this case. The GM can create the nature of this individual and why he doesn't participate in the case himself.

## SCALING THE PENNY DREADFUL

As with *Hell Hath No Fury*, this adventure can be easily scaled for PCs of any level. Like the former, *The Price of Immortality* is a London-based adventure that relies on investigation. In a historical campaign only the major dramatis personae will need adjusting by adding a few levels. In an occult steam campaign, the failed experiments will need slight adjusting (or simply greater numbers) as well.

Similarly, *The Price of Immortality* may be run as a first level adventure with little modification. Simply subtract a level or two from the major dramatis personae.

## ADVENTURE BACKGROUND

Sir Richard Falstaff is one of those rare individuals with a mind that is both artistic and scientific. The son of a gentleman, Falstaff enjoyed a quality education and able to indulge his passion for art, particularly sculpture. When he graduated, Falstaff practiced briefly as a physician, but upon attaining a baronetcy from his father's death, Sir Richard could comfortably retire and indulge his passion for wax sculpture.

The driving force behind both of Falstaff's talents is the quest for immortality. Through his sculptures, Falstaff is able to capture a moment in time and preserve it forever. Through science and medicine, Falstaff hoped to improve on his wax-making techniques. Ultimately, his research into new techniques uncovered an ancient herb that could grant him the ultimate realization of his dreams; true immortality.

Sir Richard had read of a rare plant in the Amazon that might be suitable for this purpose. While conducting more research, he discovered that this herb, a blue flower found in the remotest parts of the Amazon was the key ingredient to a mixture that could grant eternal life. Unfortunately, the old source, drafted by a 17<sup>th</sup> century Portuguese monk on the basis of indigenous oral legend, was incomplete and that, unless properly diluted, the herb would bring immediate death instead of eternal life.

Undeterred, Sir Richard arranged an expedition. He hired Gregory Archer, a big game hunter and explorer, to find the blue flower, which Sir Richard dubbed "Death's Tears." After three months of searching, the Falstaff expedition discovered the herb.

As the improper mixture could result in death, Sir Richard had Archer, with whom he'd confided his intentions, appropriate "volunteers." At first, Archer captured people that wouldn't be missed from the sewers and poor houses of London. Still, as the bodies began to pile up, Sir Richard's warped conscience got the better of him. If these people had to die for his benefit, then surely he could in some way immortalise them? Thus, Sir Richard made a practice of casting his victims in wax and capturing their features as best he could before subjecting them to his latest concoction.

As an artist, Sir Richard wanted only beautiful, female subjects for his art and would accept no compromises on that point. As it was no longer a matter of snatching whoever was convenient, Archer secretly contacted the Veiled Lady to acquire victims for him. He crafted a half-true story about a gentleman artist that needed models to travel with him for exotic landscapes. This also enabled Archer to go on a second Amazon expedition to acquire more of the blue flower, as Sir Richard had already exhausted the first supply.

Unfortunately, Cassandra Hope and Corrine Tell have fallen into his trap and paid the ultimate price with Jane Culver soon to follow. Unless the PCs can stop Sir Richard Falstaff and Gregory Archer, more will pay the price...of immortality.

## THE MONSTROSITY OPTION

*The Price of Immortality* is an adventure with many horrific elements: a mad genius, a sadistic hunter, gruesome mortuaries, and animated wax dolls. Still, you can make the adventure even more monstrous if you wish. If you chose this option, then the improper application of Falstaff's lethal mixture turns his victims into monstrous animated corpses, mockeries of misunderstood science.

This option spreads monstrosities throughout the adventure, particularly the prologue (which is only used with this option) and between Acts II and III. A word of caution: While this option increases the horror to thriller levels, it can also make the adventure a bit more complex.

Note: When using the Monstrosity Option, you can still mix-and-match with the Mundane Options throughout the adventure. As Sir Richard is trying different mixtures, some victims will simply die rather than rise again. This is a good tactic if you wish to slowly build the horror (perhaps use the Mundane Option for the Prologue and having the first animated corpse be Corrine Tell in the Mortuary), or if you don't want to assault the PCs with waves upon waves of animated corpses but still wish for them to find a body (such as on the Docks when confronting Billy Carver). If you really want to build the suspense, you could run the entire adventure as mundane, revealing only Jane Culver has ingested the potion that the blue flower actually can grant a form of immortality.

## ADAPTING THE PRICE OF IMMORTALITY

As stated above, *The Price of Immortality* is designed to be played as either a straight historical mystery or as a fantastic science adventure. As a straight historical, Sir Richard has been feeding poison to his victims in the mad and futile hope that he can create an immortality potion that unfortunately will never work. As a fantastic science adventure, this adventure could include hideous monstrosities, violent automata, and a mad gentleman scientist with an arsenal at his disposal. These, however, are not the only options.

If the PCs have already played through *Hell Hath No Fury*, then it's likely that they are playing in the "occult steam" default setting. If this is the case, then you may wish to make Sir Richard a hermetic disciple. This approach also works in Imperial Age settings with magick but normal levels of technology. The elixir is now a magickal formula and Sir Richard animates his manikins through sorcery instead of science. Remember to dress Sir Richard's basement appropriately; instead of scientific equipment substitute a pentagram, burning candles, and other magickal paraphernalia.

## THE AGE OF OCCULT STEAM

The Age of Occult Steam is the default setting of most Imperial Age adventures. As expected, this setting incorporates the entire range of Imperial Age products so that players and game masters have all of the options available to them. While it is not necessary to set *The Price of Immortality* within this setting, the Age of Occult Steam is encapsulated here for you if you wish to use the default setting.

The default starting year for the Age of Occult Steam is 1880 and, to the public at large, the world is as the history books recorded it. Victoria is Queen of Great Britain and Empress of India and European states are busy carving chunks of Africa for themselves. William Gladstone is about to retake his post as Prime Minister from Benjamin Disraeli. The Second Afghan War is drawing to a close.

Beneath this mundane veneer, however, preternatural forces lurk in secret. Practitioners of magick really can cast hermetic spells, while certain alienists can unlock the mind's full potential. Faeries lurk in the shadows of the cities and deep in the wilderness. Mediums do occasionally contact the dead. Those aware of such things do their best to keep the public in the dark for fear of persecution and reprisal. To the average Victorian, ghosts, goblins, and wizards are the stuff of folktales and penny dreadfuls.

While the power of steam has been driving locomotives and ships for decades, more outrageous inventions are the province of inventors of questionable sanity. While the general public is more willing to accept the notion of strange steam-driven contraptions than magick and fairies, they are still rather sceptical and dubious as to the practicality and safety of such designs. While a keen inventor has the power to reshape the world, it simply hasn't happened yet.

## A PENNY DREADFUL IN FOUR ACTS

While the premise behind *The Price of Immortality* is relatively straightforward, the actual journey from start to finish could take many different twists and turns based on your input and that of your players (through the decisions they make during the game). Still, it is useful to layout the overall framework, which consists of a prologue and four acts.

In the **Prologue**, the PCs are attending the opera when they discover a corpse (or rampaging zombie).

In **Act I**, the PCs are hired by Donald Campbell, who is looking for his sister. Their inquiries lead them to a South London sweatshop, where they learn that Jane Culver may have been abducted. Complicating matters is her abusive husband, who is also looking for his wife.

In **Act II**, Chief Inspector Norrington hires the PCs to look into the suspicious circumstances of the corpse from the Prologue. The PCs discover that more than one woman has gone missing, and that perhaps Jane Culver suffered the same fate.

In **Act III**, the PCs discover a horrible connection between the missing women and wax figures. They also learn of new leads, including a madam in the London's Soho district. These leads direct the PCs to the Bayswater studio of a gentleman wax sculptor.

In **Act IV**, the PCs must confront Sir Richard on his home turf. Other minions, including noted explorer Gregory Archer, stand in their way. They must stop Sir Richard before Jane Culver becomes his latest victim.

## PACING

It is entirely possible that the first three Acts may overlap. The PCs may not have tracked down the sweatshop before getting Chief Norrington's request, or conversely they may already met with Gregory Archer or learned of Mrs. Roth's role before speaking with the Chief. This is not unexpected and perfectly okay as long as you stay on top of events.

You should make yourself very familiar with this adventure to keep things flowing smoothly. As in any investigative adventure, the PCs may not go into the direction you expect nor move at the pace you expect. It's entirely possible that they may even skip past an encounter. By being prepared, you should be able to steer them towards Act IV no matter how far they veer off course.

## SUDDENLY...THEY LEAP OUT OF AN ALLEY!

Even if your players love every roleplaying moment, investigations could become a tedious process, especially if the players are feeling stumped or otherwise dragging their feet. To alleviate this, a number of “floating encounters” are given to allow you to spice things up during a slow moment.

First, Vernon Culver’s men are following the PCs. At any time, one of the ruffians may feel that the PCs have uncovered something that they want to know now and push the PCs out of the picture. This could also lead to a meeting with Culver.

Second, Billy Carver may be tipped off to the PCs. After this, either he or the Veiled Lady may arrange a meeting with them, the cordiality of which depends on the situation.

Finally, if you are using the Monstrosity Option, a random animated corpse could rise up and attack, drawing the PCs attention. Using the examples in the adventure, it should be easy for you to quickly concoct a similar backstory for the unfortunate woman.

### A TOUCH OF HORROR

Depending on the ultimate nature of your campaign, you may wish to add the horror rules from *The Imperial Age: Victorian Monstrosities* to this adventure. Below is a sample list of times in the adventure when a horror check would be appropriate (these are samples only; call for checks whenever appropriate based on your assessment of a situation). You may also use these as guidelines if you are using some other horror/insanity system.

Situation	Save DC
Finding a corpse	Fear 15
Confronting an animated corpse	Panic 20, Fear 20
Seeing the wax figure of Cassandra	Fear 12
Confronting a sculpted automaton	Panic 15, Fear 20
Reading the Immortality potion	Madness 10
Seeing the Immortality potion work	Madness 15

### VICTORIAN PHOTOGRAPHY

There seems to be some confusion over the state of photography in the Imperial Age. Part of this is due to the length of the Victorian era, which spans from 1837 to 1901. The daguerreotype, introduced near the beginning of the Victorian era, is sometimes presumed to be the main method of photography throughout Victoria’s reign. In truth, while popular, daguerreotyping was expensive and was replaced in the mid-Victorian period by first the wet collodion process and later the dry plate, which would allow for portable cameras (first produced by Kodak in 1888).

It’s not necessary to go into detail on the various types of photography here. Suffice it to say that, so long as one has the equipment, taking a photograph is not very expensive. You can assume that all of the photographs in this adventure, unless otherwise noted, were created via the wet collodion process. As this process requires that the photograph be developed within 10 minutes, it’s not portable. A professional photographer and immediate access to a darkroom are required.

If you happen to be running *The Price of Immortality* in or after 1888, then portable cameras are available and police detectives can start taking them to crime scenes.



# PROLOGUE: A NIGHT AT THE THEATRE

The PCs are spending a pleasant evening at the theatre when it is interrupted by a corpse (or a zombie, if using the Monstrosities Option). This encounter provides the hook for Act II as well as foreshadows events to come.

## A MOST PLEASANT EVENING INTERRUPTED

The PCs are patronising St. Clement's Theatre (if they participated in *Hell Hath No Fury* then perhaps these are complimentary tickets given to them by Rupert and Finnegan) to see Rupert and Finnegan's new comedic opera. Entitled *The Price of Fame* the play involves a playwright that sold his soul to the Devil to end his writer's block and his trials and tribulations trying to get his soul back.

Of course it has a happy ending and everyone is leaving the theatre in good spirits. The theatre owner, Martin Dykstra, is standing in the lobby gauging the general opinion of the play (again, if the PCs participated in the previous adventure he will seek them out for small conversation).

These good spirits are interrupted by a scream in a nearby alley.

## MUNDANE OPTION: THE CORPSE IN THE ALLEY

A young man, Gilbert Jeffries (use Middle Class Stroller stat block), enjoyed the services of a prostitute behind the theatre just before the play let out. Unfortunately, he lost track of time and is trying to tidy up his outfit as he bolts out of the alley. The prostitute, a young lower class woman by the name of Nettie Miller (use Prostitute stat block), went in the other direction and stumbled upon a corpse.

The corpse is that of Cassandra Hope. She is a young woman with red hair, brown eyes and dressed like a prostitute. If any of the PCs are practiced in medicine they may have a chance to give her a quick examination before the local police run up and take control. In the dim light, a DC 20 Treat Injury check will reveal that the woman has some scarring and peculiar dark blue stains on the inside of her mouth and tongue.

Of more immediate concern is Mr. Jeffries. Upon hearing the scream, he thought that Nettie was trying to frame him. Not wishing scandal, he bolts down the street. Unfortunately, he had been spotted and people are screaming in his direction. If Mr. Jeffries is caught, he'll plead his case with the PCs and beg them not to go public with his indiscretion. He is an accountant with a fiancé and will gladly pay any reasonable sum or comply with any reasonable request.

The police will arrive in a few rounds and request that the PCs step away, although they will gladly accept the PC's finding. This will, of course, lead to Chief Inspector Norrington being made aware of them and dovetail into Act Two.

