

The Imperial Age

HELL HATH NO FURY



A PENNY DREADFUL

INTRODUCTION

Hell Hath No Fury is an introductory Imperial Age adventure designed for a party of 2-4 first level player characters. The PCs are hired by a country aristocrat to look into the mysterious circumstances surrounding the death of his brother. As the PCs investigate, they are recalled to London by a Scotland Yard detective who believes that their case may be the latest in a string of murders. Is this a simple case of murderous revenge, or is there something more sinister afoot?

SCALING THE PENNY DREADFUL

As the primary antagonist is a single creature, this adventure can be easily scaled for PCs of any level. *Hell Hath No Fury* works best with a group of investigative PCs preferably based in London, Great Britain.

If scaling this adventure for higher level characters, keep in mind that some PCs may have access to magick or psionical abilities (arcane spells, divine spells, and psionic powers) that could short-circuit much of the mystery-solving. You may need to adjust the circumstances of the adventure accordingly.



Ideally, the characters are first level Londoners (PCs residing in London) with at least one PC private investigator. The other PCs could be his partners, staff, acquaintances, or relatives. Gordon Lew hires the PC and associates to come to his father's country estate to investigate the mysterious circumstances surrounding the death of his brother.

Should you not wish to use this opening hook, other possibilities are given below. These ideas can be mixed and matched to ensure that all PCs get involved.

FRIENDS OF THE FAMILY

Upper class PCs may be acquaintances of the Lew family. Such PCs would either be called upon for assistance or simply happen to call at a fortuitous time. Lord Hubert would be very grateful if they could look into this crime for him and keep it out of the hands of commoners.

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.

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

Since the obituary has been printed just prior to the start of the adventure, one of the London newspapers might send a journalist on a fact-finding mission. PCs that take this route will probably canvas the village first, but they will be surprised to find Baron Dearford and Gordon Lew most accommodating, as they are eager to ensure that the paper "gets it right." Once the journalist learns that there is more to this case (especially once contacted by Inspector Rumbold), the journalist will want to see it through.

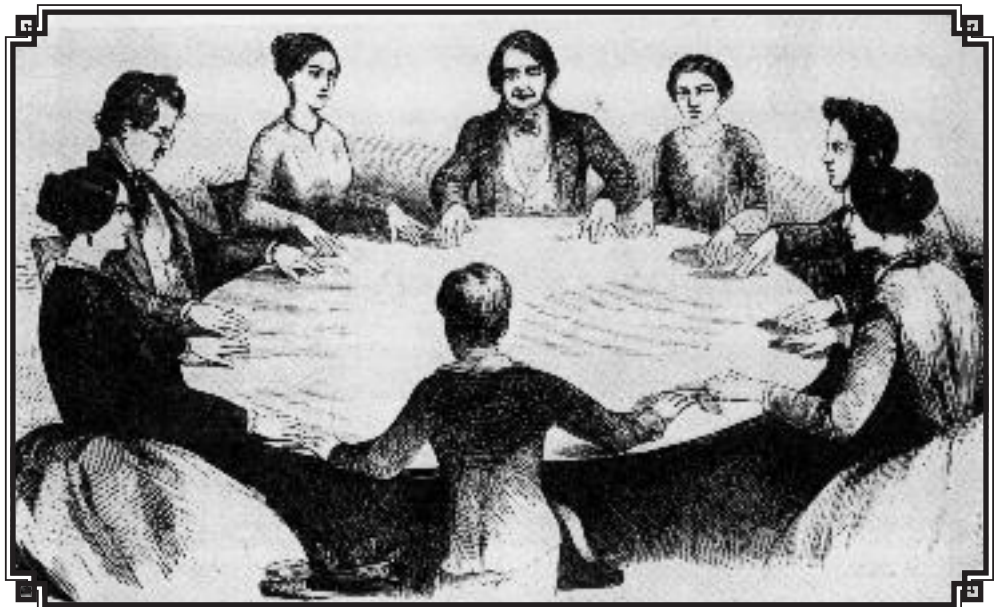
THE SEANCE

For GMs wishing to start off with an occult tone, some of the PCs could participate in a séance with Gordon Lew, who wishes to contact his brother from beyond the grave. The ghostly Justin, through a series of yes-no questions, states that his wife strangled him. In this scenario, Gordon is a bit more accepting of the preternatural. The medium Gertrude Janari, explained a sidebar in Act II, could be employed for this purpose.

HERMETIC

APPRENTICE

As with the séance scenario, this one begins with the occult. If one of the PCs is a magickal practitioner (possible under the default magick system in *The Imperial Age: Magick*) then Sir Marc du Loque asks her to investigate the Lew murder. Sir Marc will inform her that he believes that there might be a magickal connection but that "close-minded, stubborn bobbie" at the Yard won't entertain the idea.



THE AGE OF OCCULT STEAM

While the Imperial Age is designed to allow Game Masters to create any type of Victorian setting, it would be impossible to script an adventure that would be suitable for every campaign. The best I can hope for is to create a “default” setting that can work within the majority of individual campaigns. As this is an introductory adventure, *Hell Hath No Fury* is designed to introduce the players to this default setting. This default setting is also designed to allow the individual GM to get the most mileage out of all Imperial Age products that she may own. It is also important to note that *Hell Hath No Fury* does not require any other Imperial Age products to run, although such products would be extremely beneficial in fleshing out the adventure.

The default setting in which *Hell Hath No Fury* is set is best described as “occult steam.” The year 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.

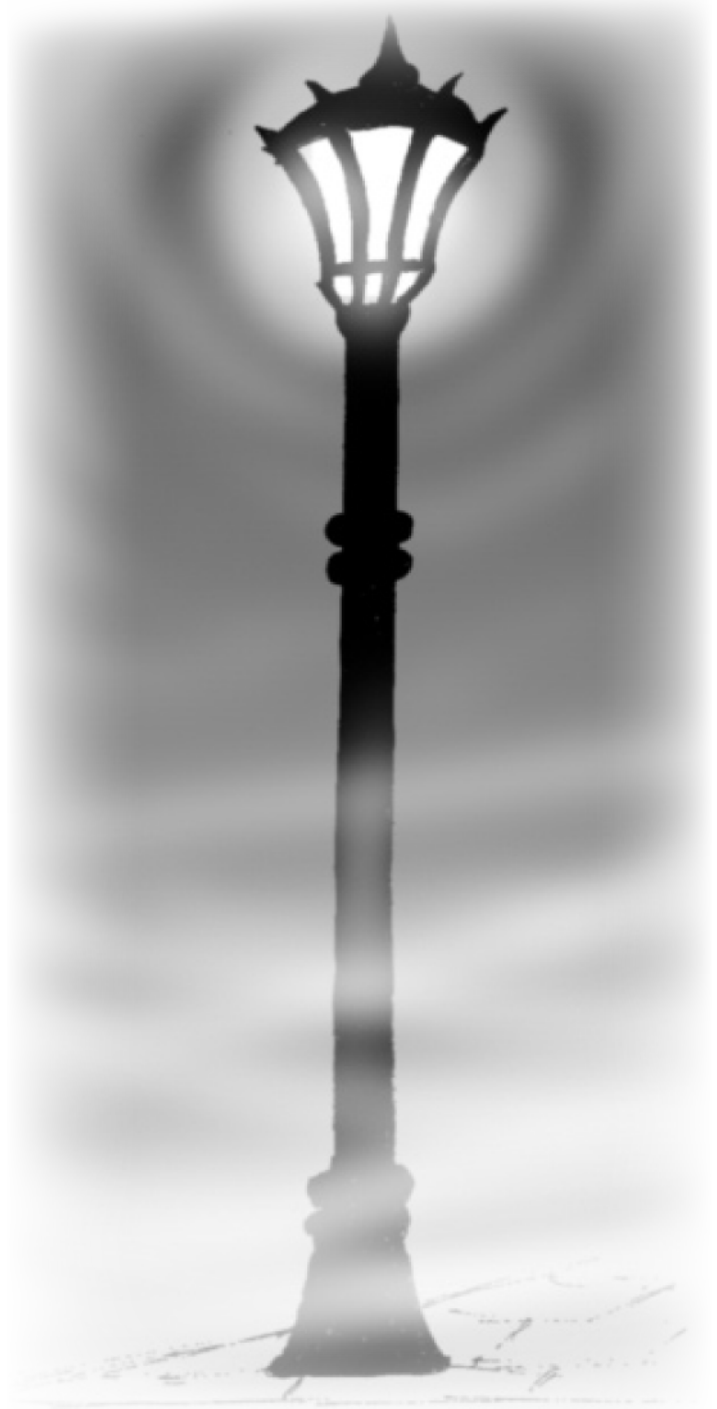
Beneath this mundane veneer, however, preternatural forces lurk in secret. Practitioners of magick really can cast hermetic spells, while certain alienists can unlock the mind’s full potential. Faeries lurk in the shadows of the cities and deep in the wilderness. Mediums do occasionally contact the dead. 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 fae, 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.

As first level characters, the PCs would likely be unaware that the world is not as it was in history (I’d caution against keeping the players in the dark unless there is a great deal of trust, as some players might resent being led to believe that they are playing a straight historical campaign only to learn that the bogey man really exists). I’d certainly encourage the players to make characters with this frame of mind, although it will not compromise the adventure if one or more of the PCs believe in the preternatural or is a budding inventor.

Adapting *Hell Hath No Fury* to other campaigns

While *Hell Hath No Fury* is set in an occult steam setting, it is easily adaptable to more fantastic settings. In a game of high magick, for example, the Temple of Oriental Esoteric Wisdom might be a legitimate, licensed club for magickal practitioners. PC investigators might jump to the conclusion that magick was involved in Mr. Lew’s death much earlier. Similarly, in a “steampunk” fantastic setting, adding such elements should prove no problem as long as they are treated as window dressing. Instead of taking a steam locomotive to Dearford Manor, for example, the PCs may travel by airship. Instead of a cane and a limp, Lord Dearford might have a steam-driven automatic leg.



In cases where such a distinction is important, I'll make reference to them in the text. The exception is the historical/straight engines campaign. While the complete adventure requires preternatural elements, the first act of *Hell Hath No Fury* can be played as a self-contained mystery adventure with a little work. In order to run it as a true mystery, you will have to determine two things: who really killed Justin Lew and how did they accomplish it? You may wish to change certain elements of the scenario, such as the cause of death (and whether Justin did scream out his wife's name), who discovered Justin's body and when was it discovered, etc. A few of the GM characters in Act I are given possible motives; simply make one (or more) of them true. You might even consider an homage to Agatha Christie's *Murder on the Orient Express* by having many or all of the members of the household involved.

RUNNING A MYSTERY

Hell Hath No Fury is, at its heart, an occult mystery adventure. As such, it has a different 'feel' than the typical dungeon crawl or action adventure. It is conceivable, in fact probable, to play through most of this adventure without a single combat; most groups will only have one or two combat encounters by the conclusion. This can be jarring if you're not used to running mystery adventures. Your players may be used to overcoming obstacles that get in their way rather piece together clues and do the legwork required in a mystery investigation. In addition, you must be ready to guide the players through the adventure and react to the many directions they may turn. At first glance, this can be quite overwhelming.

Similarly, the players will need to adjust their mindsets as well. All too often in d20 games skills are seen as a necessary evil in character creation or development, as players (and GMs) spend a lot of time assigning points to skills when they'd rather be picking class features and feats. In mystery adventures, however, skills are the bread and butter of the character sheets. A smart allocation of skill points can mean the difference between finding the next clue and spinning wheels.

If you're not careful, a mystery adventure session can slip into inert frustration as players miss clues, fail to make connections, or get upset that their combat-oriented character has no relevance to the adventure. In fact, a common mistake in some PC groups is to appoint one character to be the "investigator", putting her in the spotlight while the other PCs simply follow her around. Any of these things can turn a potentially interesting mystery into a tedious exercise.

When preparing to run *Hell Hath No Fury* or any mystery adventure there are a number of steps you can take in order to maximise the 'fun factor' for everyone at the table.

First, familiarise yourself with the adventure. Read through it thoroughly at least twice, preferably more. Take notes while you read; diagram the major connections; write down the skills that come up in the adventure. At its core, *Hell Hath No Fury* has a simple premise: a jealous playwright incorporated an incantation into the play that summons a vengeance demon. Unfortunately, the ritual remains potent, and other patrons inadvertently summon the vengeance demon during subsequent performances. Everything else is detail that revolves around this premise.

Second, prepare your players. *Hell Hath No Fury* is written as an introductory adventure for 1st level characters; no character, no matter what her background, will be able to adequately cover all of the investigative bases. Their skill choices are important and they should craft characters that excel at one aspect of an investigation; one might be a "people person," another might be a good "crime scene searcher," while the third is a "consulting detective." All would have different skills, feats, and talents that would aid in solving the mystery. If necessary, tell them that they will only see one or two combats; this may encourage them to craft investigation-oriented characters and not attempt the perfect combat build.

Third, guide them through the mystery. *Hell Hath No Fury* is replete with redundancies and safety nets so that characters that miss an essential clue can pick it up later. Reinforce the notion that, in an investigation, time is not so crucial that they can't take 10 or 20 when investigating murder scenes or interviewing people. If the players have collected a number of clues and still seem stumped, allow them an Investigate check for a flash of inspiration that connects the dots and moves them forward. Make sure at least one of the players is taking notes; this will be invaluable if the adventure extends into a second or third session.

A common mistake (I've made this one more than once) is to get the idea in your head that the players should solve the mystery and should move forward only when *they* figure out which way to go. This can lead to "spinning wheels," where the players spend the bulk of a session stymied and arguing in circles. Skills, feats, and talents are on character sheets for a reason; encourage the players to use the tools available to them. A good rule of thumb is to allow the players to feel that they've accomplished something at the end of each encounter, whether it is uncovering a new clue, chasing down a red herring, or discovering a new avenue to investigate. If the players come away from an encounter with nothing, then you aren't doing your job.

Fourth, give the players positive reinforcement. In many campaigns, GMs give out experience after each session rather than the conclusion of an adventure. This helps give the player a sense of accomplishment as she progresses through the adventure. Doling out XP during the adventure is a good way to give them a feeling of accomplishment while easing frustration. Toward the end of Act I, for example, saying something like, “Good! You’ve run through all of the possibilities in this case and nothing seems to make sense. This is exactly where I want you to be. Here’s your XP, and, by the way, you receive a telegram from London,” keeps the adventure flowing and makes the PCs feel like they are heading in the right direction.

Now relax! The next session is a breakdown of the three acts comprising this adventure. I hope you enjoy running this mystery adventure as much as I did writing it!

A PENNY DREADFUL IN THREE ACTS

As I stated earlier, *Hell Hath No Fury* concerns a playwright whose incantation to do away with a rival has spun out of control and is inadvertently being used by others. The PCs must discover the source of the incantation and eliminate the threat.

In **Act I**, the PCs are called upon to investigate the latest victim of the incantation, a nobleman’s son in the country. The evidence doesn’t seem to add up without implicating the very noble that hired them! Fortunately, a telegram from a police investigator in London offers the possibility of something grander behind the death.

In **Act II**, the PCs return to London to discover that the killer has claimed a new victim, the policeman that summoned them! The PCs must pick up where he left off and finish the investigation for him. They receive help from esoteric sources whom the deceased investigator dismissed.

In **Act III**, the PCs trace the evidence to a comic opera, *For Love or Duty*. While conducting their investigations, the PCs run afoul of the mastermind behind the incantation, who attempts to do away with them before she is discovered. The PCs must overcome her magick and end her scheme once and for all.

SETTING THE MOOD

Given that the plot revolves around a ritual being performed as part of comic opera theatre, GMs that play background music during game sessions might consider playing compositions by Arthur Sullivan. ‘Rupert and Finnegan’ are obviously inspired by Gilbert and Sullivan and their fictional plays have a similar feel. This music would also act as a meta-gamed audio clue, especially as the PCs start uncovering the theatre connections.

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). Horror ratings are also given in stat blocks where necessary. You may also use these as guidelines if you are using some other horror/insanity system.

Situation

Coming to the conclusion that no one could have gotten close enough to kill the victim
Discovering that magick is real
Discovering Rumbold dead in his office
Recognising an incantation within the play
Being attacked by the Vengeance Demon
Being attacked by Anne with spells

Save DC

Madness 12
Madness 15
Fear 20
Madness 15
Panic 20, Fear 25
Panic 15

ACT I: A LOCKED ROOM MYSTERY

In the first act, Gordon Lew hires the PCs to investigate the circumstances surrounding the death of his elder brother, Justin. The PCs' investigation leads to a number of possible motives but no solution. This act closes as Inspector Harold Rumbold of Scotland Yard sends them an invitation to meet him in London.

If one of the alternate openings is used, then it is possible that Gordon Lew did not hire the PCs nor is he expecting them to arrive at Dearford Manor. If this is the case, Gordon will be guarded at first but will quickly warm to the PCs when they arrive at. After all, he stood to gain the most from his brother's death and he wants to ensure that he is not marked as a suspect. You can adapt the information given below in "taking the case" to give to the PCs in alternate ways.

Hell Hath No Fury begins in early April. Much of the city is embroiled in politics, as the parliamentary elections will be taking place shortly. You can use this as background colour and gossip material, as the Liberal Prime Ministerial candidate, William Gladstone, rails against British foreign policy (under Conservative Prime Minister Benjamin Disraeli) in Afghanistan and South Africa, especially the disastrous Battle of Isandlwana. American gamers should note that, unlike the American government, the legislative and executive branches are not voted on separately. British citizens elect a Member of Parliament. The majority party (the party with the most seats in Parliament) selects its Prime Minister.

The Times carries a brief obituary on Justin Lew on the morning of the murder. The entry is short and mentions only that Justin Lew was discovered murdered in his home the previous evening and that there is an ongoing investigation.

TAKING THE CASE

Gordon Lew took an early train to London and arrives quite early at the PC investigator's place of business (whether this is his home or an office). Gordon is a young man of slight build with mutton-chops that he feels makes him look older than his twenty years. He wears a fashionable morning suit and carries a lion-headed walking stick. Once proper introductions have been made, Gordon will offer the facts of the case as best he can. Read or paraphrase the following:

On behalf of my father, Lord Hubert Lew, Baron of Dearford, I would like to engage your services in discovering who robbed and murdered my older brother, Justin. I understand that the Times has already written about it, and for the most part it is true. My brother was at home at Dearford Manor last night, locked in his study when the murder occurred.

Up until the murder, it was a rather interesting evening. Justin had invited Lord Richard Coyle, Baron of Cranston, an explorer, to join us for dinner. Both at dinner and afterward, over brandy and cigars, Lord Cranston regaled us all with his early explorations of the Dark Continent. Justin was especially interested in some ruins in the south; he believed that they might be the remnants of the kingdom of Prester John. Lord Cranston assured him that he would have an expedition ready by the end of the month. After Lord Cranston departed, Justin was very excited. Father took a large interest in the expedition as well and the two of them continued to discuss the matter long into the evening. Afterwards, as was his wont, Justin locked himself in the library to write.

The murder took place around ten o'clock. Archibald Shay, our butler, was bringing up a glass of warm milk to father when he heard Justin exclaim his wife's name followed by the sounds of a struggle. By the time Mr. Shay had unlocked the door and burst inside, the assailant was gone and my brother was sitting in his desk chair, dead. Mr. Shay rushed to the exterior study doors, but they were locked from the inside. There was simply no way that an assailant had time to strangle my brother and cover his escape.

Will you take our case?

THE LOCKED ROOM PROBLEM

The locked room mystery is a staple of detective fiction. The victim is killed in a way that rules out suicide, yet he or she dies under circumstances where it was seemingly impossible for anyone to have gotten close enough to the victim to kill him or her. Those with motive typically have ironclad alibis. Unless the players have reason to suspect magickal involvement (based on one of the alternative openings), Justin Lew's death has all the hallmarks of a locked room mystery or even a whodunit once the players have narrowed their search for suspects.