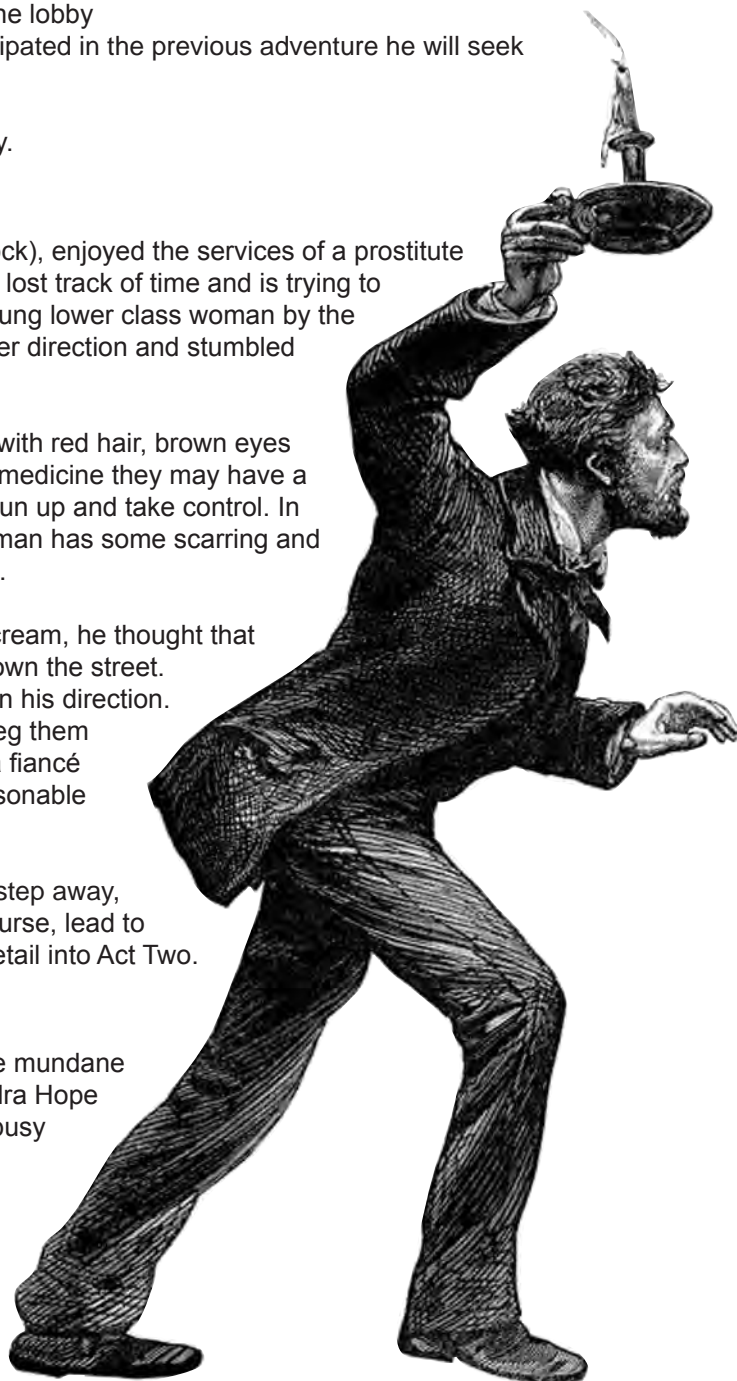
## MONSTROSITY OPTION: THE WALKING CORPSE

If the monstrosity option is used then events follow as under the mundane option except that poor Nettie becomes a victim of the Cassandra Hope corpse. The animated corpse is dressed as a prostitute and is busy drinking Nettie dry.

The animated corpse is a formidable opponent. The only way to truly destroy it is by decapitation, fire, or nicking it to death through its damage reduction. Left alone, however, the animated corpse will keep hunting for blood.

## RETURNING TO HELL

If you are reading this prior to running *Hell Hath No Fury* then this prologue can make a plot-twisting epilogue to that adventure. The PCs are invited to see the new play as the ending of *Hell* only to get smacked with the beginning of *The Price of Immortality*. This is a good way to introduce the horror of the unexpected.



## PRELIMINARY INVESTIGATION

Inquisitive PCs may wish to search the alley and/or interview theatre management, performers, and patrons, regardless of police involvement. While the police will certainly usher obviously nosy PCs away from the scene, there's no harm in allowing them to do some preliminary investigation. In particular, PCs that happen to be members of the police force or Scotland Yard will be given leeway. Chief Inspector Norrington may even offer to give them the case early (in which case you could swap Acts One and Two, or run them concurrently, with the Scotland Yard PC running with the Hope case while the other PCs get involved with the Culver case).

In any case, there will be little that can be discovered here, especially in the bad (and non-existent in the alleys) light. Interviewing actors and crew will reveal that some of them did cut through the alleys to get to the back and side entrances of the theatre and no one saw any bodies. The same can be said for the patrons.

If the PCs spend a lot of time asking questions, then a DC 20 Gather Information check will reveal that several establishments use these alleys to unload carts for their wares and foodstuffs. Many of these businesses remain open at night to take advantage of the theatre crowds and do receive shipments at night. Several carriages were spotted in the alley but no one took much notice (if they didn't recognise the carriage then they simply assumed that it was for someone else).

### LOOKING INTO WAXWORKS

The wax may tip off the PCs to start investigating chandlers and other waxworks (especially if they've seen certain horror films). As this is 19<sup>th</sup> century London, there are numerous chandlers throughout the city. Even narrowing it down to the chandlers that supply the businesses around St. Clement's Theatre won't help. There are five of them, and none of them had anything to do with the corpses.

If the PCs decide to investigate the five chandlers, use the following names: Rollins Candle Company, Forrester and Sons, B.D. Findley's, Gordon's Waxworks, and McCodrum's Candlestick Factory. All will have the same story; they supply certain businesses in the theatre district.

If you wish to add to the speculation, choose one or two chandlers that actually delivered candles on the night of the performance. Of course, no one really saw anything out of place.

If your PCs latch onto the idea of a wax sculpture studio early, then you may wish to "throw them off the scent." Most wax museums, such as Madame Tussauds (which is located on Baker Street until 1884, when it moves to its present location on Marylebone Road), have artists on staff. They get their wax from suppliers (again, you can use the above businesses).

Some businesses order wax manikins. Most suppliers are "ball-and-socket" factories that use moulds, hiring sculptors when a special order is needed (at times, these sculptors are on staff at a wax museum). You could offer Sir Richard as a sculptor while the PCs are in a dismissive mood from wading in a pool of dead ends.

Another option is to create a shady business. Perhaps Martin's Waxworks, a manikin shop near the Docklands, is using their business to front as a smuggling organisation. Since they are smuggling stolen merchandise, they do not want investigators of any sort peeking into their activities. This would lead to suspicion by the PCs, who are also burdened with the other investigations. You can embellish this plot thread as you see fit, perhaps allowing the PCs to discover what's going on and tip off Scotland Yard, ending an unrelated but no less criminal endeavour.



# ACT ONE: A SAILOR'S PLEA

Act One starts the next day on an average, foggy London morning at the investigative PC's (or other, depending on the hook) doorstep. The smog is starting to lift, but that gives little comfort to those caught in the rain on their way to work or other business.

A newsboy hawks a penny gazette on the street and will attempt to sell the paper to any PCs travelling to the office. "Penny daily, sir!" he shouts at each person that passes him by. "Body Found at the Theatre! Amazon Exhibit opens tomorrow! Penny daily, sir! Latest edition!"

## THE WEATHER

*The Price of Immortality* is a creepy adventure; missing women, abusive husbands, wax likenesses, a mad scientist, and possibly monstrosities. One easy way to crank up the atmosphere is to have London besieged by a chilling rain over the course of the adventure. Describe to the players the puddles over the cobblestones, the water dripping from store awnings and the need to shake out one's hat and cloak when getting out of the rain.

A steady rain reduces visibility by half, which adds a -4 circumstance penalty to Listen, Search and Spot checks. It also reduces ranged attacks by -4. Flames have a 50% chance of being extinguished each round (which could become important if the PCs try to burn monstrosities). Feel free to occasionally lower the circumstance modifier for lighter rain. You may even wish to offer a -1 or -2 penalty most of the time, saving the heavy rains for convenient points.

London, of course, is also notorious for its pea soup, or yellowish smog caused by the burning of coal. This will tend to be more prevalent during peak coal-burning hours, such as early morning or evening. You may wish to assess a 10 or 20% concealment chance during these periods and reduce visibility to 5 or 10 feet.

## BROTHERLY CONCERN

Donald Campbell is a merchant sailor. Away for weeks at a time, this bronze-skinned young man looks ten years older due to the hardships of the open sea. He also smells faintly of salt and carries a corn cob pipe that he picked up in Boston. As he spends most of his life at sea, Mr. Campbell does not have an extensive wardrobe. He wears an ill-fitting suit that is rather worn and has been obviously mended in a couple of spots. Campbell speaks with a Scouse accent that a DC 15 Knowledge (behavioural sciences, popular culture, or streetwise) check will recognize as Campbell being born and raised in Liverpool. A DC 10 Knowledge (popular culture) check would identify him as lower class.

If the PC investigator had participated in ***Hell Hath No Fury*** or been involved in another big case, Campbell will mention that he'd heard of his reputation. Once introductions have been made, Campbell will get right to the point. He is looking for his sister, Jane Campbell. Read or paraphrase the following:

*I'd like to hire you to find my sister. She had left me a note while I was away at sea that she was going to the City. I knew where she meant. She's here in London somewhere. Unfortunately, she didn't leave me an address and I want to find her as soon as possible. I have to be back on the ship in a week.*

*I have a photograph of Jane in her wedding dress. Unfortunately, I don't think she's using her Christian name or either of her surnames. I do know that Jane likes to sew and she's pretty good at it, so she might be working as a seamstress. As you can probably tell by my jacket, I had to perform some repairs myself I didn't do nearly as good a job as she would.*

*I could try to find her myself, but as I said, my time is limited. I'm willing to pay you to find her more quickly for me, if possible. Will you accept?*

Obviously, the PCs will have a number of questions at this point. A DC 20 Sense Motive check will reveal that Campbell is genuinely concerned for his sister and is hiding something (Campbell does not want to reveal the abuse Jane received from her husband). He does have her photograph, which depicts a beautiful young raven-haired woman in a wedding gown.

On the following page is a selection of likely questions that the PCs may ask, along with Campbell's answers. You may use this information to improvise as necessary.

**What is Jane's married name and why is she using a false identity?** *Her married name is Culver, although I don't think she's using it. Why she is hiding is a family affair, although it has nothing to do with me. A DC 20 Sense Motive check will reveal that Campbell isn't bluffing. Campbell, however, will be hard pressed to reveal more. While Campbell is normally Friendly or even Helpful (he wants the PCs to take his case), in this matter he is Indifferent. His attitude must be moved to Helpful to answer the next question.*

**Who is Jane married to and why is she hiding?** *I had hoped to avoid this; I don't stick my nose into other peoples' problems and I don't want them sticking there's into hers or mine. However, I suppose you should know, lest you think I'm hiding something. Our parents were poor and both Jane and I had to look after ourselves pretty early. I got a job hauling freight, while Jane went to work as a seamstress in a local factory. The factory owner's son, Vernon Culver, took an interest in her and courted her with all of our blessings. Mum and Dad were thrilled; Jane was marrying up and would be a proper middle class lady. Unfortunately, as any seaman can tell you, calm waters sometimes hide deadly secrets.*

*When I got back to shore a couple days ago I had a message waiting for me from Jane. She said that Vernon treated her pretty badly and she felt trapped. Not wanting to be a bother, she fled to the City and promised me that she'd contact me as soon as she could. But as I said before, I'm her brother, and while I'm here I want to make sure that she's okay. Jane didn't go into detail about the abuse, but Campbell believes (correctly) that it was physical. Vernon was known to have a temper.*

**Why didn't Jane seek aid from your parents?** *Dad is very traditional. He'd have told her to remember her place and go back to Mr. Culver. Mum would never cross Dad. Jane would know that she couldn't expect much support from them and I'm certain Mr. Culver has already given them his version of events, which I am afraid my parents would readily accept. This is true.*

**What does Vernon Culver look like?** *Mr. Culver dresses fancy all the time. He's especially fond of hats, but I suppose that's to cover his bald spot. He isn't much older than me, but he hasn't done an honest day's work in his life. He's got reddish hair and green eyes I think, although it's been a while since I've seen him. Those eyes of his are beady and set pretty deep. He looks like a snake. Campbell's being honest here, but he's exaggerating a little (understandable, under the circumstances).*

**Do you think Mr. Culver is also looking for her?** *I don't think so. From what I understand, Mr. Culver is still in Liverpool. This information is false, although Campbell believes it to be true. Culver discovered that Jane left a letter for Campbell and he is following Campbell to see where the trail leads.*

**How long has Jane been missing?** *Her letter was dated eight days ago. He still has the letter and will show it to the PCs. He'd rather not part with it.*

**Where do you think she'd be?** *Jane hasn't been married long enough to have forgotten how to live on the cheap. She'd probably find a place in a lower class neighbourhood within walking distance of a clothing factory. I imagine she'd take a*

## PLOT COMPLICATION: VERNON CULVER

Vernon Culver is not the main villain of the adventure but he is a villain. He has mistreated his wife and now wants her back, offering nothing but more abuse (and likely increased abuse) if she returns. He will make the adventure more difficult for the PCs and even if they ally themselves with him, they will still have to decide whether to protect Jane from him.

Culver has eyes on Campbell. You can use this at any time to spice up a slow-moving scene. A PC might notice a peculiar man reading a newspaper across the street from the office (one of Culver's henchmen). They may notice a hansom shadowing them as they investigate. They may return to find the PC investigator's office ransacked. If any of Culver's minions are interrogated, they may reveal that Culver is staying at a respectable hotel in Marylebone (the Marylebone Village Hotel). Eventually, Culver openly confronts them, demanding to know where his wife is. He isn't going to allow her brother or anyone else to keep Jane away from him (for further notes, see Culver's entry in the Dramatis Personae section).

It is entirely possible that the PCs may try to strike a deal with Culver. Since he genuinely wants his wife back, Culver may work with the PCs on the condition that he may take Jane home with him. Culver will also want assurances that Donald Campbell won't interfere with his intentions. Culver will also take steps to assure the outcome himself (which could lead to the climactic "minions turning their guns on the PCs once Jane is discovered" scene).

While Culver is presented as a middle class bully, you may wish to alter him in an occult campaign to provide more of a challenge. Perhaps he is a budding hermetic disciple or knows a few magical tricks.

*job there, at least for now. If Culver came calling, she might run again.* Jane had only been married for three months.