This can be a sensitive situation for players that enjoy mysteries, as the actual murder was a "cheat." True locked room mysteries always have a rational explanation and such players might get upset at wracking their brains on a possible 'rational' method of murder only to discover that it was all for naught. If this is the case within your group, you might want to consider foreshadowing magickal possibilities (using some of the alternative hooks; Sir Marc du Locke might even hire a private investigator to ensure that there could be no rational explanation) or have Det. Rumbold contact them soon after they arrive at the manor. In either case, it is a good idea to imply that there is more than just a simple case of murder afoot.

Characters that make a DC 20 Sense Motive check realise that Gordon is not being entirely forthcoming. The whole truth is that Lord Hubert has instructed everyone to omit references to Justin's affair with Miss Beatrice Poston, a former Dearford Manor housemaid, in order to avoid scandal. At this point, Gordon sees nothing wrong with the deception, but if pressed he will reveal that his brother kept a lover while his wife, Margaret, was out of town.

While inquisitive characters may have a lot of questions, Gordon is eager to hire them and get them on the first train back to Dearford Manor. If pressed, Gordon will answer a few questions (see "Travel by Rail" below), but he will insist that they make haste to the manor. Gordon will remain in London to inform Mrs. Lew of the grim news before following them back to the manor, hopefully with Mrs. Lew in tow.

PUBLIC INFORMATION

Characters that make a DC 15 Knowledge (popular culture) check will know that Justin Lew was an avid historian that has been recently putting together an expedition to southeast Africa (a DC 15 Knowledge (history) check will reveal that Justin Lew believes that there is evidence for the legendary kingdom of Prester John there). A DC 20 Knowledge (popular culture) check further reveals that Justin and his wife, Margaret, have been spending a lot of time apart in recent months, with Margaret preferring to remain in the city while Justin resided at Dearford Manor.

INITIAL QUESTIONS

Listed below are some typical questions the PCs may ask. You may read or paraphrase Gordon's responses (which are italicized). It is quite possible that the PCs may ask for information that is listed under the "Interviews" section. So long as it is reasonable that Gordon would know the answer, it is okay to share the information now.

Who lives at the manor?

Father, Justin and I live at Dearford Manor. Mother resided there as well, although a fever took her nine years ago. Justin's wife Margaret also resides there, although she spends most of her time at their London residence. We also have a number of servants.

Gordon doesn't elaborate on the servants unless asked. The main staff includes Archibald Shay, the butler, Roger Waite, the coachman, Thomas Poole, the footman, Eli Grady, the groundskeeper, Regina Shay, the cook, and three housemaids, Shelly, Marie, and Joanna.

You said that Justin was robbed. What was taken?

My brother had a small sum of money in his possession, a hundred pounds that Father gave him for expedition expenses. Father believes that the murderer saw the money and murdered my brother for it, as the money was missing when my brother was discovered dead.

Actually, the Baron took the money after seeing the crime scene. Gordon is unaware of this.

Where was Mrs. Justin Lew?

Margaret Lew is residing in Justin's home in Belgravia, London. Justin visited her last weekend. She rarely comes out into the country, claiming that the wilderness air does not suit her. (Should the PCs learn about her strained relationship with Justin, Gordon will simply reply that Justin and Margaret thought it best if they remained apart for the time being).

Gordon is noticeably nervous speaking about Margaret and, as before, a Sense Motive check might pull the truth from him.

DRAGON ISLAND

If you are familiar with the Thrilling Tales adventure *Dragon Island* then you might notice a familiar name. This Lord Cranston is indeed the explorer that spends the middle of the Imperial Age searching for an island of dragons in the Indian Ocean.

For a future adventure, it is possible that the PCs might join Lord Cranston in his search for the island. It is possible to run *Dragon Island* with little modification (largely on type of transportation, which may not be an issue in an engine's campaign) as an Imperial Age adventure.

Why did Justin lock himself in the library?

Justin prefers to work free from distractions. The locked door is a signal that he does not wish to be disturbed. He began this ritual almost two years ago, when a servant startled him and he spilled ink all over a manuscript he was writing.

In truth, Justin uses this to ensure privacy when Beatrice visits. The ritual “began” when Lord Dearford needed something from the library and almost caught Beatrice, then a housemaid, with Justin. Thinking fast, Justin spilled the ink himself and berated Beatrice for startling him. Gordon, however, is unaware that Beatrice continues to visit him in the library (he believes that his brother meets her elsewhere).

Is the estate guarded?

Eli, the groundskeeper, has three dogs that patrol the lawns at night. They are very aggressive toward strangers. If someone was on the grounds, the dogs surely would have attacked him.

This is true. No one was on the grounds that night.

What was on the library desk when he was discovered?

I'm not certain. I'm afraid that I left that to the constable. Mr. Shay informed me that the constable left the room as he found it, so I'm sure your question will be answered once you inspect it.

This is Gordon's standard answer for anything murder-scene related.

Did anyone in the household arrive or leave the manor around the time of the murder?

I'm afraid that I was already asleep at the time, roused shortly after Mr. Shay discovered that my brother was dead. I don't believe anyone besides the coachman left, and that was at the direction of Father after the murder.

This is also true.

With your brother dead, aren't you next in line for the inheritance?

Well, yes, but surely you aren't suggesting that I...I cared deeply for Justin and I would never wish him harm! Why would I have hired you if I was involved?

Clever PCs might point out that it was Baron Dearford, not Gordon, that hired them, but the distinction is irrelevant. While Gordon is worried that he might be considered a suspect, he had nothing to do with the murder.

INVESTIGATOR'S FEE

While it can be argued that any fees collected during this adventure are presumed to be part of the character's profession (and therefore no bonus), players generally expect some type of reward beyond the usual Profession skill check. In addition, the Lews are a wealthy family and can afford to pay higher fees for the investigators' discretion.

A general rule of thumb is to grant a wealth bonus that will not significantly alter a character's financial condition. The average first level character with the Investigation profession will have a Wealth Bonus of +7 (barring loss due to purchases). A Wealth Bonus of +4 is just enough to get him into Affluent, but he would probably be knocked back into Middle Class after a big purchase.

In addition to this bonus, Gordon Lew will also offer to pay for expenses. Other PCs will be offered a +1 Wealth Bonus (although the investigative PC may be encouraged to share his).

WHAT REALLY HAPPENED?

Mysteries and clues are often difficult to keep track of for a harried GM. Reading through the various encounters, it can be difficult to keep track of the big picture. Here, in a nutshell, is what happened in the Lew Manor study:

Baron Dearford became aware of Justin's plan to divorce Margaret and marry Beatrice. That night after dinner the Baron informed his son that if he did not end his affair with Beatrice immediately then he would be disinherited and left to fend for himself without income. This would naturally doom the plans for the African expedition. Justin agreed on condition that the Baron give Beatrice 100 pounds and a reference. The Baron obliged.

At 9:45 the Baron asked Mr. Shay to summon Poole to the foyer and bring up a glass of warm milk. Justin went to the study to write the letter. Around 10:00, the vengeance spirit struck. It took the form of the one that summoned it, so Justin was shocked to see his wife. He shouted her name just before the spirit cast the *silence 15'* radius spell and strangled him to death.

Mr. Shay heard the exclamation, but by the time he'd unlocked the door Justin was dead and the spirit was gone. Mr. Shay informed the Baron, who sent the coachman to town to fetch a physician and the police while he examined the scene. In order to avoid scandal, the Baron pocketed the money and pretended it was stolen while Mr. Shay tossed the letter that Justin had started writing into the fire.

When Constable Davison arrived, the Baron informed him that Justin was dead and that the murderer got away with 100 pounds. While Davison was sceptical, given the evidence, he lacked sufficient evidence to implicate the Baron in strangling his own son (one *never* accuses a noble of crime without concrete evidence). The Baron asked the constable to keep the murder quiet while he hired private investigators.

The physician, Dr. Colin Caswell, determined that the cause of death seems to be a heart attack brought on during strangulation. He was also concerned about the lack of evidence, specifically evidence of an attacker.

TRAVEL BY RAIL

Assuming the PCs take the case, Gordon already has a coach waiting for them outside that will spirit them to Paddington Station (Dearford Manor is a three hour journey in the west midlands). Gordon has reserved a first class cabin (which should seat six comfortably; extra PCs will have to sit in second class, although Gordon will still pay for their tickets). Gordon tells them to look for a carriage with a red lion against a striped green and white background (the family crest).

Dearford Village is a small town about three hours from London (a fictional town and barony near real-life Herefordshire in the west midlands.). It is a small, picturesque town whose streets follow the small river; a small stone bridge crosses the river over the old ford (this is "the bridge" as far as the locals are concerned, even though the railroad crosses the river before and after the station). The PCs are the only passengers to disembark, and the PCs will notice interesting stares from the locals as they walk to the carriage (Justin's death is the talk of the town).

The Lew's coach is waiting by the station, with both Roger Waite, the coachman, and Thomas Poole waiting to take the PCs back to the manor. Waite is friendly and personable; Poole seems a bit distracted (he's hiding something, as a DC 20 Sense Motive check will note).

ENGINES NOTE

A fantastic engines campaign may include quicker modes of travel such as airships or the steam equivalent of bullet trains. In this case, the Lews may live further afield, perhaps even on an outlying island. If this is the case, you can run this scene as written (substituting Paddington Station for an appropriate one) but you may want to adjust the Lew's background (perhaps they are the "MacLews," a Scottish noble family).

VILLAGE RUMOURS

While all of the necessary clues may be found at the manor, some PCs may insist on canvassing the village. This is especially likely if one of the alternate openings is used and the PCs are not arriving as clients of the Baron. The following table may be used if the PCs start asking around (i.e. making Gather Information checks).