**How much can you afford to pay?** *I don't make much, understand, but Jane is my sister. I'm willing to give up all I've got to find her.* The Investigator's fee will likely not increase his Wealth Level unless the PC asks for an astronomical figure. If you have the type of players that won't do anything unless there is a carrot involved, dangle a +1 Wealth Level in front of them.

Campbell will answer any other questions to the best of his ability but, as a Liverpoolian sailor, he will have little else to add. Campbell does not want to get in their way, informing them that he'll be staying at a hotel in Paddington.

## WHERE TO BEGIN?

London is a big city and the PCs have little to go on besides a name, picture, and potential occupation. Unless the PCs expect the worst and canvas the mortuaries, then they have two courses of action: canvas city sweatshops or Euston Station, the route Jane Culver would have taken to get to London.

Remember that Culver's ruffians will likely tail the PCs. This could lead to encounters along the way and perhaps even an audience with Vernon Culver.

### EUSTON STATION

Euston Station is the terminal that connects London to the West Midlands. Its dominating feature is a large Doric structure known as the Euston Arch (though architecturally it is not an arch) that serves as the entrance into the station. Jane Culver booked an evening at the Euston Hotel to the north of it.

A DC 20 Gather Information check will lead the PCs to Bernard Palin, a doorman at the Euston Hotel. He'll recognize her from the photograph, although a good description and mention of the Scouse accent will also jar his memory. Mr. Palin will remember Miss Coyle as she was very kind to him and asked him all sorts of questions regarding London. It was Mr. Palin's suggestion that she go to Bermondsey, as he served in the army with Sir Addison Reeve. He will recall that Miss Coyle had the look of someone wanting to get lost in the city, and Sir Addison offered that along with a safe place to work.

Note: If you wish to set the stage early for Culver, you could have a couple of his ruffians try to extract the information from Mr. Palin just after their conversation. This works especially well if one or more of the PCs dawdle a bit after speaking to him (perhaps interviewing other employees or taking luncheon nearby).

### SEAMSTRESS SWEATSHOPS

PCs may wish to search sweatshops that employ seamstresses. This is going to take a great deal of time, as there are many sweatshops in the city. The PCs do, however, have two pieces of information to aid them in their search: a photograph of Jane Culver and the fact that she has a Scouse accent.

A DC 15 Gather Information check is required to find the sweatshop that employed Jane Culver. Knowledge (streetwise) will add a synergy bonus. Due to the size of the area being canvassed, this check will require 1d4+4 hours to complete. If the PCs limit their search to a general area of the city, such as "Southwark" or "the East End," reduce the search to 1d4+1 hours. If a PC specifically searches a neighbourhood, the time is reduced to 2 hours. Obviously, if the location doesn't include Bermondsey (which is in Southwark) then a successful result on one of these shortened-time checks will result in failure.

For every two hours of searching, you may wish for the PCs to make an opposed Spot check against Mr. Culver's minions' Hide check (one check, no matter how many follow).

If you wish to heighten tensions have the PC make a Diplomacy check during the hours used. One of the sweatshops he visits has an Unfriendly owner. If the Diplomacy check improves the owner's attitude to Indifferent, the owner will mention that he's already been harassed once by "your boss" and doesn't appreciate being worked over again. This "boss" is obviously Vernon Culver, who's been doing some snooping of his own. If the Attitude was improved to Friendly, then the owner says that Culver told him that he'd be staying at the Marylebone Village Hotel.

At the conclusion of the time consumed in a successful Gather Information check, the PCs come across a clothing sweatshop in Bermondsey, known simply as Bermond's Tailors. Bermond's manufactures cheap clothing that is sold in the poorer districts of Southwark, which means there is little money to go around.

### BERMONDS TAILORS

The owner of Bermond's, a portly fellow named Sir Addison Reeve, is a retired soldier that fought in the Afghan and Crimean Wars. His leg was shattered in the Crimean, but he'd saved the life of a superior officer and received a knighthood for his trouble. His leg was amputated and Sir Addison makes do with a wooden leg and a cane (in an engines campaign, Sir Addison may have a clunky steam-powered leg). He is overweight and of a ruddy complexion, no doubt due to his frequent shots of whiskey to dull his aches and war memories.

Contrary to what one might expect, Sir Addison is not a harsh taskmaster. He expects hard, honest work from his employees and he pays a fair wage. While it isn't much, a DC 10 Knowledge (business) check will reveal that he pays more than the average and can't be making much of a profit. Indeed, Sir Addison makes no profit from his business, relying on his savings and pension to sustain him. For the old colonel, operating this clothing shop is a charitable endeavour.

Sir Addison has a Friendly attitude. He invites the PCs to take tea with him (or even supper, if late enough...he'll send an errand boy to fetch fish and chips from a nearby vendor). If the PCs mention Mr. Palin, Sir Addison will recall their time in the Crimea together. If the PCs show him Jane's picture, he will immediately recognize her as Jennifer Coyle. She came looking for work about a week ago. A DC 20 Sense Motive check will reveal that Sir Addison fancied her and is genuinely distressed that she decided to leave two days ago.

If the PCs can get him to Helpful, then read or paraphrase the following:

*Ah, Jenny. She was a lovely girl and an excellent seamstress. I was really hoping that...well, excuse an old man's folly. I should have known the moment that she walked in the door. She was running from something, no doubt. A pretty young thing like that all the way from Liverpool? Oh, she said she was from Birmingham but I'd know her accent anywhere. I served with Liverpoolians!*

*She was living with Mrs. McCord, another of my employees. It was she that informed me that Jenny had accepted another offer. She gave me a letter from Jenny to that effect. I was...upset to say the least, as I had only just hired her.*

If the PCs ask, Sir Addison will point out Natalie McCord. She is a middle-aged, short, plump woman with an Irish accent. Mrs. McCord takes her job seriously and won't waste time speaking with investigators, although she would be happy to speak with them when her shift is over at five o'clock. Should the PCs press, she will confirm that Jennifer Coyle was staying with her. She will also say that, three nights ago, her husband Peter brought a man home to see Jenny. The man offered her a job and she took it.

#### **Natalie's Story**

Should the PCs speak with Natalie after her shift was over, she will be happy to talk to them. Jennifer Coyle arrived at the shop about a week ago, looking for a job. Natalie overheard the conversation and, being a foreigner herself (Natalie is Irish), she offered Jennifer a room at her house, as her last son (of three) had joined the army. She jokingly blames Sir Addison's stories for that.

Jennifer was a very private woman. Natalie suspected that she was hiding things and her conscience felt better at saying little than telling fanciful stories. Whatever the

### LIFE IN THE ROOKERY

Bermondsey is a predominantly poor neighbourhood where lower class families struggle to survive. Be sure to describe the unkempt streets and buildings, quickly built warehouses, and the stench of blood, fat, and leather (mostly from the leather market). Things are much better on the main streets, especially those meeting London Bridge, but a turn of the corner immediately puts one into tenement squalor.

While such conditions can illicit sympathy in the daylight as the poor go about their business, the rookery becomes downright dangerous at night. PCs travelling through Bermondsey at night can expect to be hounded by beggars and prostitutes as well as fall victim to pickpockets and worse.

While a violent mugging is possible, you should take care not to overwhelm the PCs with combats if they have to deal with Culver's minions on the same night. Also, even a small group of 1<sup>st</sup> level ordinaries could prove more than a match for a lone PC. That said, it is a good idea to paint a depressing, threatening picture of the neighbourhood while the PCs are in it.

case, Natalie had little time to grill her about her past. After only a few days, her husband Peter, a navvy at the London Docks, met a man in the pub. She doesn't remember his name, but he was certainly interested in Jennifer. They spoke at length about a position with a wealthy artist. Place names like Scotland, Paris, and Norway were tossed around.

The following morning, Jennifer had made a decision. She thanked Natalie for her hospitality, informed her that she was taking a job that would remove her from London, and pressed a letter in her hand for Sir Addison. A hansom was waiting for her and whisked her away.

### **Peter McCord**

Natalie doesn't recall the names of the pubs Peter frequents, but he usually is home for dinner around six. The PCs are welcome to wait for him at her small home in Bermondsey. Like clockwork, Peter arrives with six minutes to spare and beer on his breath. He is a tall man with powerful arms and a thankfully pleasant personality. Like his wife, Peter is chatty and doesn't mind sharing information.

Peter mentions that, several nights ago, a man by the name of Billy Carver arrived at the Three Lions Pub in the Docks. Billy has a bit of a reputation as a scout for brothel girls and sometimes buys drinks for navvies in order to learn about new arrivals. Peter doesn't go for that sort of thing but he gladly took the free beer. He was surprised to hear Billy's pitch. He wasn't looking for prostitutes at all, but a model for some rich painter. Peter and his friends chuckled at the notion, but Billy was adamant. The painter trusted Billy's eye and would pay well. Heck, the painter was even willing to offer a few pounds to anyone that could help.

With the thought of some supplemental income, Peter offered Jennifer Coyle. She was a young, attractive woman and she sounded like she was on her own and available for instant transportation. Peter didn't see any harm in an introduction and brought Billy home to meet her. They got on very well, and Jennifer agreed to take the job. Billy even stopped by the docks that morning to pay Peter his fee. Peter wishes her well and hopes she's enjoying her new situation.

Peter can't be more help in locating Billy Carver. He knows that Billy frequents dockside pubs and can offer a description, but that's about it. If the PCs give Peter cause for concern, he'll attempt to see Billy at the earliest opportunity. This could set Billy and Mrs. Roth onto the PCs after the following evening, when he'd likely cross paths with Billy again.

### **TROLLING THE DOCKS**

Obviously, some PCs are going to wish to find Billy Carver straight away, bolting from Peter McCord (or even Natalie) and running to every pub around the Docks. Their efforts this evening will be futile, presuming that this is the first day of their investigation. While Billy Carver does frequent the Docks, he doesn't do so every evening. Tonight is simply not one of those nights (see below for alternative nights).

PCs that spend a few hours at the Docklands can make a DC 15 Gather Information check to learn that Billy Carver will make his rounds the following evening around 5 o'clock. Hanging around the Docks offers its own dangers. Vernon Culver's ruffians may decide that this is a good time to "take over" the investigation and accost the PCs. Alternatively Billy Carver may learn that the PCs are looking for him.

If you decide that Billy Carver is alerted to their presence, then he may arrange a meeting on his own terms. Depending on how the PCs are acting, he could visit a PC's office or home. If the PCs seem threatening, then he will accost them with his friends at his strongest opportunity. If the PCs let it be known that there's been murder afoot attributed to him, then he will inform the Veiled Lady. She will then make her own arrangements to meet them.

### **Alternate Evenings**

If you've shuffled the investigations around so that the PCs haven't gotten to Bermonds until after the first day, or you've decided to use the "Cut to the Chase" option at the end of this adventure, then you may wish to move things along. A DC 20 Gather Information check will reveal that he usually works for the Veiled Lady in Whitechapel. Alternatively, the PCs could bump into Billy Carver this evening; see his description for details.

### **Meeting Billy Carver**

Assuming that the PCs have been low-key in their inquiries regarding Billy Carver, they'll have an opportunity to meet him the following evening around 5 o'clock. It doesn't matter whether they are in the Three Lions Pub or another in the same area; Billy will arrive at a pub for which the PCs are prepared to meet him.

While initially Friendly, Billy's mood will turn Unfriendly if he feels threatened. He also has men shadowing him (one for

each PC; use Ruffian stat block), that he can call upon at a moment's notice. If the PCs can adjust his attitude to Helpful, he will explain that he is scouting recruits for Mr. Sharpe, a painter that is in contact with his boss, Mrs. Roth, also known as the Veiled Lady. He can arrange an introduction if they desire.

If things go badly, or if the PCs simply tail Billy, they will eventually follow him to the Veiled Lady in Whitechapel. It's likely that Billy will pick up on their tail and arrange another, even less cordial, face-to-face meeting in this case.

### MARYLEBONE VILLAGE HOTEL

At some point the PCs are going to wish to talk with Vernon Culver (probably after they've dealt with some of his minions). Depending on their activities and profile, Culver will either be waiting for them or be surprised as they confront him at the hotel.

The Marylebone Village Hotel is a respectable establishment with a long history. Originally a village hotel (hence the name), the Marylebone has since grown into a favourite of the upper middle class. As most of their patrons respect privacy, the Hotel staff is trained to scrutinize anyone trying to pass through the doors (especially the doormen; two are on duty at all times, usually with a porter or three as well).

Inside, the decor has English and French "country house" influences. There is also an adjoining restaurant, *The Goldfinch*, which is something of a Marylebone landmark. Reservations are required, although tables are always available for hotel guests in a separate section.

Should the PCs ask to see Vernon Culver, they will be asked to sit in the lobby as Mr. Culver is notified of their arrival. Should Mr. Culver not be there, then the concierge will take a message and promise to deliver it to Mr. Culver at the earliest opportunity. As stated in the sidebar,



Vernon Culver's mood will depend upon the nature of the visit. As he wishes to portray the role of distressed husband, he will be well-dressed, well-mannered, and holding a stiff upper lip (all of which are easily seen through with a DC 20 Sense Motive check). If the timing is proper, he will invite them for tea or a meal at *The Goldfinch*.

Culver is genuinely interested in finding his wife, although it more the concern of recovering a prized possession than loving concern. While speaking with the PCs, Culver will attempt to gauge their investment in solving this case. If they are non-threatening, Culver may ask them to work for him and supplement any income gained from Donald Campbell (perhaps another +1 or even +2 Wealth Bonus). He will also encourage them to send Campbell away, as he could be detrimental to the investigation.

If the PCs question Culver's intentions, his honour, or are otherwise threatening, Culver will attempt to pay them off in order to end their investigation. He will also request that they share any helpful information and stay out of his way. If the PCs press him, Mr. Culver will become agitated and subtly threaten them before leaving the table "remembering" a previous engagement that he must get to. From that point forward, Culver's goons attempt to arrange accidents, openly attack, or otherwise attempt to hinder the PCs' investigations.