DC	Information
10	The Baron lives with his two sons, Justin and Gordon, at Dearford Village. The Baroness died of fever about ten years ago. Justin is married to Margaret Landreaux, while Gordon is unmarried.
15	Margaret spends most of her time in London. A few months ago, the Baron released a housemaid that now lives in the inn.
15	The Baron's footman often visits the housemaid, Beatrice, at the inn. They go for late night rides together.
20	The Baron's footman visited Beatrice this morning. She was seen going to the train station in tears.
25	The Baron paid Beatrice a rather large sum of money to leave quietly. She spoke no more than a goodbye when she left.

ARRIVAL AT THE MANOR

Dearford Manor is a modest (by upper class standards) country house that overlooks the village. It sits where a castle once stood, and remnants of the old outer castle walls still poke up here and there beyond the gardens. Mr. Shay greets the PCs as they arrive; he is a tall, thin man with white, wispy hair and loose skin. He informs them that the Baron is grateful for their promptness in taking the case.

Mr. Shay ushers them to the drawing room to await Baron Dearford. He offers refreshments while they wait. Soon after the PCs get settled, Lord Hubert Lew, Baron of Dearford, enters the room with Mr. Shay. The Baron is an older man with thinning hair and a full beard. He is portly and walks with a cane (his left leg was seriously injured in the Crimean War and he moves with a heavy limp). The Baron thanks the PCs for coming before sitting on his favourite chair by the fire. He seems tired and saddened, although somewhat relaxed. A DC 20 Sense Motive check will reveal that, no matter what seems to be on his mind, he is genuinely upset at the death of his son.

Read or paraphrase the following:

Thank you for coming at the spur of the moment. While the local constable has already visited us, I fear that he was most perplexed by the circumstances of my son's murder. While I am certain that the Dearford Constabulary will do the best that they can, I thought that a private investigation might prove more fruitful and ... discreet. As much as it pains me that Justin is murdered, I am furious and concerned that someone was able to break into the house, murder Justin, and leave without a trace. We continue to be in danger until the culprit and his methods are discovered.

Archibald will take you to the library and tell you what he discovered last night. In light of the potential length of your stay, I have prepared some guest rooms for you; please accept my hospitality.

With that, the Baron lights his pipe and stares at the fire. A DC 10 Knowledge (behavioural sciences) check will reveal that he is distressed over the loss of his son and needs a few minutes to compose himself. In the meantime, Mr. Shay gestures towards the hall door to lead them to the study.

THE MURDER SCENE

The study is a large room lined with bookshelves, a few comfortable chairs, a large desk, and a reclining couch that overlooks the French doors that open out into the patio and gardens. At first glance, it is difficult to see how a murder took place in here. The room is too clean and nothing seems out of place. Surely there must have been a struggle? Perhaps the servants tidied up after the fact?

Mr. Shay insists that nothing beyond Justin's body was disturbed. The constable, Warren Davison, arrived in the middle of the night and early this morning. In both cases, he left everything where it was and was very careful when he touched something. Mr. Shay believes that the constable believes it to be an open and shut case; a burglar killed Justin for the money and escaped. Anything that doesn't fit this scenario is a minor, insignificant detail.

Mr. Shay will give his version of events, which is essentially the same as Gordon told it. Mr. Shay was unaware of the money at the time; Baron Dearford informed him of the theft before the constable arrived. Detective Davison seemed to have his own theory, but he kept it close to the vest. While Mr. Shay is concerned that the constable might believe that the Baron was responsible, he will say nothing about it.

Mr. Shay will watch the PCs as they search (unless he is requested to leave, which he will nod and oblige them). The following are items of interest in the room:

The Desk

This large, 5 foot wide chestnut desk is where Justin apparently spent the last moments of his life. The desk has an open jar of ink. The pen is lying on the floor and a clean sheet of paper sits on the desk.

A DC Search check will reveal that there is a small smudge of black ink on the back of the paper (the appearance of the spirit startled Justin. The pen dripped on the desk. When Mr. Shay replaced it with a new sheet, he unwittingly placed it atop the inkspot).

The Chair by the Fireplace

A DC 10 Search check of the chairs around the room will reveal that there is a crumpled piece of paper beneath the chair closest to the fireplace. The text reads:

My Darling,

As much as it pains me to write this, ~~I fear that we cannot~~ (end of text)

Justin wrote this rather quickly, got frustrated, balled it up and threw it at the fire. He missed, and the old copy bounced off the fireplace and ended up under the chair. It was a second attempt that Justin had on his desk at the time of the murder.

The Couch

The couch is positioned to oversee the gardens. Back when the Baron and his late wife were in love, she would often join him in the study and converse from the couch while he worked at the desk. Since his wife's death, the Baron kept the piece in the study as a memorial. He rarely sits in the library anymore, as the loss is still painful to him. Justin, on the other hand, found it a convenient place for romantic trysts with his lover.

The French Doors

These double doors open out onto a patio. Beyond the patio is a cobblestone path that winds through a garden to a back gate. The doors are bolt-locked from the inside and there is nothing to indicate that they were moved last night.

WALKING THROUGH THE CRIME SCENE

As a general rule, the PCs should be stumped as to how the crime scene could have been performed by an outsider. It makes far more sense to conclude that it was an inside job (which is indeed what Constable Davison believes). Should a player insist on pursuing another explanation, you should gently guide him back to concluding that there was no burglar (perhaps the ground is soft after a previous rain and there are no tracks, or a freak end-of-season snow fall shows no tracks).

MANOR INTERVIEWS

At some point, the PCs are going to want to interview the Baron and his staff (as well as Mrs. Lew and perhaps Gordon again, once they arrive). The Baron remains in the drawing room, while the rest of the staff can be found performing their duties.

Lord Hubert Lew, Baron of Dearford

Lord Hubert is conflicted. On one hand, he truly wants to know the truth about his son's murder. On the other hand, he is deathly afraid of scandal. He realises that Constable Davison suspects him, but that is okay by Lord Hubert as long as the constable does not pursue matters further.

Lord Hubert remains quite calm and collected during the interview (his attitude is friendly). He easily recalls the events of last night. He spent a pleasant dinner with his sons and Lord Cranston, capped off with a vivid discussion of the potential expedition. After Lord Cranston left, Lord Hubert had a financial discussion with his son. Afterwards, he ordered Mr. Shay to bring him a glass of warm milk before retiring for the evening. Mr. Shay burst in without the milk at about 10:00 very distressed. He informed Lord Hubert of the murder and the two of them went back to the study to verify it. Lord Hubert then ordered the coachman into the village to summon a physician and the police.

Should a PC mention the possibility of a cover-up or an affair, then Lord Hubert's attitude drops to Unfriendly. He becomes terse, attempting to change the subject. If his attitude falls to Hostile, he immediately dismisses the PCs from the case and sends them on their way. If the PCs can improve his attitude to Indifferent, then he will acknowledge the possibility of an affair. If improved to friendly, he will provide details.

Lord Hubert became good friends with Lord Anselm Landreaux, Baron of Coleston during their stint in the Crimean War. They essentially arranged their children's marriage, and in addition to the scandal of an affair Lord Hubert does not want to embarrass his old friend. Initially, Justin and Margaret seemed very happy. Unfortunately, Justin fell in love with one of the housemaids. Once the Baron discovered this he had her thrown out without a reference, but Justin continued to take care of her. Margaret went to London to put some distance between them in the hopes that they could reconcile.

Last night, Lord Hubert drew the line with his son. He confronted Justin directly, and Justin told him that he had spoken to Margaret about the possibility of divorce. He told Justin that the affair must end, or else Lord Hubert would disinherit him, throw him out on the street, and end any hopes of forming an African expedition. After some heated discussion, Justin acquiesced and agreed to end the affair. Lord Hubert believed that, when he awoke the next morning, everything would be back in order. Alas, such was not the case.

Should the PCs inquire about the letter and/or the money (or succeed in a DC 20 Sense Motive check to realise that the Baron is still holding something back), Lord Hubert's attitude drops to indifferent. He will admit that he had Mr. Shay throw the letter into the fire while he pocketed the money (he sent it to Beatrice in return for her continued silence).

Lord Hubert wants his son's death to be reported on his terms. Unless one of the PCs works for a London paper, Lord Hubert will spend part of the day making arrangements for the news of his son's death to make the evening editions of both the local and London newspapers. It is this obituary that alerts Inspector Rumbold of Scotland Yard to the case.

Archibald Shay

Mr. Shay has been with the Lews for a long time. He watched Justin and Gordon grow up. He is genuinely saddened over Justin's death. He is, however, loyal to the Baron and has regretfully been a party to a cover-up to keep the family name from being tarnished.

Archibald Shay has little more to tell the PCs; his attitude is indifferent. If his attitude is improved to friendly and the PCs have already confronted him or the Baron about the note, Mr. Shay can confirm that he destroyed the note and that Poole was dispatched to give Beatrice the money this morning. Mr. Shay does not know where Poole was staying.

Thomas Poole

This handsome young man (most footmen are chosen for how well their calves look in stockings) knows a great deal about Justin and Beatrice. Ever since Beatrice was thrown out three months ago, Poole has been taking messages back and forth between Justin and Beatrice. He has even escorted Beatrice to rendezvous with Justin in the family library.

Poole realises that the Baron may not be as forgiving of Poole's role in prolonging Justin's affair with Beatrice and may send him out on the street. His attitude toward the PCs is friendly and he will eagerly answer any question they have, provided it is asked with a healthy bribe.

Poole will tell the PCs that he took the money to Beatrice this morning and informed her of Justin's death. He handed her the money and reference and told her that the Baron would appreciate her discretion. Poole obviously knows where Beatrice has been staying; she is in a posh room at the Dearford Arms, the only inn in the village.

Eli Grady

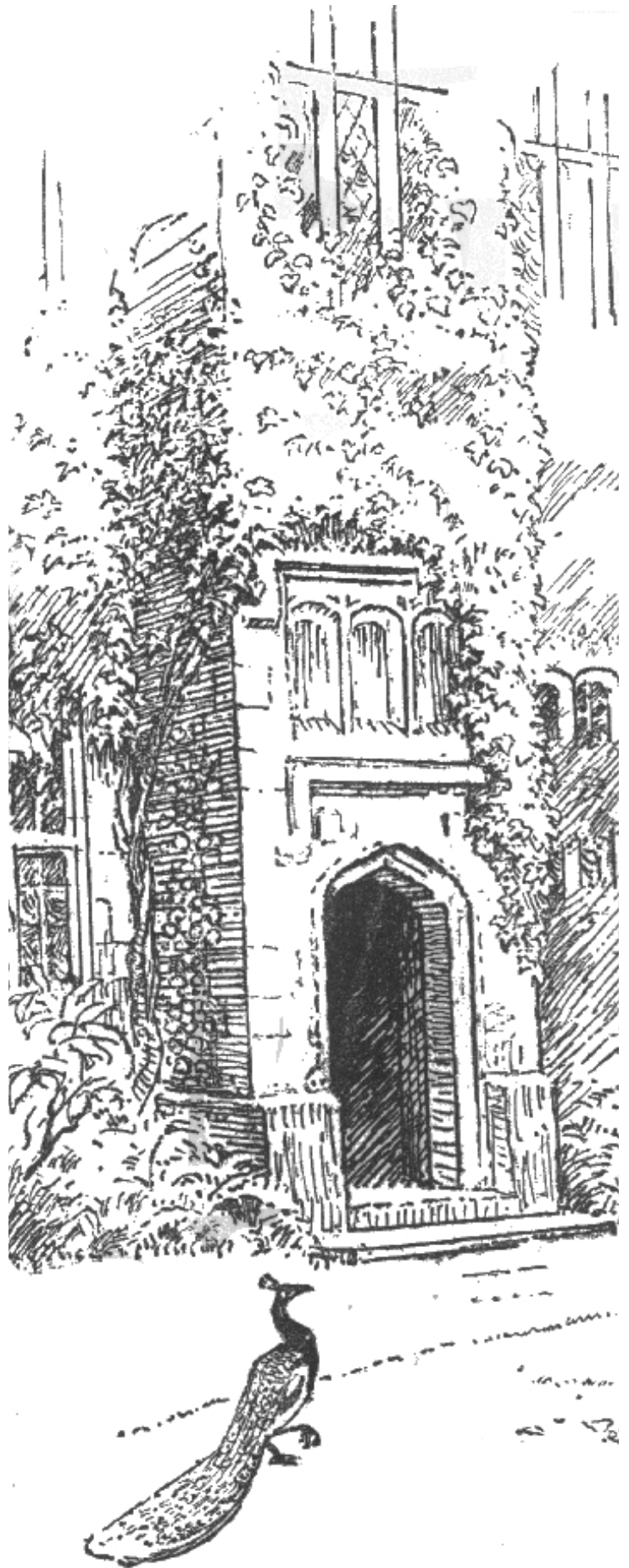
In spite of his name, Eli is Welsh through and through. A short, balding man with a bit of a potbelly, Eli acts as groundskeeper and gameskeeper for Dearford Manor. A true son of the countryside, Eli has little respect for city folk, believing that their "lives of luxury" have spoiled them to the wonders of nature. He is friendly but blunt and to the point.

Eli was asleep during the murder and didn't awaken until the coachman roused him. Eli checked the grounds, but he was unable to find any tracks or other evidence that someone had invaded or fled the house.

The big clue here is, of course, the dogs. Eli is not a heavy sleeper. In all of his years at the manor, Eli has always awakened when the dogs started barking. The fact that the dogs didn't bark indicate that either no one had approached the house or that the dogs knew the person that came and went (this is a red herring; no one had approached). Should the PCs interview Eli but forget to ask about the dogs (and you're feeling generous), you may allow them to make a DC 15 Investigate check to ask the question.

Other Staff

It isn't necessary to flesh out the other staff, as they will provide much the same information as can be found elsewhere (thus, they act as a safety net should the PCs fail miserably at diplomacy). They are aware of the affair, the Baron's insistence on keeping it quiet, and Poole's involvement. They also know where Beatrice is staying.



Margaret Lew

Note: *This information presumes that the PCs have discovered the affair prior to Margaret's arrival. If this is not the case, then Margaret will play the role of dutiful wife staying in London. She has no desire to invite scandal either. Appropriate Sense Motive checks will cause this facade to crumble.*

While not initially in attendance, Margaret Lew will arrive with Gordon in late afternoon. She is an attractive young woman that's obviously been crying for some time. She is indifferent to the PCs, and the Baron will ask if it is necessary to interview her, as she was not at the scene and could not be a suspect (if there are female PCs in the party, this could be a perfect opportunity to have an afternoon tea interview).

Should the PCs insist on an interview, then Gordon will insist that he remain with her. Margaret confided to Gordon on the trip, so she does not feel uncomfortable speaking frankly to the PCs with him in attendance. PCs making a DC 20 Sense Motive check may notice the genuine affection Gordon has for his sister-in-law.

Regardless of the type of interview, Margaret gives the following information. Read or paraphrase the following:

Justin and I were having a rough spot, as you undoubtedly know. He was a kind husband, but he made it quite clear that I was not the object of his affection. I'd discovered his affair with the housemaid; I was willing to overlook it providing that Justin continued to fulfil his obligations to me. The Baron was less forgiving and threw Beatrice out in the street.

I went to London in order to give Justin some time to clear his head. We'd actually been getting along much better during this period and I actually began to hope that we could mend our marriage. My hopes were dashed this past weekend when Justin...(pauses to dry her eyes) came to say that he wanted a divorce. I was livid and said some most unladylike things before he got on the train. He insisted that he would formalise it once he returned next week.

You must understand; although I was angry with Justin, I still deeply cared for him. I've wished some horrible things on him since he told me of his plan to divorce me and now I wish I could take it all back. I never wanted it to end like this. I hope the criminal that killed him gets what he deserves!

A DC 15 Knowledge (behavioural sciences) check will prove that what Margaret said is essentially true. She has not confided in her social circle for fear of spreading rumours, but she has cursed his name recently.

PLAY FORESHADOWING

Sharp-eared players may pick up on the "wished some horrible things on him" and pursue that avenue of inquiry. This could obviously lead to Margaret revealing that she did, in fact, get caught up in the emotion of a particular scene in the Rupert and Finnegan comic opera, *For Love or Duty* and wished Justin dead. Occult-minded players may make the connection and have the PCs rushing back to London.

It has, however, been several days since Justin told Margaret of his plans and she has been out on social occasions since. If pressed for examples, she might mention that she cursed his name during a private ball when the musicians inadvertently played their favourite song. You can come up with a number of instances that reward the players with a seed for later rather than giving the game away at this point.

You may decide to give them the play and roll with it. Inspector Rumbold will still attempt to contact them, and his information (and death) will still be relevant, confirming their suspicions. If they do confront Rupert and Finnegan early, then they may find themselves the victim of a vengeance demon attack that much earlier.

A LOOK AT THE BODY

Justin's body is already laid in the family tomb, but is currently resting on a preparatory table covered in a cloth (the Baron presumed that the PCs would want to inspect the body). A DC 5 Spot check will reveal heavy bruising around the neck, and a DC 15 Investigate check will reveal that Justin was strangled to death by something strong, but this might not be the actual cause of death (Justin actually died from the energy drain). A DC 15 Knowledge (earth and life sciences) check would reveal that something similar to a snake strangled him. A DC 15 Knowledge (arcana) check would reveal that this could be the result of something magickal or preternatural (at your discretion, a higher roll could grant more information, but don't give the game away). The body also lacks evidence of a struggle, such as foreign elements beneath his fingernails or on his clothes to suggest the identity of his attacker.

CSI: Dearford

Obviously, the players of the PCs are used to 21st century investigative techniques and in many ways Sherlock Holmes and other 19th century fictional detectives used similar methods. Running out of clues, investigative PCs may wish to overanalyze the body. There are hairs on Justin's clothes, but these are from the Baron, Shay and members of the household staff that helped move the body. While players should not be discouraged from creative thinking, you can reassure them that they have examined the body to the best of their abilities and uncovered all relevant clues.

The PCs may request a meeting with the physician. Dr. Colin Caswell is a country doctor that operates out of his home in the village. He will share any of the above facts freely.

A MEETING WITH THE CONSTABLE

The PCs may wish to meet with Constable Davison. He works for the Dearford Police out of the Police Station on Hereford Lane ("constable" is an archaic term; Davison is actually a police detective).

Inspector Warren Davison will begrudgingly meet with the PCs in his small office (with an Unfriendly attitude). He has his own ideas as to what took place during the murder of Justin Lew, but he is certain that the Baron's private investigators will attempt to create a scapegoat for the Baron's crime.

The son of a cobbler, Davison is a short, stout man with a hint of a Welsh accent. While he is an honest officer of the law, Davison has no love for those above it. The Baron cannot be tried by the common courts, and one does not accuse a noble or his family without concrete evidence.

If asked about the crime, Davison will shrug and say that he has no leads to attach a burglar to the crime. There is simply no evidence. A DC 20 Knowledge (behavioural sciences) check will reveal that Davison already believes that he knows the truth. Davison simply believes that he has hit a procedural brick wall, and a DC 10 Knowledge (civics) check will confirm this.

If the PCs can change the constable's attitude to friendly, he will give his opinion of the crime. Davison believes that the Baron and his son had a heated argument over Justin's lover and the Baron strangled him to death. The fact that the housemaid has fled the village (if the Baron's attitude was changed to Helpful, he will mention that the Baron "paid her off"), only confirms his suspicion. Still, it's his word against the Baron's, and not worth pursuing.

WHY 'CONSTABLE?'

Inspector Davison is a member of the Dearford Police Force, which was established in 1857 (after the passing of the County and Borough Police Act in the previous year). Previously, Dearford county was protected by a constabulary, which was abolished with the Act. Officially, Davison is an Inspector and should be addressed as 'detective.' In common rural parlance, however, Dearford police officers are still referred to as constables, and the head of the Dearford Police Force, Geoffrey Peat, is officially titled Chief Constable.

This could be used as another way to highlight the rift between country and city folk, as urban-based PCs will likely address Davison as 'Detective.'