If, however, the PCs seem to be effective in their inquiries and aren't directly threatening him, Culver will keep an eye on them, hoping to rush in and take Jane Culver by force once they have discovered her.

### ARCHER AND THE BRITISH MUSEUM

Perceptive players may reason that there's a connection between the corpses and noted explorer Gregory Archer, especially since the latter has recently returned from an exotic locale. While looking into Archer's activities might rightly be considered "metagaming," or using out-of-game knowledge to influence PC actions within the game, keep in mind that it is totally within the genre to have Imperial Age detective PCs making strange connections on the flimsiest of evidence. As long as the player can give you a reason why his PC wants to look into Archer, then you should allow it. (Conversely, if you don't allow it then the players may cry foul when they encounter him as a villain later).

Archer will be at the British Museum during the day, answering questions and giving lectures to the crowd about his latest expedition, from which he just returned a few days ago. This was his second expedition to the Amazon and he met many new tribes and had harrowing adventures. Archer is a master storyteller and can keep a crowd enthralled for hours.

Arranging a private meeting with Archer is not a problem during the day, provided that the PCs have proper credentials (use appropriate Bluff or Diplomacy checks as necessary). Archer is always happy to meet scholars and investors, especially as he is planning a new expedition into some uncharted islands in the South Pacific in a few months. He will answer any questions they have, assuming that they stay away from topics about wax or strange flora. If Archer feels that the PCs are onto him, he will politely end the conversation. Archer will then keep an eye on the PCs from that point on, dealing with them as necessary.

### Using Archer to Move the Plot

If the PCs pursue Archer a bit later in the adventure (rather than the same morning that they read the paper) or if you don't mind shortcutting the adventure, the PCs may make a connection between Archer and Sir Richard that might lead them to Act Four. Archer does keep journals and receipts; most of these are in the study/library of his grand estate just outside of London. Archer himself has not been staying there lately, as he is currently lodging at a hotel near the museum.

Archer has been making regular visits to Sir Richard under the pretence of posing for his own wax model. While this is true, Archer's real intent is to check on Sir Richard's progress. PCs that attempt to follow Archer could be led directly to Sir Richard's house. You should time this so that the PCs have some investigation under their belt first. Archer is very busy on the first day of this adventure (when the PCs are hired to look into Jane Culver's whereabouts) so tracking Archer will do no good. He does plan on visiting tomorrow after the museum closes for the day. Note that Archer is very perceptive and if he catches the PCs following him he will attempt to throw them off his scent.

If the PCs do wish to search his home (searching his office or hotel room will do no good), then follow the PCs' lead. If they manage to work their way into Archer's study then they might find damning evidence. A DC 20 Search check will reveal that one of Archer's investors is Sir Richard Falstaff, a baronet (from this information, it will be relatively easy for the PCs to locate Sir Richard's residence and shop). A DC 25 Search check will reveal that Archer has been looking for a peculiar blue flower that is only within the Amazon. On his first expedition, he gathered all he could find and much of his second expedition was dedicated to finding a new patch (he did, and is very excited about it in his journal).

## ACT TWO: A SERIAL MURDERER?

In Act One, the PCs are looking into the disappearance of Jane Culver. In Act Two, the PCs are approached by the police over the murders (and possibly reanimation) of other women in London. As the PCs investigate this case, they may come to the chilling conclusion that Jane Culver's disappearance is related.

### ANYTHING BUT ROUTINE

Late in the afternoon, Chief Inspector Norrington calls on one of the PCs. He'll call on any PC that was part of **Hell Hath No Fury** (in which case he is aware of their penchant for strange cases) or one that had seen the (animated) corpse at the theatre the previous evening. If the PC is at home, he will talk to them presently. Otherwise, he will leave a message to contact him at their earliest convenience (the Chief has a telephone in his home and he leaves his address; otherwise, the PCs can find him in his office promptly at 8 o'clock in the morning).

Chief Inspector Norrington is a well-dressed tall man with short, curly black hair and a monocle. He is not happy about the facts of this case and would rather leave it out of the newspapers as much as possible. Toward that end, he wants to hire the PCs to look into the case for him.

Read or paraphrase the following.

*There is a delicate matter that I'd like you to investigate. I've been informed that you were at the theatre last night and discovered a most unexpected and unfortunate circumstance. I'll have you know that there have been several prostitute murders over the last few weeks and the circumstances are very similar amongst all the cases. There was also a rash of random killings several months ago. I believe that this is all connected, and I have full confidence in your capabilities to resolve this matter.*

Chief Norrington will then ask for any questions that he might be able to answer. If the PCs fail to ask the proper questions, some of this information may be gleaned later from other game master characters.

**Do you know the identity of the woman? Why do you think she is a prostitute?** *We don't know who she is at the moment; she had no identification or anything at all, really, to aid in identifying her. I just know that she's a young woman with red hair and brown eyes. She wore a red dress that had been mended many times. I hope to have more information soon.* Norrington doesn't know it yet, but the young lady's identity is Cassandra Hope. She is wearing a mended dress provided to her by Sir Richard because her dress was ruined when she died.

**How did she die?** *Dr. Oscar Sullivan believes that she ingested some type of poison; as yet he has been unable to identify it, but it seems to burn the mouth and leave a brownish stain.* This is true. Miss Hope died when she ingested one of Sir Richard's potions.

**How is this like the other murders?** *Other women were discovered poisoned and discarded in different neighbourhoods as well over the last few months. They also smelled faintly of wax and small traces of wax residue were discovered on their bodies and clothes.* This information is true. However, a DC 15 Investigate check will reveal that the earliest murders were not necessarily women or even attractive women (as the check also notes that all of the women in the last few murders are very attractive). There is also a three month gap between the two sets of murders. This is the result of Sir Richard's "ethical crisis," although the PCs may initially conclude that there is more than one serial murderer.

**(Monstrosity Option only) Did the others turn into monstrosities?** *No, but Dr. Sullivan has discovered points of commonality. He believes at any rate that the creature you fought last night ingested the same poison as the other bodies.* This is true. Sir Richard's former attempts simply killed the victims. Now he's struck on a formula that is reanimating the bodies.

Norrington will give them his file on the other murders. Their names are unimportant, and most are still unidentified. There are eleven murders so far, all with the same general characteristics. Photographs have been taken of each victim, including Cassandra Hope. If the PCs ask, Jane Culver is not among the bodies.

Norrington will suggest that they visit with Dr. Sullivan in the mortuary at Saint Arthur's Hospital in Holborn. Dr. Sullivan was amongst the earliest examiners of the murdered corpses and Norrington has been funnelling similar corpses to him ever since.



## SPIRITUAL INQUIRIES

If your campaign incorporates *Imperial Age: Spiritualism*, one of the PCs may suggest employing a medium. This could be troublesome at first, because the name of the deceased is not known. Once the PCs gain Norrington's file, however, they will be able to get at least some names. PCs would also make short work of finding Jane Culver if you've determined that she's already dead. If you decide that this is the case, then her distraught brother will hire them to find the culprit.

Keep in mind that séances are generally yes-and-no affairs with a strict limit of six questions. Calling up a spirit immediately will verify that the named person was murdered and little else. The more facts that can be provided, the more useful the séance will be. Spirits don't like to be disturbed, even helpful ones. You may wish to impose a cumulative additional success necessary each time the PCs attempt to summon the same spirit. Séances generally take place in the evening.

If the PCs decide to employ a medium, then it is left to you to decide how one may be procured. A DC 15 Gather Information check will enable the PCs to find a medium willing to offer her services (mediums are generally female). If the PCs have played through *Hell Hath No Fury*, then they may be acquainted with Gertrude Janari, a rather fetching raven-haired medium of Austrian and Italian descent that works in the East End (Whitechapel). Miss Janari's statistics are given at the end of this adventure.

## SAINT ARTHURS MORTUARY

Dr. Oscar Sullivan works at Saint Arthur's Hospital and will be working whenever the PCs arrive. Saint Arthur's is a small hospital in one of the poorer sections of Holborn that is undergoing a transformation due to "associated dwellings" being built around it. As the new tenants are primarily factory workers, the streets around the hospital are relatively safe at night.

The mortuary sits at the back of the hospital, near the service entrances. As the PCs approach, they can see that the small windows are smeared with soap and they can smell blood, chemicals, and sawdust, a scent that only gets worse the closer they get (delicate characters may wish to remain outside).

The door is locked, but Jason, one of Dr. Sullivan's students, will open the door if they knock. While Dr. Sullivan will immediately grant entrance to police officers or any PC that name-drops Norrington, he will also be interested in private investigators; Dr. Sullivan is as intrigued by this case as anyone and will gladly entertain any theories or evidence that the PCs may have. If the PCs insist on using some other guise to gain entrance, a Bluff check opposed by Dr. Sullivan's Sense Motive check is appropriate.

Once the PCs have gotten inside, they will notice that the mortuary is small with barely enough room for two tables, neither of which are long enough to hold a body. Various cutting tools are hanging on the walls and sawdust litters the floor to soak up pools of blood. In all, the mortuary looks and feels more like a butcher's shed than a hospital room.

When the PCs arrive, only one of the tables will be in use. A cadaver rests on one table with its legs hanging off, the top of the head and skull removed. Dr. Sullivan, a short, wiry, balding man, stands in front of the exposed brain on a stool, slowly pulling out the brain with his bare hands as he describes the various parts to his two medical students, Jason and Robert (use medical students stat block). All three are wearing hats and aprons, but no gloves.

As the PCs have interrupted his session, he will carefully put the brain back in the head and ask them their business. If the PCs mention the "prostitute," Dr. Sullivan will nod and ask his students to retrieve the body from the corpse room, delicately if possible.

### WHAT IF THERE'S NO BODY?

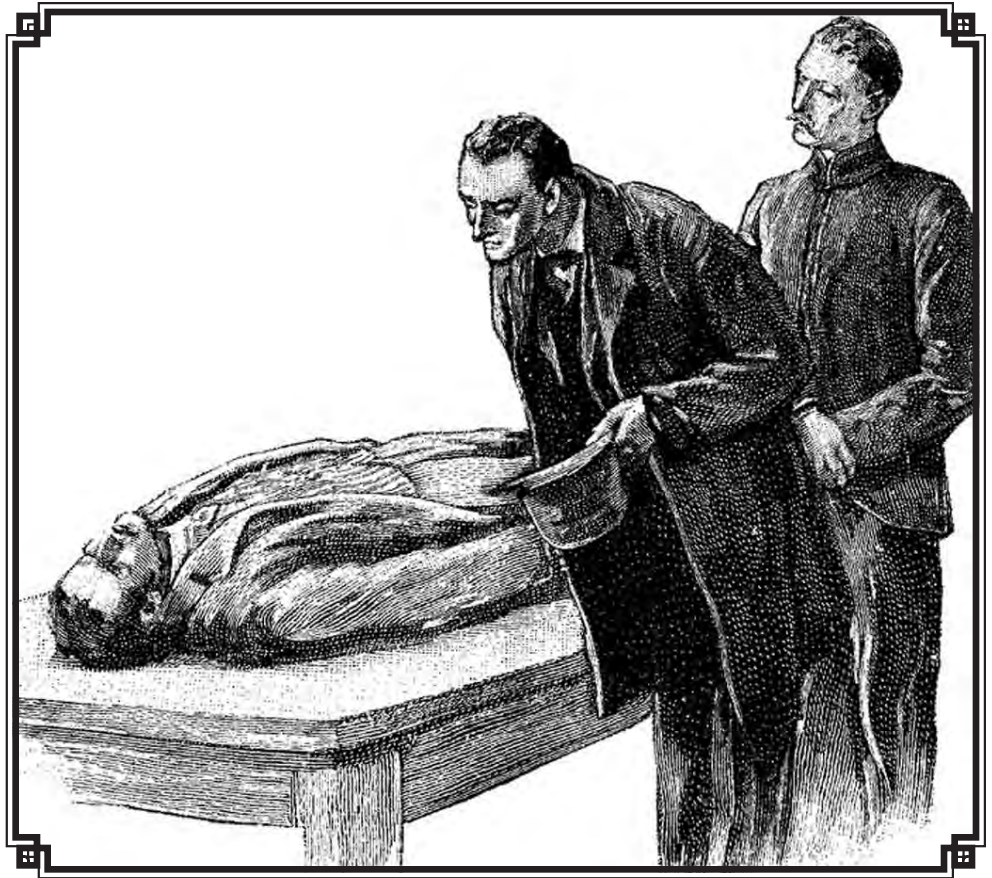
If you're using the Monstrosity Option then there's a chance that the corpse might have been burned beyond recognition. In this case, the PCs may still wish to see Dr. Sullivan and gather what information they can from him. Dr. Sullivan will still be able to note the similarities of the previous deaths and he will be able to give them the lead on St. Aurelius' Church.

Of course, as in the main text, a new corpse will be brought to the mortuary when the PCs arrive. This corpse will still animate and attack.

Read or paraphrase the following:

*I'm terribly sorry about this; good cadavers are hard to come by and Robert and Jason have gone half a term without a good look at a fresh brain. If you'll step out into the courtyard for a few minutes, I'll have this one sewn up and put away and yours out for inspection.*

He hops off of his stool and escorts them out of the room as best he can with bloody hands. Presuming the PCs comply, they will spend a few minutes outside (those with cigars or pipes may wish to light them up to combat the stench) until Robert opens the door for them. The original cadaver is gone and Jason is wiping down the table it once rested on. Lying on the second table, her legs hanging off unbent, is the body of Cassandra Hope. She is a young woman of average appearance and strawberry hair. She is short but slim and appears to be in her late teens. If the Monstrosity Option is being used, then she will bear whatever wounds she gained during the attack in the Prologue.



Dr. Sullivan paces in front of her, flipping through his notebook. Once the PCs walk in, he kicks his stool around the table so that he can comfortably show the PCs what he's learned, referencing his notes as necessary. He also excuses Robert and Jason so they can have some privacy.

Read or paraphrase the following (paraphrase if you intend to do it as a lecture Q&A; in most cases a DC 15 Investigate check will suffice):

*I have discovered several fascinating things about this most unfortunate girl. I say "girl" because she looks barely out of her coming out party. She's not lower class either; her hands are too soft. I doubt that the dress is hers, either. It is barely stitched together and ill-fitting. I don't believe she was on the streets long enough to have to make do with a poorly fitting dress. Her body is relatively unmolested save for some post-mortem bruising, probably from when the body was moved. I don't believe she perished behind the theatre.*

*I have also found waxy residue on the clothes and the body. She may have been kept near some candles or something. There is also waxy residue beneath her fingernails and inside her nose. She's the same as the others, always the nails and sometimes in the ears and nose. The clothes are waxy, too. I've also discovered traces of a foul substance lodged in her throat. We're still in the process of examining it, but it's similar to what we've discovered in previous victims. The inside of the mouth and throat is stained dark blue. I believe that all of these women were poisoned.*

*She had no purse and her pockets were empty. I suppose one of the servants that discovered her could have helped themselves to her belongings, but I don't believe that to be the case. In any event, I can tell*

## PLOT COMPLICATION: MAGICKAL CLEANING

If you're using magick in your campaign and you've determined that either Falstaff or Archer are magickal practitioners, then it's likely that one of them would cast *clean* on the body and clothes. In this case, remove the wax and make the fact that the clothes are too immaculate to suggest a connection. While the PCs won't be able to follow up on the wax angle, it will make little difference. Other clues in the adventure will lead them to the wax studio.

*you with absolute certainty that this woman was no prostitute or if she was then she had an unsuccessful first night. She is not yet a woman.*

What Dr. Sullivan is politely saying is that Cassandra Hope was a virgin, as indeed she was at the time of death. He also has one more clue to give to the PCs:

*(Only if the body is identifiable) I have a nasty suspicion as to whom this woman might be. Once in a while, a police officer gives me a description of a missing person just in case one of them ends up here. A few days ago, one of the descriptions I received from a colleague of mine in Lambeth was of a woman missing from a local church. She's an orphan, from what I understand, so the police aren't going to give it the attention they would if family were involved. With that, he walks over to a well-worn book and flips through the pages. Ah, yes! Here it is: Cassandra Hope. Vicar Gates of St. Aurelius Church in Lambeth had been asking about her. This corpse definitely matches the description.* If the PCs are working for the police, he'll suggest that they follow up on it. If they don't, he can be persuaded to offer it anyway, since he will also inform the police later.

There will be a knock at the door during the conversation with Dr. Sullivan. A couple of police officers are at the door with another body in the wagon, "another present from the Chief Inspector" according to their words. Dr. Sullivan will briefly excuse himself to order Robert and Jason to unload the corpse and place it on the empty table.

Regardless of which option you are using, information under the Mundane Option will be useful for the Monstrosity Option.

### **MUNDANE OPTION: A NEW CORPSE**

The latest corpse is Corrine Tell, a young prostitute from Whitechapel. She is rather attractive, with long red hair and green eyes. Like Cassandra, she is wearing an old, worn dress, although this one fits rather well (they are her actual old clothes).

Corrine bears the same marks as Hope. The police discovered her body an hour ago in a Whitechapel alley. Like Hope, Corrine and her clothes also have signs of wax. Should the PCs decide to investigate, see the "Corrine Tell" section below.

### **MONSTROSITY OPTION: CORPSE ATTACK!**

Like Cassandra, Corrine is also destined to "rise from the dead." Choose an appropriate moment; if the PCs are too busy talking to Dr. Sullivan than allow her to lay and wait. Examination of Corrine's mouth would be an appropriate time for her eyes to pop open as she attacks the examiner.

Remember that there is little room in the mortuary but an abundance of useful medical tools. Corrine will likely rely on her natural attacks, but PCs can grab whatever's handy. Corrine can be subdued in the usual manner.

Once Corrine is defeated Dr. Sullivan (if still alive) will beg for the PCs to help end this threat before corpses start waking up all over London. He will, of course, retain Corrine's body for examination, but he may take the precaution of dismembering her first.

## **ST. AURELIUS' CHURCH**

St. Aurelius' Church is a small, gothic building in the worst part of Lambeth (the "Life in the Rookery" sidebar for Bermondsey can equally apply here). While the church grounds are locked down during the night, the church operates a soup kitchen in a separate building during the day. The parish priest, Vicar Gordon Gates, is the priest that had been asking about Cassandra Hope.

If the PCs arrive during the day, the vicar will be leading mass or helping out in the soup kitchen, depending on the hour. In his late thirties, Gates seems rather young to be running a church. If questioned about this, he'll merely shrug and say that the older priests were wise enough to get out. The soup kitchen is run by Mrs. Marlene Stokes, a heavy-set widow in her mid-fifties. Gates will remark that Mrs. Stokes can perform miracles in the kitchen, making hearty meals out of scraps. If the PCs arrive in the evening, they will likely alert the dogs that roam the locked, fenced in yard at night. If the dogs make too much noise, a tired vicar will come out to check on them. He'll receive the PCs after chiding them for being out at such a late hour. If the PCs identify themselves as police, Gates will assume that some crime has been committed.

If the PCs mention that they were sent by the mortuary, Gates perks up. He's been praying for news regarding Cassandra Hope, whether it be good or bad. Once the news is given, a grief-stricken Gates will wish to identify the body. While on the way to the mortuary, he will tell them that Cassandra an orphan and reforming prostitute. They'd been having discussions about sending her to the nunnery at Wantage.

Gates will mention that Stanley brought a man to see Cassandra almost two weeks ago. Gates had been otherwise occupied and did not see the man, but Cassandra was adamant about going with him. She told Mrs. Stokes that she had a grand opportunity. A day later, Cassandra sent a letter indicating that she'd accepted a position with a Mr. Sharpe, an artist of some means. She was going to travel with him as a model. Gates supposed that she'd end up marrying him.

Gates grew concerned when Cassandra never returned. He suspected that she'd return for her clothes or at least her doll, which was her oldest and most treasured possession. He spoke to Stanley about the man he'd brought to see her, but when Stanley failed to provide a satisfactory response he grew even more concerned. He inquired into a "Mr. Sharpe" and was surprised that no one, even those whom Gates knew that mingled in artistic circles, had ever heard of him. He mentioned this to Stanley, who grew agitated and insisted that he find Billy. Instead, Stanley was discovered murdered on the docks, shot dead.

Gates immediately went to the police, but there was little they could do but keep an eye out for Cassandra. They also promised to check any corpses that turned up to see if it matched her description. While that offered little comfort to Gates, he really wants to know what happened to her.

If Gates or Stokes is taken to see the body he or she will break down in tears. It is Cassandra Hope.

### STANLEY HACKETT'S STORY

While Stanley is dead, the following is the story of what happened. You can use this to pepper conversations, as certain individuals that the PCs speak with will know bits and pieces of the story.

Stanley Hackett was a gruff war veteran that fought in the Zulu Wars. Unfortunately, he was also a drunkard and had lost every job he'd acquired since. He survived on a pension and a flat in South Lambeth.

Stanley enjoyed going to the soup kitchen. He fancied himself its guardian, helping to keep the soup kitchen's patrons under control and keeping out undesirables. In truth, he was really just a patron himself, although the Vicar and his staff allowed Stanley to believe otherwise.

Stanley got on well with Cassandra. They had a lot in common; both had hard lives and no families. Both had found comfort at St. Aurelius'. Cassandra enjoyed listening to Stanley's stories and he enjoyed telling them. He told her about his time with the Army and all the places he'd visited. He encouraged her to go out and see the world as well, since she had nothing in London or England for that matter, to hold her back.

A fortnight ago, Stanley went to one of his favourite pubs, the Blue Angler. He saved the owner's life during the Zulu Wars, and in return the owner, Barry Winston, always has a seat and a few drinks available for Stanley. That particular night, he'd heard a guy asking around for pretty young women for a cosy job modelling for a painter. Stanley mentioned that he might know someone and the man, a "Billy" sat down and bought Stanley a drink. He asked a number of questions and Stanley introduced Cassandra to him the following day at the soup kitchen. She was accepted for an interview and left. Billy paid Stanley his finder's fee.

Unfortunately, Cassandra never returned for her belongs. As one of those things was a treasured doll that the Vicar knew she would never part with, he asked Stanley to contact Billy for him and ask about Cassandra. Stanley met up with Billy a couple nights later and asked about Cassandra. Billy shrugged him off and said she was fine.

When Stanley learned from the Vicar that he could find no evidence that a painter by the name of Sharpe existed, Stanley worked himself up into a drunken frenzy. He confronted Billy on the street and demanded to know Cassandra's whereabouts.

## **Corrine Tell**

By the time the PCs have tracked down the leads regarding Jane Culver and Cassandra Hope, they will have little need to follow up on Corrine Tell. That said, it is possible that the PCs may explore Corrine's murder scene before pursuing Cassandra's lead, or they may simply wish to leave no stone unturned. In any event, here are the salient facts about Corrine.

This information can be gleaned from other prostitutes that regarded Corrine as a friend. As they are suspicious of non-paying customers, their attitudes start at Indifferent. They will need to be moved to Helpful in order to give any information (Bribery will work). If a PC does pay for services, then shift the attitude up one level (although it will still need to be shifted to Helpful for the information below).

Corrine Tell was a young Whitechapel woman that grew up on the rookery. She had a natural beauty that made her a popular prostitute and caught the attention of the Veiled Lady. One of her scouts (matching the description of Billy Carver) came to Corrine's usual spot and asked around for her. Once they met, he purchased her services for some back alley intercourse (Whitechapel prostitutes rarely bother with a room; for most clients, the semi-privacy of a darkened alley will do) and then offered to take her for an interview. Corrine left with him in a coach. That was several days ago. No one has seen Corrine since.

## **Meeting Billy Carver, Redux**

If the PCs have already run down the clues in Act One and have visited the Docks last evening, then Billy should be found there this evening. See "Meeting Billy Carver" in Act One for details.

It's likely that the PCs will be more aggressive this time since they will presume (correctly) that Billy was involved in Stanley's death and is covering up what happened to Cassandra Hope (also correct, although this has more to do with a lack of information). Still, if they manage to subdue Billy they can Intimidate him into giving information about the Veiled Lady. If not, then he'll definitely mention the incident to Mrs. Roth and she'll seek the PCs out herself early the next day.

## **OPTIONAL ENCOUNTER: IT RISES FROM THE THAMES**

If the PCs are stumped, about to come to fatal blows with Billy, or you simply need a boost in the action, you can have another corpse arrive at the docks. If this is the mundane option, then someone spots a corpse floating in the Thames and shouts for assistance. If this is the monstrosity option, then an animated corpse walk onto the docks, dripping wet from the Thames. Billy will be horrified, as he knows the victim. This would be another woman that Billy recruited. You can make up details as necessary, as once this encounter is over, Billy will offer to take the PCs to see Mrs. Roth.

Be careful to take pacing into account when deciding whether to use this encounter. If the PCs have been floundering a bit, then it's a good way to shake things up and get the plot moving again. If it has only been a half-hour or so of real-time since the players dealt with an animated corpse, then yet another attack might seem tedious. If you still need the boost, you may wish to substitute the mundane option.

# ACT THREE: A TRAIL OF WAX

Act Three begins a day or two after the PCs have done some investigation. They should already have run down most of the leads garnered by the Culver and Hope and perhaps Tell investigations and may either be stumped or on their way to see the Veiled Lady.

## MACABRE DISPLAY

One way to shake things up late is to have the PCs pass a wax figure that resembles one of the unidentified women in Norrington's file. The wax figure is now being used as storefront window dressing. The exact nature of the store is up to you, since you should place it wherever the PCs are, but a clothier would be most appropriate.

Call for Spot checks. The PC that makes the highest roll will spot Cassandra Hope staring at him from a storefront. It is actually a wax display. If the PCs inquire as to where the figure came from, the shop owner will inform them that it was an anonymous gift. He knows at least a couple of other shop owners that have received similar gifts (they will be wax figures of other women from Norrington's file).

If the PCs take the time to visit these other shops, they will all have the same story. When they arrived for work one morning, they found a wax figure at their back doorstep with a note attached. The note simply said: *Your storefront can use a little dressing. Please accept this gift as a testimony to the eternal beauty of the model.* As the models are very attractive, each store owner saw no reason not to dress the figure appropriately and use it in his store.

## MONSTROSITY OPTION: MOVING MANIKIN

The manikin of Cassandra Hope actually moves. Depending on how advanced engines are in your campaign, this could be a simple wind-up doll or a complex automaton with programmed responses. While quite a sight, the Hope Manikin (and the others) is harmless. It is hardwired for a single routine. It does, however, foreshadow the confrontation with the automata in Act Four.

## THE VEILED LADY

Billy Carver's information leads to Georgia Roth, a bawd with a brothel in Whitechapel. Her brothel is an open secret, as Mrs. Roth is well-known in lower and middle class circles, often arranging discreet meetings for gentlemen and those who otherwise wouldn't wish to be caught in a brothel. On the outside, the Home of the Veiled Lady looks like any other row house in London, perhaps a bit rundown on the outside but not out of place amongst the rest of the houses on the block. Two or three rough-looking gentlemen patrol outside making sure that anyone who is visiting the Lady is doing so for the right reasons.

Georgia Roth gets her nickname from a wound inflicted by ruffians several years ago. She was a kept woman at the time, but a band of drunkards aware of her reputation wouldn't take "no" for an answer. During her struggles, Georgia received a nasty knife wound to the right side of her face and she would keep the scar for life. As a result, Georgia often wears a veil to disguise her injury.

To add insult to injury, her paramour dumped her soon after the attack. Fortunately, Georgia was in a position to blackmail him and was able to extract a considerable sum of money. She decided to start her own business and set up a brothel. It turned out that Georgia had an eye for business and new talent. While she never married, Georgia adopted the "married name" of Mrs. Roth and dresses as a widow still pining for her dead husband. Very few know the true story.