THE SEARCH FOR BEATRICE POSTON

Beatrice left town prior to the PCs' arrival. Poole paid her with the Baron's money and informed her of Justin's death. The money and reference came with a price; Beatrice was to leave town immediately and speak to no one of her affair with Justin. Distraught and seeing little choice, Beatrice took the money and the first train to Hereford, where she'd hoped to secure a new position.

The PCs can discover her previous whereabouts by asking (bribing) the Indifferent innkeeper, Corwin Potter. Corwin will tell them that she kept a room upstairs but left rather hurriedly this morning after the footman came to fetch her. The footman came down with her bags and she barely choked a goodbye as she left. Justin had paid the innkeeper through the end of the year; the footman informed Corwin that he could rent the room and still keep the remainder of Justin's payment.

If the PCs check Beatrice's room, they will find it very well-furnished, much more so than the average room. While Beatrice hurried to get her things out, she'd forgotten some letters given to her from Justin. These can be discovered in a hidden compartment in one of the desk drawers with a DC 20 Search check. These are random love letters; the most recent ones speak of Justin's desire to divorce Margaret and marry Beatrice (these are dated both before and after Justin's last visit to Margaret).

While Beatrice's testimony is unnecessary for the completion of the adventure, the PCs may wish to track her down. Currently, she is staying at a modest hotel in Hereford, which is either a short ride by rail (10 minutes) or a half hour ride by coach.

When encountered, Beatrice will be Indifferent (she is abiding by the Baron's wishes). If the PCs convince her that they are working for the Baron, her attitude improves to Friendly. Once Friendly, Beatrice will tell the PCs that she fell in love with Justin while she was working at the manor. She hadn't intended to catch his eye due to her station, but he pursued her. Justin and Margaret's marriage was more for the benefit of their fathers and the two had grown apart. Once the Baron discovered her affair, she was cast out without a reference. Justin came to her rescue and provided a room for her. He told her wonderful things, of his plan to divorce Margaret so that they could be together. Beatrice knew that it was a dream, but Justin was charming and she wanted so desperately to believe him.

A DC 20 Sense Motive check will reveal that Beatrice is unsure whether the Baron had anything to do with Justin's death. Poole's arrival and information completely caught her by surprise. Still, she took his money and reference because she didn't feel that any other course of action would improve her situation. She begs the PCs to be left alone.

A PATTERN OF BEHAVIOUR

Once the characters have spent some time observing the crime scene and interviewing people (breakfast the next day is a good time), the PCs will receive a telegram from Scotland Yard. Inspector Harold Rumbold has been following a string of serial murders and believes that Justin Lew is the latest victim. He wishes to speak with the PCs as soon as possible.

The telegram is addressed to PC(s) that are known private investigators. Failing that, it will address the PC seemingly in charge of the investigation (likely the one that spoke to Constable Davison). The text of the telegram reads:

**URGENT STOP RUMBOLD REQUESTS INTERVIEW STOP SCOTLAND YARD STOP
THREE O CLOCK STOP CASES MAY BE RELATED STOP**

CONCLUDING ACT I

Preferably, Act I should end with the PCs stumped and heading back to London to meet with Inspector Rumbold. The adventure assumes all of the PCs head to London, but Act II may start with a single PC going to meet Rumbold without alteration.

At this point, the PCs may suspect that Justin's death was an inside job. They may even be working with Constable Davison to prove it. Should the Baron ever suspect that the PCs are working against him, he will pay them their compensation and release them from the contract. He will also insist that they leave his property and will be treated as trespassers should they return. While the PCs' relationship with the Baron has no bearing on the rest of the adventure, having an enemy in the House of Lords could prove inconvenient in future adventures.

ACT II: A SERIAL KILLER?

In the second act, the PCs return to London to compare notes with Inspector Harold Rumbold. Unfortunately, when they go to see him, the PCs find him quite dead. After being thrown out by Chief Inspector Michael Norrington, the PCs are hired by him to look into the circumstances of Rumbold's murder and how it is connected to the other murders. This leads the PCs to investigate the other murders as well as a visit to a strange gentlemen's club. Eventually, the PCs discover that most of the murders (conspicuously not Rumbold's) have something in common; possible suspects of the victims had attended the new Rupert and Finnegan comic opera, *For Love or Duty*.

It is important to read this act carefully before running it. The players may go off in unanticipated directions or follow the trail in an unexpected order (some may even hit Act III prematurely). Be prepared to improvise. With a firm grasp of the clues offered in this act, it is not difficult to bring the clues to the players. For example, prior to visiting Dearford Manor in Act I, a PC might decide to scour the newspapers for similar murders (definitely a possibility in multi-player groups, as the PC might stay behind to do research). In such a case, the researching PC may find similar murders and perhaps even come across Inspector Rumbold more quickly. This might cut Act I a bit short, as the players are now tipped off earlier that there may be something larger than a fatal burglary going on.

A BIT LATE FOR THE INTERVIEW

As posted in the telegram, Inspector Rumbold plans to meet the PCs at his office in Scotland Yard (on Great Scotland Yard; 'New Scotland Yard' is 10 years away). Upon their arrival, the PCs are ordered to wait in a meeting room while Inspector Rumbold collects his materials from his small office. If the PCs ask, they will be informed that the Inspector is indeed in his office and will see them shortly. If the PCs happen to be a little early, Rumbold will greet them on his way in and tell them that he will be with them shortly before disappearing into his office.

Unfortunately, Rumbold will never arrive. Allow the PCs to make a DC 20 Listen check. Those that succeed will hear a sharp "You! How did you..." from the direction of Rumbold's office (if they've met Rumbold on his way to the office, then they recognise his voice. PCs that run for Rumbold's office will notice him lying in his chair with his eyes open. A DC 5 Spot check will reveal fresh bruises on his neck. The PCs will get little more, as other staffers heard the noise and come running.

If the PCs did not hear the noise, then they will be surprised to hear staffers running down the hall. PCs that attempt to see what's happened can make a DC 20 Spot check to notice Rumbold still sitting in his chair as a couple of staffers tend him. A DC 20 Sense Motive check will reveal that the staff is shocked, and that those around Rumbold are treating him as if he were dead. A DC 25 Spot check will allow the PC to notice bruises on Rumbold's neck.

In either case, the PCs will be politely but firmly shown the door. As they exit, they are eyeballed by a tall man with short, curly black hair and a monocle. This is Chief Inspector Norrington, whom they will meet in short order.

TIMING IS EVERYTHING

The adventure presumes that the PCs will receive the telegram in the morning, be on a train by noon, and arrive in London in time to make the three o'clock appointment at Scotland Yard. Unfortunately, things don't always go as planned. Players may wish to reschedule the appointment or otherwise delay meeting Inspector Rumbold.

In any case, the important thing to remember is that the PCs should not have a chance to speak with Rumbold about the case before he dies. It is okay to have a brief encounter; Rumbold is in no mood to speak about the case any further than "I think I've been tracking the murderer of your victim" out on the street or anywhere else besides Scotland Yard. If necessary, the Inspector could have a partner that berates Rumbold a little for pursuing these "cases with no connections to each other," necessitating that Rumbold meet them later.

For Love or Duty shows twice daily, in the afternoon and evening. As long as the vengeance spirit can be summoned to kill Rumbold prior to his official meeting with the PCs, the adventure can continue as written.

Of course, it is entirely possible to play out the rest of the adventure with Rumbold as a still-living ally with minimal fuss; his death is primarily for shock value and as a clue as to his whereabouts prior to his death. With minimal adjustment, Rumbold can work with the PCs and still end up dead later, perhaps just after he's visited the playhouse.

HELPING THE YARD

At this point, the PCs probably feel a bit lost. They ran into a brick wall while investigating Justin Lew's murder, only to find that this fresh new lead has also hit a dead end. Fortunately, their frustration will be short-lived. Chief Inspector Norrington wants an investigation and he wants to hire outside assistance.

Not long after the PCs were ejected from Scotland Yard, Chief Inspector Norrington will contact the PC to whom Inspector Rumbold had sent the telegram. He will meet them wherever convenient, either at his home or office (should the PCs decide to return to Dearford Manor, Norrington will intercept them at the station). He offers them a case.

Read or paraphrase the following:

As you probably suspect as well, I believe that Detective Rumbold's murder is connected to these other murders he's been looking into. I understand that you are investigating the most recent of these similar murders; I should like to engage you to look into this matter.

I hesitate to assign Scotland Yard investigators to investigate Rumbold's murder because I fear that the assailant may have a contact within the Yard. There was simply no way someone could have walked into Rumbold's office, strangled him to death, and escaped without assistance. This was obviously well-planned and well-executed; I should hate to think that one of my own is responsible.

If you accept, I shall put my resources at your disposal. I had Rumbold's office locked and guarded by outside policemen; no one is to enter without my approval. Perhaps you may find his notes useful in ferreting out this criminal so that he will pay for his crimes.

Norrington will also be able to pay them a fee, but it won't give them anything more than a +1 Wealth bonus. More importantly, the PCs will have built a rapport with Scotland Yard (and a +2 Reputation bonus).

INVESTIGATING THE OFFICE

If the PCs agree to help, Norrington will take them back to Scotland Yard. He will dismiss the police guards and open Rumbold's office. The office is a small room (practically a closet) with barely enough room for a desk and a shelf behind it. Rumbold's hat and cloak hangs on the coat rack next to the desk.

By chance, the Inspector did the majority of the PC's job for them in his last few moments of life. He has a folder on his desk that contains newspaper clippings and his notes on several murders that have taken place over the last month.

A DC 15 Search check of his desk will also reveal a strange necklace in one of the desk cabinets. It is made of slim leather, with an oddly painted red quartz pendant. A DC 15 Knowledge (arcane lore) check will reveal it to be a magic item; a DC 25 check will reveal it to be a banishing pendant. A DC 20 Decipher Script check (or automatic if the reader understands Chinese) will also reveal that it is designed to banish evil spirits (loosely defined).