## ARRANGING A MEETING

The easiest way to meet with Mrs. Roth is to visit her brothel, but canny PCs can arrange to meet her elsewhere. Mrs. Roth owns a few theatre boxes and a meeting can be arranged there (a DC 20 Diplomacy check is required, but add a +5 circumstance bonus if the asking PC presents himself as a gentleman---Mrs. Roth rarely gets truly upper class clientele, so the bonus is lost if the PC aims too high and may even draw a circumstance penalty).

Of course, if the PCs have been making too much of a nuisance of themselves and have already clashed with Billy Carver's ruffians, Mrs. Roth may arrange a meeting with one or more of them. She will arrive by coach and take one of the PCs for a ride (the other two seats are occupied by her bodyguards).

If they go to the brothel, the PCs will have to pass inspection by the patrolling guards first. The patrol is more concerned with weapons and large groups; single men with no visible weapons except for a walking stick will not draw undue

attention. If the PCs do draw attention, the patrol will confront them and ask their business (this is either Bluff or Diplomacy based on circumstances. If Diplomacy, treat them as Unfriendly. The PCs will need to change the patrol's attitude to Friendly to pass). Obviously, a street battle will cause the Home's internal security to lock it down and send for help (the Lady has bribed the police officers on the local beat).

When the PCs knock, the door will be answered by Harrison Peel, the butler. He keeps a loaded shotgun by the door in case there's trouble and he is usually assisted by two other men in the building. If the PCs seem friendly enough, he lets them into the parlour to await the Lady.

Mrs. Roth's initial attitude is based on the circumstances. If she has never heard of the PCs, then her attitude is Indifferent. If she believes they are gentlemen, her attitude is Friendly. If she had to seek them out herself because they've given her cause for concern, her attitude is Unfriendly.

Once the PCs have made it clear that they aren't looking for entertainment, her attitude will drop one attitude adjustment. If she is already Unfriendly, her attitude will not drop (as she is already suspicious of the PCs). Mrs. Roth will initially be protective of her dealings with Horace Wood (whom she knows as Mr. Sharpe) and will not wish to divulge that information. The PCs will need to raise her attitude to Helpful in order to gain her confidence. Bribery will work, and if the PCs do partake in the services of the brothel Mrs. Roth's attitude immediately improves one level (this will only work once, no matter how many PCs partake).



### MRS. ROTH'S TALE

Once she is Helpful, Mrs. Roth will ask Mr. Peel to bring her some absinthe as she tells her story. Several months ago (coinciding with the gap between groups of murders), Mr. Caleb Sharpe contacted Mrs. Roth. He was a painter looking for models and wanted attractive women with no attachments, as he wanted to take them to different locales and it was easier to do that if they had no roots in London. He promised that they would be well-compensated. Mrs. Roth agreed and put Billy Carver in charge as a talent scout.

Mrs. Roth doesn't know that Mr. Sharpe is really Horace Wood, nor does she know what is really happening to the women. If given incontrovertible evidence, Mrs. Roth will break down in tears (if the PCs have been unsuccessful in improving her attitude, such evidence will automatically improve her attitude to Helpful).

Mr. Sharpe arranges a new meeting place about once a week. Mrs. Roth is informed of the location by telegram. Once Billy Carver finds a prospect, Mrs. Roth interviews her and sends her to the location. Currently, that location is a flat in Bayswater in the West End. All previous locations have also been in the West End, in or around Bayswater.

Mrs. Roth is willing to pay the PCs herself if they can find out what's really going on. Her reputation is now on the line. Unfortunately, she can't be of more help, as she needs to keep her hands relatively clean, although she will no longer provide women for Mr. Sharpe.

### THE HOUSE IN BAYSWATER

Gregory Archer has entrusted an associate, Horace Wood, to pose as Mr. Sharpe. Horace does have some artistic talent, but he is by no means a master painter. His skill, however, is enough to lull his victim into a false sense of security before his two associates chloroform her and take her to Sir Richard's studio.

Horace Wood is a short, balding man that wears a bowler outdoors. He is friendly and unassuming and the parlour of his home is covered in paintings of exotic landscapes from around Europe. A character that makes a DC 15 Knowledge (art) check will be able to tell that while the paintings are well-made, they are not all from the same artist and certainly don't match the quick sketches near the easel at one end of the room (Wood realises that his victims will have little knowledge of art and thus absolute accuracy is not necessary).

Wood always has two ruffians, Jake and Nigel (use Ruffian stat block), at the house with him. They generally hide in the dressing room (a converted bedroom) to grapple and chloroform the victim once she enters it. As long as a character knocks first, the ruffians will be in place. Otherwise, they play cards in a back room.

### APPROACHING THE HOUSE

There are many ways the PCs may enter the house. If one of the PCs is female, then she may pretend to be the latest recruit sent by Mrs. Roth. This could distract Wood and his ruffians long enough for the rest of the PCs to take action.

If the PCs wish to break into the house, all entrances are locked (requiring a DC 25 Disable Device check). Breaking through a window is easier (DC 15 Disable Device check), but unless the PC is using a ground floor window (in which case he's likely to be heard) then his effort will be noticed by the ruffians.

If the PCs confront the ruffians, combat will ensue. While they are hostile, Diplomacy or Intimidate checks may encourage them to rat on Sir Richard (and possibly Archer), especially if they are incapacitated or one or more of them is dead.

### Oops, they're dead

Obviously, if the PCs kill the three ruffians without learning who they work for, then the adventure is at an end for now. Sir Richard will have to make other arrangements and may even move his operation to a different city. As GM, you're more than welcome to create a new adventure along the same lines and perhaps the PCs will be more successful.

This adventure could still be salvaged, however. If it looks like the ruffians are going to die, have one of them attempt to flee while uttering "Falstaff's not paying us enough for this!" Alternatively, once the ruffians are beaten down to single digit hit points (or at any point in which a single blow is likely to finish one of them off) one of them may spill the beans about Sir Richard in return for his life and possibly a chance to escape.

If the PCs still manage to kill all three before learning of Sir Richard, then subtly alter the adventure so that another ruffian, Roger, comes to the house to tell the ruffians that Sir Richard will have another delivery for them this evening. Roger is more timid and will tell all he knows the minute his life is threatened.

### Time is of the Essence

Since the PCs are working for the police, they may decide to call upon the police to raid the baronet's business. Unfortunately, Sir Richard is a respected member of the community and the local police will be loathe to investigate. More likely, Chief Inspector Norrington will authorize the PCs to make the raid (e.g. "how many police officers do you need to overpower a wax sculptor and a couple of ruffians?"). That said, Norrington may choose to accompany them himself to put an official face on the matter (although he may hang back until the baronet's guilt is obvious).

## THE USUAL ROUTINE

While waiting for the latest recruit, Horace, Jake and Nigel often play cards or otherwise occupy their time. Once the recruit knocks on the door, Nigel answers the door, pretending to be the butler/manservant while Jake goes to the dressing room and prepares the chloroform. Nigel will show the woman to the parlour as he fetches "Mr. Sharpe."

Horace will then enter the room to interview the recruit. He will make her feel comfortable with polite questions as Nigel brings refreshments. Horace will tell her what is required of her as well as the compensation (which sounds too good to be true because it is). He will then make an initial sketch of her and ask if she wouldn't mind putting on a different outfit. Nigel will show her to the dressing room.

Once she enters the dressing room, both Jake (who's hiding behind the door) and Nigel overpower her and chloroform her to sleep. Jake then goes out back to retrieve the coach from the garage while Nigel and Horace load the recruit into the coach. They then take her to Sir Richard's studio, unloading her at the back entrance.

If there are no recruits by 6 o'clock, the three go to Sir Richard's studio to casually dispose of any "failed experiments."



# ACT FOUR: THE FINAL CONFRONTATION

Sir Richard's shop is in Bayswater. He works alone, which is convenient considering what he has going on in his basement. When the PCs arrive, the Doctor will have just prepared a new batch of the formula and is preparing to test it on Jane Culver. Obviously, once he realizes that his shop has been invaded, Sir Richard will take measures to protect himself. Luckily, Gregory Archer happens to be here, checking up on the progress.

## THE DOLLHOUSE

Sir Richard's shop is simply known as "Falstaff's," as Sir Richard relies on word of mouth to sell his "art." As a wealthy man, Sir Richard can afford to treat his business as a beloved hobby. The front of the shop acts as an office and showroom. Two manikins adorn the front window and three more stand in each corner of the office (the fourth corner, which faces the street on the west side, is reserved for the swinging door). A few photographs of manikins adorn the walls; among them include a department store and a wax museum.

Behind the desk is another door that opens into the workshop. There are quite a few finished and unfinished manikins in here, as well as a just-finished manikin of Jane Culver! At the back of the workshop are large doors for loading and unloading.

In the centre of the room is a staircase leading into a basement.

## MUNDANE OPTION: HIRED THUGS

If the mundane option is being used, then Gregory Archer will have a trap ready for the PCs. He has a number of ruffians (one for each PC; use ruffian stat block, give them revolvers) hiding throughout the room. Archer himself is positioned near the staircase in the centre of the room. He will snipe at the PCs unless they get too close, upon which he'll retreat into the basement.

## MONSTROSITIES OPTION: CLOCKWORK DEFENDERS

Sir Richard has prepared clockwork automata to protect his shop. These wax figures have reinforced skeletons and can follow simple commands from Sir Richard. Currently, the command is simply to attack anyone that enters the shop.

## DOPPLEGANGERS

One way to add excitement to this encounter is to have the PCs come across the almost-finished wax figure of Gregory Archer and mistake it for the real thing, especially since the figure is posed aiming a rifle. There is also a completed manikin of Jane Culver here as well, which may give the PCs pause. Archer may even use them to draw the PCs' fire while he picks them off.

If the Monstrosity Option is being used, the Archer and Culver automata will be just as dangerous as the others.

## SETTING THE MOOD

The workshop should be a very unsettling and creepy place. While it is a large room, there are many manikins in various states of readiness posed all around them. Their eyes, if painted, should hauntingly follow the PCs while they wander around this large workshop. Sir Richard will not have any gaslights lit, so there are many shadows and dim areas in the room even during the day. No matter which option you choose, the GM characters will be able to use surprise to their advantage.

If you are using the Horror rules, remember to use appropriate Horror Save modifiers when the PCs make their rolls. There are many opportunities for panic saves and perhaps even a low DC fear save or two. That said, no set of rules can outdo good description and probing questions. As the GM, you need to fill in the blanks and make walking through this room as unsettling an experience as possible even before a GM character makes the first attack.

## THE BASEMENT

When the PCs assault the studio, Sir Richard will be in the basement brewing his latest concoction. Jane Culver is strapped to a rotating table, whimpering through a gag in her mouth. Hearing the noise upstairs, Sir Richard brandishes a pistol and takes position behind Culver. The basement is almost as large as the studio above and filled with boxes, tables, and manikin pieces, offering cover for running gun battles.

If Archer has made it to the basement, he will kick a table over and use it as cover, crouching to snipe whoever comes down the staircase (you may also have additional ruffians in the basement if the PCs haven't been suitably challenged).

Both Archer and Sir Richard realise that their ruse is over and that their only chance to get out of this alive and free is to capture and/or kill the PCs and run for their lives. Sir Richard will threaten to shoot Jane, but this is an obvious bluff. He was going to kill her anyway, and shooting her dead only allows the PCs to shoot at him without worrying about her.

Sir Richard may attempt to persuade the PCs to join him, offering them immortality in the process. The treatment will require more journeys into the Amazon and perhaps a greenhouse to grow them there (attempts to plant the seeds in England failed).

### MONSTROSITY OPTION: YOU'RE TOO LATE...OR ARE YOU?

One horrific option is to have the PCs be too late to save Jane. She dies on the spot, only to rise again 1d4 rounds later as an animated corpse. This is a rather downbeat ending, but appropriate for a gritty horror adventure.

On the other hand, you could have the PCs arrive too late only to discover that the latest serum was successful (the PCs may not even know that it was successful at first; perhaps Jane goes unconscious for several minutes). When she awakens, she feels perfectly normal, except that she is now immortal. This effect will only last with regular doses of the medicine, which must be taken once a week (there are enough flowers to last one person 5 years).

## THE NOTES

Two cases of strange blue flowers sit in one corner of the basement, carefully dried. The crates are stamped with the ports of call used by Archer to get them from the Amazon to England. One table is used to prepare mixtures and has a journal listing the various experiments. A character that makes a DC 15 Knowledge (life sciences) check will realize that Sir Richard was attempting to concoct an immortality potion of which the incorrect mixture was death.

### THE BLUE FLOWER

The blue flower, which Sir Richard has named "Death's Tears," is a rare plant that, with the proper mixture, can make a character effectively immortal. While it is presumed that Sir Richard is stopped before he finds a successful mixture, you may opt to have him on the verge of actually discovering the formula.

In this case, one dose of the Immortality drug effectively gives a character Regeneration at 3 points per round. He is also immune to aging, although this isn't noticeable for several years of treatments. Should a character miss a weekly treatment, then he loses his regeneration and starts to age normally (aging does not catch up with the character). The character does have a vulnerability to fire.

The blue flower can be cause for future adventures. Perhaps the PCs go to the Amazon to search for more of it, or perhaps the blue flowers have Amazonian protectors that come to London looking for their stolen plants. Perhaps a criminal mastermind has heard of the drug and wants it for himself. And what of Her Majesty or other government leaders? Immortal soldiers would definitely turn the tide of battle.

Note: The actual formula and skill checks needed has been deliberately left up to you, based on how easy you want it to be to mix the potion. Perhaps a second ingredient is almost equally as rare and must be gathered?

## THE FINAL COMPLICATION?

Depending on how the characters have dealt with Vernon Culver, he may make a final attempt to recover Jane after the battle is over. If Vernon was involved in the final assault, he and his men may turn their guns on the characters. If Vernon had been monitoring the characters, then they may set up an ambush at a convenient spot (such as in the studio or just outside).

Vernon is a proud man and isn't about to let Jane go. A DC 20 Sense Motive check will reveal that he has punishment in mind for his wayward wife. How the PCs deal with this final encounter is up to you, but you may want to remind them that, legally, Vernon hasn't committed a crime (unless Jane wants to testify, which she doesn't; the Culver family is very influential in Liverpool) and killing him could be murder.

In a final twist, if the PCs have kept Douglas informed, he may arrive and knife Vernon himself (or shoot him with a discarded pistol). He loves his sister and will risk incarceration if it means saving her from further abuse.

## EXPERIENCE POINT AWARDS

*The Price of Immortality* has a strong mix of combat, investigation, and social interaction. It is presumed that an average party (4 characters) will attain 3<sup>rd</sup> level by the end of the adventure.

In addition to the usual awards for overcoming adversaries, award each character 300 XP for successfully completing each Act. In addition, you may award up to 300 XP to a character for excellent roleplay.

There are many options and variables in running this adventure. Depending on the road you take, characters could fall well short of achieving 3<sup>rd</sup> level or exceed the XP needed for 4<sup>th</sup> level. You may wish to adjust your awards to compensate or simply leave it as is (after all, they earned it).

## ADVENTURE ALTERATIONS

*The Price of Immortality* is a complex adventure and could take several sessions to complete. If you desire a shorter adventure, select one of the options below.

### VERNON CULVER AS THE VILLAIN

If you wish to run a shorter adventure, you could simply make Vernon Culver the main villain. Donald Campbell hires the PCs to find his sister, the PCs get tipped off that Culver's ruffians are also looking for her, and the adventure becomes a race against time. Simply drop Sir Richard and the other murders from the adventure.

To spice things up, you could have Vernon Culver have access to F/X. If using other *Imperial Age* products, he could be a hermetic disciple, alienist, medium, gentleman scientist, or fey. This would make the PCs dealings with him more difficult and promises a climactic battle once Jane Culver is found.

### CUT TO THE CHASE

If you desire a more linear adventure, you could select one disappearance (Jane Culver, Cassandra Hope, or Corrine Tell) and allow it to lead directly to Billy Carver. This is a good alternative if your players prefer action to investigation, as they will spend more time fighting than investigating.

If you use the Monstrosity Option, then use the victim that the PCs are following as the creature in the prologue. While this makes Cassandra Hope an obvious choice, Jane Culver or Corrine Tell could be substituted with minor rewrites (if Jane Culver is used, this will make Donald Campbell's interview more tragic, but he will hire the PCs to discover his sister's murderer).

### CUTTING THE LADY

While the Veiled Lady makes an interesting encounter, you can edit her out of the adventure if you wish to keep the complexity of multiple leads but wish to cut down the overall size of the adventure. Under this variant, Billy Carver is hired by Mr. Archer directly. He has been the one renting the flat, chloroforming the women, and bringing them to Sir Richard's place. Thus, once the PCs encounter Billy, they can go directly to Act Four.

# DRAMATIS PERSONÆ

The following is an alphabetical list of stat blocks for principal GM characters in the adventure. There is also a set of stat blocks for stock characters, minor game master characters that are incidental to the plot. For many, stat blocks aren't necessary; simply use the Rule of 15.

## THE RULE OF 15

Many of the GM characters that the PC meet in *The Price of Immortality* will never see combat. Instead, interaction with these GM characters will be to get information, which is primarily resolved through roleplay or skill checks. As a result, it would be rather senseless to provide stat blocks for every GM character that the PCs may interact with, burying the few GM characters that need stat blocks within pages of useless information.

The Rule of 15 means that, for most skill checks, it is safe to assume that the GM character involved has a +5 in the relevant skill and will usually "take 10" when possible. For saving throws, assume that the GM character has a +2.

In some cases, a GM character that isn't intended to be drawn into action ends up getting involved. In this case, simply use the most appropriate "stock character block" below (for example, Donald Campbell, Peter McCord, and nameless pubgoers could use the "Labourer" stat block.

## GREGORY ARCHER

**(Fast Hero 2/Tough Hero 1/Charismatic Hero 1):** CR 4; Medium-size humanoid; HD 2d8+1d10+1d6+8; HP 28; Mas 15; Init +3; Spd 30 ft; Defence 18, touch 18, flatfooted 15 (+3 Dex, +5 class); BAB +1; Grap +3; Atk +3 melee (1d4+2, knife), or +4 ranged (2d6, revolver or rifle); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +4, Ref +6, Will +1; AP 12; Rep +2; Str 14, Dex 16, Con 15, Int 12, Wis 12, Cha 16.

**Occupation:** Adventurer (Survival, Treat Injury)

**Skills:** Balance +5, Bluff +8, Diplomacy +7, Hide +8, Intimidate +5, Move Silently +10, Profession +4, Read/Write Language +3 (English), Ride +4, Speak Language +3 (English), Spot +3, Survival +4, Treat Injury +3, Tumble +7

**Feats:** Archaic Weapons Proficiency, Defensive Martial Arts, Personal Firearms Proficiency, Point Blank Shot, Simple Weapons Proficiency, Stealthy

**Talents (Fast Hero):** Evasion

**Talents (Tough Hero):** Remain Conscious

**Talents (Charismatic Hero):** Fast-Talk

**Possessions:** Hunting Rifle (use Winchester .94 stats), Revolver (2d6), Knife

## BILLY CARVER

**(Charismatic Ordinary 1/Fast Ordinary 1):** CR 1; Medium-size humanoid; HD 1d6+1d8; HP 7; Mas 10; Init +1; Spd 30 ft; Defence 14, touch 14, flatfooted 13 (+1 Dex, +3 class); BAB +0; Grap +2; Atk +2 melee (1d6+2, nonlethal, unarmed strike), or +1 ranged (1d4, knife); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL The Veiled Lady; SV Fort +1, Ref +3, Will +0; AP 0; Rep +2; Str 14, Dex 12, Con 10, Int 12, Wis 10, Cha 14.

**Occupation:** Adventurer (Bluff, Spot)

**Skills:** Bluff +8, Diplomacy +8, Gather Information +8, Intimidate +6, Knowledge (Art) +5, Knowledge (Streetwise) +6, Listen +2, Profession +4, Sense Motive +2, Spot +7, Tumble +4

**Feats:** Alertness, Brawl, Simple Weapons Proficiency, Trustworthy

**Possessions:** Several knives.

## VERNON CULVER

**(Charismatic Ordinary 4):** CR 3; Medium-size humanoid; HD 4d6; HP 12; Mas 11; Init +2; Spd 30 ft; Defence 13, touch 13, flatfooted 11 (+2 Dex, +1 class); BAB +2; Grap +3; Atk +3 melee (1d6+1, sword cane), or +4 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +2, Ref +4, Will +2; AP 0; Rep +4; Str 12, Dex 14, Con 11, Int 12, Wis 12, Cha 15.

**Occupation:** Dilettante (Intimidate)

**Skills:** Bluff +11, Diplomacy +11, Disguise +4, Gather Information +11, Intimidate +10, Knowledge (Business) +8, Knowledge (Current Events) +3, Knowledge (Streetwise) +7, Listen +3, Profession +8, Sense Motive +4, Spot +3

**Feats:** Deceptive, Simple Weapons Proficiency, Trustworthy, Windfall

**Possessions:** Revolver (2d6), sword-cane

## SIR RICHARD FALSTAFF

**(Smart Hero 3):** CR 3; Medium-size humanoid; HD 3d6; HP 12; Mas 10; Init +2; Spd 30 ft; Defence 13, touch 13, flatfooted 11 (+2 Dex, +1 class); BAB +1; Grap +0; Atk +0 melee (1d3-1, nonlethal, unarmed strike), or +3 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Immortality; SV Fort +1, Ref +3, Will +3; AP 9; Rep +1; Str 8, Dex 14, Con 10, Int 18, Wis 12, Cha 14.

**Occupation:** Doctor (Craft [pharmaceutical], Knowledge [Earth and Life Sciences])

**Skills:** Bluff +7, Craft (chemical) +10, Craft (pharmaceutical) +14, Craft (visual art) +13, Decipher Script +12, Diplomacy +5, Disguise +4, Knowledge (Art) +12, Knowledge (Business) +10, Knowledge (Earth and Life Sciences) +13, Knowledge (History) +10, Profession +7, Research +12, Sense Motive +4

**Feats:** Deceptive, Educated (Knowledge [Art], Knowledge [Earth and Life Sciences]), Personal Firearms Proficiency, Simple Weapons Proficiency, Studious

**Talents (Smart Hero):** Savant (Craft [pharmaceutical]), Savant (Craft [visual art])

**Possessions:** Revolver (2d6)

## GERTRUDE JANARI

**(Charismatic Hero 3):** CR 3; Medium-size humanoid; HD 3d6+3; HP 14; Mas 12; Init +0; Spd 30 ft; Defence 11, touch 11, flatfooted 11 (+1 class); BAB +1; Grap +0; Atk +0 melee (1d4-1, knife); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +3, Ref +2, Will +4; AP 9; Rep +2; Str 8, Dex 10, Con 12, Int 13, Wis 16, Cha 14.

**Occupation:** Hedge Wizard (Concentration, Gather Information, Knowledge [Arcane Lore])

**Skills:** Bluff +8, Concentration +7, Diplomacy +10, Gather Information +11, Knowledge (Arcane Lore) +8, Knowledge (Theology and Philosophy) +7, Profession +9, Read/Write Language +3 (), Speak Language +3 ()

**Feats:** Exotic Features\*, Perfect Recall\*, Simple Weapons Proficiency, Spiritual Heritage, Trustworthy, Weapon Finesse (knife)

**Talents (Charismatic Hero):** Charm, Favour

**Spells:** (0-level) *detect magickal aura, resistance, virtue*

**Possessions:** Gypsy-style clothing, crystal ball and other implements, including a knife

\*These feats are in *The Imperial Age: The Game Master's Guide to Victorian Adventure*.

## CHIEF INSPECTOR MICHAEL NORRINGTON

**(Tough Ordinary 3/Dedicated Ordinary 3):** CR 5; Medium-size humanoid; HD 3d10+3d6+18; HP 46; Mas 16; Init -1; Spd 30 ft; Defence 13, touch 13, flatfooted 14 (+0 size, -1 Dex, +4 class); BAB +4; Grap +5; Atk +6 melee (1d6+1, nonlethal, unarmed strike), or +3 ranged (2d6, pistol); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Scotland Yard; SV Fort +7, Ref +1, Will +5; AP 0; Rep +2; Str 13, Dex 8, Con 16, Int 10, Wis 14, Cha 12.

**Occupation:** Investigative (Gather Information, Search)

**Skills:** Forgery +2, Gamble +4, Gather Information +7, Intimidate +7, Investigate +3, Knowledge (Streetwise) +7, Profession +8, Search +9

**Feats:** Brawl, Confident, Meticulous, Personal Firearms Proficiency, Power Attack, Simple Weapons Proficiency

**Possessions:** badge, pistol (2d6), Scotland Yard resources

## GEORGIA ROTH 'THE VEILED LADY'

**(Charismatic Ordinary 3):** CR 2; Medium-size humanoid; HD 3d6+3; HP 12; Mas 12; Init +0; Spd 30 ft; Defence 11, touch 11, flatfooted 11 (+1 class); BAB +1; Grap +0; Atk +0 melee (1d4-1, knife), or +1 ranged (2d6, derringer); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +3, Ref +2, Will +4; AP 0; Rep +3; Str 8, Dex 10, Con 12, Int 12, Wis 16, Cha 18.

**Occupation:** Entrepreneur (Diplomacy, Knowledge [Business])

**Skills:** Bluff +10, Diplomacy +13, Gather Information +12, Intimidate +10, Investigate +3, Knowledge (Art) +5, Knowledge (Behavioral Sciences) +5, Knowledge (Current Events) +5, Knowledge (Streetwise) +5, Profession +9, Read/Write Language +1 (English), Sense Motive +8, Speak Language +1 (English)

**Feats:** Allure\*, Attentive, Simple Weapons Proficiency, Trustworthy

**Possessions:** Derringer, knife

\**Allure*: Game Master characters ordinarily attracted to members of your gender have their starting attitude improved by one step (indifferent to friendly, unfriendly to indifferent, and so on) when you encounter them. In addition, you receive a +2 bonus on all Bluff, Diplomacy, and Perform checks made with the intention of seducing an appropriate NPC target.

## DR. OSCAR SULLIVAN

**(Dedicated Ordinary 4):** CR 3; Medium-size humanoid; HD 4d6; HP 12; Mas 10; Init +1; Spd 30 ft; Defence 14, touch 14, flatfooted 13 (+1 Dex, +3 class); BAB +3; Grap +2; Atk +2 melee (1d4-1, knife), or +4 ranged (1d4, knife); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Medicine; SV Fort +2, Ref +2, Will +5; AP 0; Rep +2; Str 8, Dex 12, Con 10, Int 14, Wis 16, Cha 13.

**Occupation:** Doctor (Knowledge [Earth and Life Sciences], Treat Injury)

**Skills:** Craft (pharmaceutical) +10, Diplomacy +3, Investigate +11, Knowledge (Earth and Life Sciences) +10, Listen +3, Profession +10, Read/Write Language +2 (English), Sense Motive +5, Speak Language +2 (English), Spot +10, Treat Injury +13

**Feats:** Attentive, Medical Expert, Simple Weapons Proficiency, Surgery

**Possessions:** various knives and other medical tools

## HORACE WOOD 'MR. SHARPE'

**(Charismatic Ordinary 1/Dedicated Ordinary 1):** CR 1; Medium-size humanoid; HD 2d6; HP 6; Mas 10; Init +0; Spd 30 ft; Defence 11, touch 11, flatfooted 11 (+1 class); BAB +0; Grap +1; Atk +1 melee (1d6+1, sword-cane), or +0 ranged (2d6, derringer); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Archer, Falstaff; SV Fort +2, Ref +1, Will +2; AP 0; Rep +3; Str 12, Dex 10, Con 10, Int 14, Wis 12, Cha 14.