THE PROTECTION PENDANT

The protection pendant is very useful against the vengeance demon. It could also cause a major headache for GMs in the future, as the potential for future abuse exists. To account for this, the incantation used to create the pendant is known only to a single member of the Temple, a wizened old Chinese apothecary in Limehouse. This Chinese Wizard, Zhang Chin, shares the incantation with no one except his eventual successor (likely his daughter Fen, who works with him in his shop). This keeps the incantation somewhat out of reach, or at least provide an interesting trek into Chinatown. You may also craft the incantation in a way to make it difficult for the PCs to easily replicate (especially if it comes with a high XP penalty).

For purposes of this adventure, the protection pendant requires the vengeance demon to make a DC 20 Will Save each round that the pendant is held and the power word (Banish!) is spoken. Once successful, the demon disappears and the magick within the pendant is drained.

THE CASE FILE

Rumbold had constructed a case file of a number of murders. Each murder has a newspaper obituary/article as well as Rumbold's notes (while it is safe to presume that Rumbold has many more notes on each case, only immediately relevant clues are given). In order of death:

Lady Philomena Reed

Lady Philomena Reed was strangled in her house in Mayfair on March 12. Her husband, Lord Amos Reed, Baron of South Kent, was away in India and her son was at the country estate. Rumbold has written a number of notes on Lady Reed:

Complained of headache; retired early. Servants suspect waiting for lover. Housemaid Kate heard her exclaim "What are you doing here?" Thought lover had arrived. Rushed in when she heard a crash and a thump. Lady next to bed, strangled dead, Gas lamp on floor, broken.

Lover accounted for at time of death. Not a suspect.

Jonas Stark

Jonas Stark was a moneylender that operated in the City of London. He died on March 18 in a hansom. Rumbold noted similarities between Reed and Stark:

Victim was about to attend play with wife, Matilda, and associate Howard Silver. Left at last minute when he spotted client—Arthur Greenfield. Chased Greenfield into Whitechapel. Hired hansom to take him back to theatre.

Cab driver, Jason Filmore, said victim was talking to himself, spitting out excuses for not paying and other nonsense. He heard victim say "What are you doing here? Why aren't you with Howard?" Horses spooked; took Filmore several minutes to regain control. Victim alone in hansom, strangled to death.

Frederick Timms

Frederick Timms was a barrister and heir to a baronet title. He was killed March 25th, mid-afternoon. He was researching a case in the law library when he was strangled behind a book rack. Rumbold noted the odd timing but similar method of death.

Victim died in library. Librarian assured me that no one could enter or leave without being seen, but only four other men in library at time of death---all within librarian's sight. Same manner of death, strangled.

Why afternoon this time?

Victim engaged to Marian Parsons. Miss Parsons seemed little disturbed.

Sir Marc is friend of victim's father. Nothing useful to add.

Gwendolyn Jones and Martha Collins

Gwendolyn Jones was an upper class woman from Marylebone that had recently come out. She was choked to death in her own bedroom on April 2. Her lady's maid, Martha Collins, was also found strangled just inside Jones' room.

Victims choked to death as Gwen's suitor (John Rathbone) and father discussed marriage proposal. Maid must have surprised attacker. Father sent butler up after a few minutes. Butler discovered bodies.

Father, Butler and Rathbone thought they heard Gwen shout 'Jenny!' Jennifer Todd is long time friend of Gwen's and formerly acquainted with Rathbone.

Justin Lew

Beyond the newspaper article, Rumbold had little to add. He hoped to get information from the PCs.

Victim's death seems to follow previous pattern; why outside London?

AN ESOTERIC LINK

Of particular interest are two letters sitting at the back of the file. The envelopes are gone, but the stationary letterhead is from the 'Temple of Oriental Esoteric Wisdom.' The first reads as follows:

March 27

Dear Detective Rumbold,

I understand that you are looking into the possibility of a serial murderer. I believe that there may be a connection to the murders beyond the conventional. Please see me at your earliest convenience; perhaps together we may put a stop to this nightmare before another victim is taken.

Yours,

Sir Marc du Locque

As interesting as this letter is, the back of it is even more interesting. Rumbold has written 'bloody lunatic!' on it.

The second letter is written in the same hand.

April 4

Dear Detective Rumbold,

How many more must fall to this monstrosity before you believe me? Please see me at your earliest convenience.

Yours,

Sir Marc du Locque

Where was Mr. Rumbold this morning?

Should a PC inquire as to the whereabouts of Inspector Rumbold this morning, the receptionist (an eager young man) mentions that he took a stroll up to Piccadilly "on a hunch." When he returned, he was melancholy, calling the hunch another "dead end."

Piccadilly Circus is, of course, where St. Clement's Theatre, currently showing *For Love or Duty*, is located. Having a flash of inspiration, Rumbold decided to interview Rupert and Finnegan once more. Unfortunately for Rumbold, Anne Finnegan thought he was getting too close and decided to use the afternoon performance to deal with him.

FOLLOWING THE CLUES

This section lays out the information that may be gained from following up on the leads generated from the search of Rumbold's office. Inspector Rumbold's death makes the evening paper, anyone the PCs speak with that would likely read one will have knowledge of Rumbold's passing and express their regrets.

Note that the following murder scenes aren't treated with the same care or depth as the Lews' in Act I. There are a couple of reasons for this. First, the PCs aren't likely to investigate them all, especially once they've discovered the commonality (the play). Second, even if the PCs investigate, they will likely be looking for key pieces of information. In any case, enough structure is given to allow you to run these encounters as necessary. No stat blocks are provided; should one be necessary, use any appropriate one from the listed GM characters in the back of this adventure.

POUNDING THE COBBLESTONES

At some point, the PCs may want to retrace the steps of the appropriate “suspects.” In addition to interviewing them, the PCs may also make a DC 20 Gather Information check (reputation score applies) to get a rough itinerary. A separate check must be made for each individual. Unless the players ask direct questions to figure it out for themselves, a DC 20 Investigate check is necessary to piece together the commonality: the suspect was enjoying *For Love or Duty* at the time of the associated murder.

THE REED MURDER

Lady Philomena Reed was indirectly the cause for all the trouble. A patron of the arts, Lady Philomena invested heavily in Rupert and Finnegan’s plays. With her husband away, she also carried on an affair with Alec Rupert. This was neither a problem with the servants or her son so long as she was discreet; the Baron has a mistress that he took with him to India.

Lady Philomena had gone to the opening night performance on March 11. The next evening, she was to meet Alec Rupert after the show. She’d hosted a dinner party and then complained of a headache (for social convention) and went to her bedroom to await her lover’s arrival. Unfortunately, the demon appeared bearing the likeness of Anne Finnegan and strangled Philomena to death. As she died, she rolled out of bed and knocked over the gas lamp, alerting the servants. Housemaid Kate discovered her and was forced to break the bad news to Alec Rupert.

An easy DC 15 Search check will reveal that she is a fan of Rupert and Finnegan. She has many playbills and ticket stubs stuffed in a drawer, along with a photograph of her with the two of them on her vanity.

THE STARK MURDER

Jonas Stark loved wealth more than his dear wife. Matilda Stark was starved for attention, attention that Stark’s partner, Howard Silver, was only too happy to give. The two of them carried on a flirtatious affair (while scandalous, they had not consummated their affair).

The PCs will probably either approach Matilda Stark in her Holborn home or Howard Silver at the Stark & Silver office in the City. Both will be coy about an affair, use appropriate Bluff and Sense Motive checks. Both also feel a little guilty over Jonas Stark’s death.

On the night of the murder, Matilda was fuming that, after promising her several times that he would take her to the theatre, Jonas bolted at the first opportunity to make a little money. She was fuming at him during the performance (which led to her making the critical deathwish) and both she and Silver joked about Stark’s whereabouts as they left. Both were horrified to discover that he was dead.

THE TIMMS MURDER

Frederick Timms was murdered by the death wish of his fiancé, Marian Parsons. Miss Parsons loved another barrister, Maurice Porter, but acceded to the wishes of her father to marry a future titled gentleman. While she has kept her true feelings from the pleasant-looking, aloof Timms, Parsons secretly desired a way to be able to marry Porter.

For his part, Timms has little time for romance. It was socially beneficial for him to have a wife, so he toured the coming-out parties and found a candidate. Parsons seemed acceptable, so Timms dutifully asked her father for his blessing. The bond being struck, Timms returned to his cases until the wedding.

On the afternoon of his death, Timms was in the law library while his fiancé went with some friends to see the play. Parsons was feeling particularly vulnerable that day, as she’d asked Timms to take her but he could not fit it into his schedule. She pined for Porter and made the fateful death wish.

THE JONES MURDER

Jennifer Todd was going to have future Viscount John Rathbone’s hand in marriage, or so she thought. When one of her best friends, Gwendolyn Jones, finally came out, Rathbone officially informed Todd that he would no longer be seeing

her and turned his attention to Jones. Worse, when Todd protested, Rathbone admitted that he had been pursuing Jones for some time, but waited until it was socially acceptable to announce it.

Todd was furious. Her friends and acquaintances tried to cheer her up, but on the night she went to see the play she made the death wish. Jones was killed just as Rathbone was arranging to marry her. Unfortunately, her outburst also doomed her lady's maid, who came running in. The vengeance demon dispatched her as well, as it needed a bit more time to kill Jones.

A vain but religious woman, Jennifer believes that she cursed Jones to die. If you want to reveal more, Todd's attitude is indifferent; an improvement to Friendly will make her reveal that she cursed Jones during the performance of *For Love or Duty*.

DARKENING A SHADE

While not necessary, if you'd like to add to the horror you could have Jennifer Todd, upset at what she's done, commit suicide (likely through poison or hanging). She would leave a suicide note, but only blame herself for her action. She would do this within a day or two of Jones' death. In such a case, Rumbold would have appended it to his interview notes (he did get to speak with her prior to her death).

THE TEMPLE OF ORIENTAL ESOTERIC WISDOM

Assuming the PCs wish to speak with Sir Marc du Locque, the easiest way to contact him is through the Temple. Sir Marc also has a home in Belgravia, but he will defer calls at him, preferring to meet in the Temple. He spends much of the working day in the Temple and is willing to speak with anyone that requests a meeting (having read the papers, Sir Marc has been expecting a meeting).