**Occupation:** Creative (Bluff, Craft [visual art], Knowledge [Art])

**Skills:** Bluff +9, Craft (visual art) +7, Diplomacy +6, Disguise +8, Intimidate +6, Knowledge (Art) +7, Knowledge (Popular Culture) +4, Knowledge (Streetwise) +6, Profession +5, Read/Write Language +1 (English), Sense Motive +3, Speak Language +1 (English)

**Feats:** Deceptive, Personal Firearms Proficiency, Simple Weapons Proficiency

**Possessions:** Derringer, sword-cane



## STOCK CHARACTERS

The following are generic stat blocks that can serve for a number of incidental characters; simply add your own name, personality, and description.

**Cab Driver/Coachman (Charismatic Ordinary 2):** CR 1; Medium-size humanoid; HD 2d6; HP 7; Mas 10; Init +1; Spd 30 ft; Defence 12, touch 12, flatfooted 11 (+0 size, +1 Dex, +1 class); BAB +1; Grap +0; Atk +0 melee (1d3-1, nonlethal, unarmed strike), or +2 ranged (1d2, whip); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +2, Ref +3, Will +2; AP 0; Rep +2; Str 8, Dex 13, Con 10, Int 12, Wis 14, Cha 15.

**Occupation:** Blue Collar (Handle Animal, Repair, Ride)

**Skills:** Bluff +7, Diplomacy +9, Gather Information +9, Handle Animal +10, Intimidate +7, Knowledge (Streetwise) +6, Profession +7, Repair +6, Ride +8

**Feats:** Animal Affinity, Simple Weapons Proficiency, Trustworthy

**Possessions:** Cab/coach and horses, uniform, whip

**Labourer/Navvy (Tough Ordinary 1):** CR 0; Medium-size humanoid; HD 1d10+5; HP 10; Mas 14; Init +0; Spd 30 ft; Defence 11, touch 11, flatfooted 11 (+1 class); BAB +0; Grap +1; Atk +1 melee (1d6+1, nonlethal, unarmed strike), or +0 ranged (1d4+1, knife); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL varies; SV Fort +3, Ref +0, Will +1; AP 0; Rep +0; Str 12, Dex 10, Con 14, Int 10, Wis 12, Cha 10.

**Occupation:** Blue Collar (Craft [mechanical], Craft [structural], Intimidate)

**Skills:** Intimidate +5, Profession +5, Spot +5

**Feats:** Brawl, Simple Weapons Proficiency, Toughness

**Possessions:** Knife

**Medical Student (Dedicated Ordinary 1):** CR 0; Medium-size humanoid; HD 1d6; HP 3; Mas 10; Init +1; Spd 30 ft; Defense 12, touch 12, flatfooted 11 (+1 Dex, +1 class); BAB +0; Grap -1; Atk -1 melee (1d4-1, knife), or +1 ranged (1d4-1, knife); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +1, Ref +1, Will +2; AP 0; Rep +1; Str 8, Dex 12, Con 10, Int 12, Wis 12, Cha 10.

**Occupation:** Doctor (Knowledge [Earth and Life Sciences], Treat Injury)

**Skills:** Craft (pharmaceutical) +7, Decipher Script +2, Knowledge (Earth and Life Sciences) +6, Profession +5, Read/Write Language +1 (English), Speak Language +1 (English), Spot +5, Treat Injury +8

**Feats:** Medical Expert, Simple Weapons Proficiency, Surgery

**Possessions:** Knives and various medical tools

**Middle Class Stroller (Dedicated Ordinary 1):** CR 0; Medium-size humanoid; HD 1d6+1; HP 4; Mas 12; Init -1; Spd 30 ft; Defence 10, touch 10, flatfooted 11 (+0 size, -1 Dex, +1 class); BAB +0; Grap +0; Atk +0 melee (1d6, walking stick), or -1 ranged (by weapon); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +2, Ref -1, Will +3; AP 0; Rep +1; Str 10, Dex 8, Con 12, Int 13, Wis 15, Cha 14.

**Occupation:** White Collar (Knowledge [Business], Knowledge [Civics])

**Skills:** Knowledge (Business) +8, Knowledge (Civics) +8, Listen +6, Profession +6, Sense Motive +6, Spot +6

**Feats:** Archaic Weapons Proficiency, Educated (Knowledge [Business], Knowledge [Civics]), Simple Weapons Proficiency

**Possessions:** Casual suit, club (walking stick)

**Police Officer (Strong Ordinary 1/Dedicated Ordinary 1):** CR 1; Medium-size humanoid; HD 1d8+1d6+2; HP 11; Mas 13; Init +5; Spd 30 ft; Defence 13, touch 13, flatfooted 12 (+1 Dex, +2 class); BAB +1; Grap +3; Atk +4 melee (1d6+2, club); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Legal Code; SV Fort +3, Ref +1, Will +3; AP 0; Rep +1; Str 15, Dex 12, Con 13, Int 10, Wis 14, Cha 8.

**Occupation:** Law Enforcement\* (Intimidate, Knowledge [Civics])

**Skills:** Intimidate +4, Knowledge (Civics) +5, Listen +4, Profession +6, Spot +4

**Feats:** Brawl, Improved Initiative, Simple Weapons Proficiency, Weapon Focus (club)

**Possessions:** uniform and badge, whistle, truncheon (club)

\*Metropolitan police officers don't carry guns, so they receive Weapon Focus (club) as an occupation feat.

**Prostitute (Charismatic Ordinary 1):** CR 0; Medium-size humanoid; HD 1d6+1; HP 4; Mas 13; Init +2; Spd 30 ft; Defence 12, touch 12, flatfooted 10 (+2 Dex); BAB +0; Grap -1; Atk -1 melee (1d4-1, knife), or +2 ranged (1d4-1, knife); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +2, Ref +3, Will +0; AP 0; Rep +2; Str 8, Dex 14, Con 13, Int 12, Wis 10, Cha 15.

**Occupation:** Creative (Disguise, Perform)

**Skills:** Bluff +6, Craft (visual art) +3, Diplomacy +8, Disguise +7, Gather Information +4, Knowledge (Streetwise) +5, Perform +9, Profession +4, Sense Motive +2, Sleight of Hand +4, Spot +2

**Feats:** Creative (Craft [visual art], Perform), Simple Weapons Proficiency, Trustworthy

**Possessions:** Worn dress, knife

**Ruffian (Tough Ordinary 1):** CR 0; Medium-size humanoid; HD 1d10+5; HP 10; Mas 15; Init +2; Spd 30 ft; Defence 13, touch 13, flatfooted 11 (+2 Dex, +1 class); BAB +0; Grap +1; Atk +1 melee (1d4+1, knife), or +2 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +3, Ref +2, Will +0; AP 0; Rep +0; Str 13, Dex 14, Con 15, Int 12, Wis 10, Cha 8.

**Occupation:** Criminal (Hide, Knowledge [Streetwise])

**Skills:** Hide +6, Intimidate +3, Knowledge (Streetwise) +6, Spot +4

**Feats:** Brawl, Personal Firearms Proficiency, Simple Weapons Proficiency, Toughness

**Possessions:** brass knuckles, knife, possibly a pistol (2d6)

**Servant (Dedicated Ordinary 1):** CR 0; Medium-size humanoid; HD 1d6+1; HP 5; Mas 13; Init +1; Spd 30 ft; Defence 12, touch 12, flatfooted 11 (+0 size, +1 Dex, +1 class); BAB +0; Grap -1; Atk -1 melee (1d3-1, nonlethal, unarmed strike); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Master; SV Fort +2, Ref +1, Will +3; AP 0; Rep +2; Str 8, Dex 12, Con 13, Int 10, Wis 15, Cha 14.

**Occupation:** Blue Collar (Handle Animal, Repair, Ride)

**Skills:** Diplomacy +4, Gather Information +6, Listen +6, Profession +6, Sense Motive +6, Spot +6

**Feats:** Low Profile, Simple Weapons Proficiency, Trustworthy

**Possessions:** Work attire, necessary equipment.

## MONSTROSITIES

### ANIMATED CORPSE

An animated corpse is the result of blue flower experimentation. Outwardly, the animated corpse resembles a fresh corpse, although the inside of its mouth is stained blue. Characters with Knowledge (arcane lore) or similar occult experience may mistake an animated corpse for a zombie. This would be unfortunate, as an animated corpse is stronger, faster, and more ferocious.

Note: If the animated corpse is reduced to 0 hit points, it will “die” for good.

**Animated Corpse:** CR 3; Medium-size undead; HD 3d12+3; hp 21; Init +5; Spd 30 ft.; Defence 13, touch 11, flat-footed 13 (+1 Dex, +2 natural); BAB +1; Grap +4; Atk +4 melee (1d6+3, slam or bite); Full Atk +1 melee (1d6+3, slam or bite); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ blood regeneration, damage reduction 10/fire, decapitation; AL none; SV Fort +0, Ref +1, Will +3; AP 0; Rep +0; Str 16, Dex 12, Con —, Int —, Wis 10, Cha 1.

**Skills:** None.

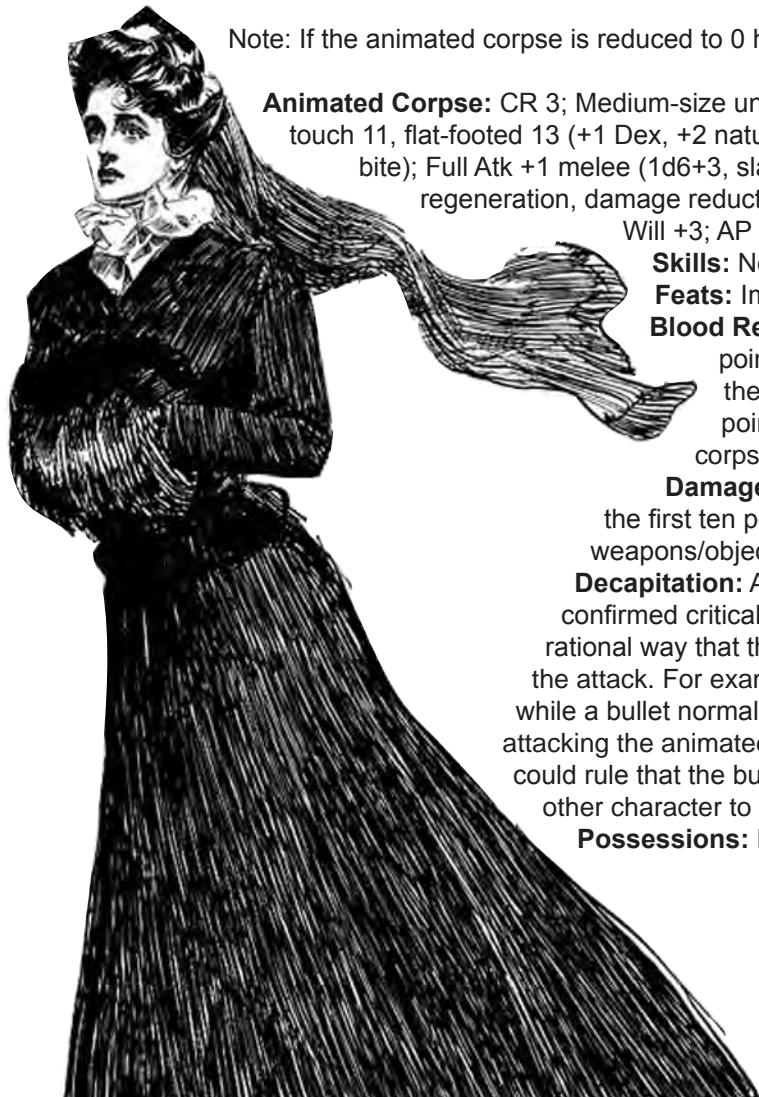
**Feats:** Improved Initiative, Toughness.

**Blood Regeneration (Su):** An animated corpse regains one hit point for every point of bite damage that it inflicts. While the animated corpse can never have more than its total hit points, the blood may be saved and used as the animated corpse takes damage.

**Damage Reduction 10/fire (Su):** An animated corpse ignores the first ten points of damage taken in an attack. Attacks from fire or weapons/objects covered in fire do damage normally.

**Decapitation:** Animated corpses can be killed by decapitation. Any confirmed critical hit can result in decapitation provided that there is a rational way that the animated corpse could have been decapitated from the attack. For example, a sword-cane could easily decapitate a corpse, while a bullet normally would not. If, however, a character with a sword was attacking the animated corpse when another character critically shot it, you could rule that the bullet stunned the animated corpse long enough for the other character to decapitate it.

**Possessions:** Random clothes.







## SCULPTED AUTOMATA

Sculpted automata are wax manikins with a metal and wood endoskeleton. Common sculpted automata are “wind-up” models that perform a single, programmed set of movements when active. Some sculpted automata, however, are more advanced and can act on their own to some degree. This type of sculpted automaton that can wield melee weapons and attack anyone that gets too close.

**Sculpted Automaton:** CR 1; Medium-sized construct; HD 2d10+10; hp 20; Mas —; Init +0; Spd 30 ft. (treads), 30 ft. (bipedal), 40 ft. (quadrupedal), or 50 ft. (wheels); Defence 9, touch 9, flat-footed 9 (–1 Dex); BAB +1; Grap +3; Atk +3 melee (weapon +2); Full Atk +3 melee (weapon +2); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ construct; AL none; SV Fort +0, Ref –1, Will +0; AP 0; Rep +0; Str 14, Dex 8, Con —, Int —, Wis 10, Cha 10.

**Skills:** None.

**Feats:** Archaic Weapons Proficiency, Simple Weapons Proficiency.

**External Components:** Sculpted automata are programmed for defence. As such, most are outfitted with an appropriate melee weapon (automata may grab loose weapons or objects as well). Sculpted automata are usually created to look appropriate for the weapon that they are wielding (e.g. a sculpted automata with a cleaver might look like a butcher, while one wielding a sword cane might look like a gentleman).

# The Imperial Age

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