The Temple of Oriental Esoteric Wisdom is a gentleman's club on Pall Mall. Outwardly, the Temple does not look at all "oriental," although it boasts an impressive neo-classical facade with columns and arches and a small dome at the top of the building.

Once one enters, however, the interior can only be described as Egyptian and Asian eclectic. Persian rugs adorn the floors, while pedestals and alcoves display laughing Buddhas, Egyptian and Indian deities, and other sculptures and artefacts from around the world. Chinese tapestries adorn the walls. A library sits in the center of the room; its stacks ramp up four floors whose balconies allow someone on the ground floor to see the painted interior of the dome. The mural depicts the night sky, with constellations painted in.

Perhaps the most jarring sight is in the smoking room, a comfortable area of pillows and chairs. Members casually smoke their pipes, cigars, and opium while wearing fez caps and smoking jackets embroidered with Chinese dragons and symbols. Some play games; in addition to backgammon and chess, some are playing (largely bastardized versions of) other "oriental" games, such as Chaturanga, Go, and Shogi.

SUBSTITUTING THE TEMPLE

The Temple of Oriental Esoteric Wisdom is designed as a secret hermetic magickal society that can be used in occult campaigns. Naturally, you can feel free to substitute any other magickal society that exists in your particular campaign. The specifics of the Temple aren't important to successfully run the adventure, although you can use the descriptions provided to add flavour to your own magickal society.

An issue that will arise in a fantastic campaign is why Inspector Rumbold was so quick to dismiss the idea of a magickal assassin. Simply put, in a world where magick is common knowledge, he would not. In fact, it is possible that the local magickal society is the patron of one or more of the PCs. In this case, the Temple becomes a magickal resource rather than a plot driver and Rumbold had intended to engage their services once he was certain that this was no mundane criminal. Unfortunately, he was murdered before he could pursue that aspect of the case (in fact, if the PCs come to the conclusion that Justin was murdered by magickal means and decide to look for other, similar murders, you could completely excise Rumbold from the adventure.

The PCs' first encounter in the Temple will be with the receptionist Akhil Joshay, a gentleman of Indian descent wearing a sherwani (Indian dress coat) and fez cap. Whether or not the PCs have arranged a visit, Joshay will nod and escort the PCs to Sir Marc, who is sitting in the smoking room reading a mystical book while enjoying his pipe. He is a deceptively youthful-looking man with sharp features and a long moustache. Like most of the club members, he is wearing a fez cap and Chinese-inspired smoking jacket, and he also has an ankh necklace. He greets the PCs warmly by standing and offering a traditional Hindu greeting.

Read or paraphrase the following:

Namaste. Please have a seat. I've been expecting your arrival since I read about the detective's murder. That was most unfortunate; if only he had listened or at least taken my warning seriously...but, what's done is done. I suppose I should tell you first about why I contacted him.

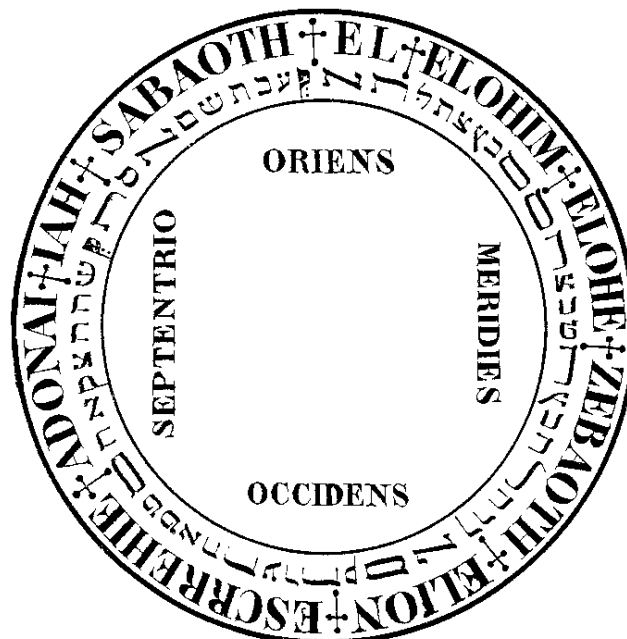
I am well acquainted with the Timms family; the late Frederick Timms' maternal uncle and I have been friends for over a decade. When his nephew had died under such mysterious circumstances, Nathan Reynolds asked me if there could be any (he pauses and glances at the various artefacts around the room) preternatural involvement.

While I am well-acquainted with such esoteric matters, I am afraid I make a rather poor detective. Assessing the situation, I do indeed believe that a preternatural force is involved and I shared my concern with Detective Rumbold. Unfortunately, I fear that he did not believe a single word I said and only took the protection I gave him as a courtesy. He never responded to my second letter. I doubt he used the pendant as I proscribed; if he did, then I fear that I really am mistaken in my judgment.

If Sir Marc is shown the pendant, he will verify that it is the one he gave Rumbold. Sir Marc believes that the murders are either being committed by a "warlock" (his term for an evil spellcaster) or summoned creature. While Sir Marc is certain that mundane methods can handle most warlocks, handling spirits and demons is another matter. To combat such a threat, Sir Marc procured an "ancient Chinese solution," the pendant. He explains that it has to be held up and the power word (Banish!) must be uttered until the spirit or demon is expelled from this world.

If the PCs ask for a motive, Sir Marc will merely shrug. Sometimes, serial deaths are part of a dark ritual, but nothing seems to have been taken from the victims (he takes a long puff of his smoke as he shudders, considering the consequences of souls being harvested). He is unaware of any enemies Frederick may have had, certainly none that use magick. (If you allow Mediums in your campaign, see the section on "Spiritual Inquiries.")

Sir Marc will offer any information that he can, but his abilities are limited. As more information is being gathered he'll recognise the similarities but be unclear on the underlying commonality (the play). Summoning is a nasty business and requires exact care when performing rituals.



SPIRITUAL INQUIRIES

If you have *Imperial Age: Spiritualism* and wish to incorporate it, Sir Marc may suggest employing a medium (alternatively, a player may suggest a medium as a plausible course of action if he has reason to believe things preternatural). While mediums are part of the default setting, it is presented as optional because the rules for séances are found in another product (and this adventure was designed to be played without mediums, so nothing is lost if you don't have *Imperial Age: Spiritualism*).

Why hasn't Sir Marc employed one already? Simply put, he understands the limitations of contacting the dead and did not wish to 'make a mess of it.' He wanted a seasoned investigator to be part of the séance in order to ask the most pertinent questions first, hopefully after a thorough investigation.

If the PCs decide to employ a medium, then it is left to you to decide how one may be procured. In the default setting, mediums are not part of the Temple; the practice is un-gentlemanly due to the large number of female mediums. A DC 15 Gather Information check will enable the PCs to find a medium willing to offer her services (Sir Marc can recommend Gertrude Janari, a medium of Austrian and Italian descent that works in the East End).

Should the PCs employ Miss Janari (a rather fetching raven-haired woman) or another medium, then the séance will take place in the evening. Sir Marc can arrange for himself and Nathan Reynolds to be in attendance. The PCs should be limited to one séance per evening. If successful, the spirit will answer six questions in a yes-or-no format (if this adventure takes place after 1890, Ouija boards will be available; the medium may have a similar item if you want to provide clearer answers for the players).

The answers to such questions can be gleaned from the information gathered in other parts of Act II. Of particular relevance is the question of who murdered the spirit; in all cases, the spirit will believe that it was the person that, intentionally or not, sparked the ritual. This will probably take more than one question (e.g. Do you know who killed you? Yes. Was it your fiancé? Yes. Did she strangle you? Yes).

CONCLUDING ACT II

Essentially, Act II concludes when the PCs' investigation leads them to the St. Clement's Theatre. While it is possible early in the investigation for the PCs to go to the theatre, meet Rupert and Finnegan, and leave none the wiser, it is more likely that the PCs will visit armed with 'coincidental' information that will concern Anne Finnegan. Once the PCs have come to the conclusion that the comic opera is involved, it is time to delve into Act III.

ACT III: CURTAIN CALL

During this concluding act, the PCs will investigate the comic opera *For Love or Duty* and its creators, Rupert and Finnegan. They will no doubt draw the attention of Anne Finnegan, who will then use the next performance to summon the vengeance demon against them. Once the PCs have dealt with the demon, they will have to confront Anne Finnegan and learn the secret of the incantation.

How Act III concludes depends upon the PC's actions. The key point to remember is that, once Anne is alerted to the PCs' investigation, she will use the next performance (either matinee or evening) to summon the vengeance demon on the PCs' leading investigator. Once she's confronted (whether due to the PCs' survival of the demon encounter or their own wits), Anne will use her magickal skills to cover her escape.

ST. CLEMENT'S THEATRE

St. Clement's Theatre is a large building just off of Piccadilly Circus. Built in 1800, the grand theatre has undergone an upgrade to gaslight and is in the process of putting in electricity. Since 1876, St. Clement's has been exclusively showing Rupert and Finnegan plays.

Currently, the theatre is plastered with advertisements and posters of *For Love or Duty*. The play concerns a German aristocrat, Joseph von Stott, and his difficulty in choosing a wife. As heir to the Principality of Holsweig, Joseph is expected to marry Helga, a decision that had been arranged by their parents. Unfortunately, Joseph's heart belongs to Bernice, an orphan scullery maid. Joseph must decide whether to accept convention or throw away his inheritance for love. Helga is presented in a very unflattering light, and she schemes throughout the play to force Joseph to marry her. In the end, the Kaiser discovers that Bernice is indeed of noble blood, and that Helga's family was responsible for her family's misfortune and loss of property. With this information, Joseph is able to marry Bernice and satisfy his obligations.

This play has become extremely popular within the short time it has been out, largely due to its thinly-veiled attacks on British society (upper class patrons merely chuckle that the Germans can't get it right). While presented as a comic opera, Joseph's plight is displayed in a particularly heart-wrenching way and he delivers an impassioned song and dance routine just before the close of Act I on whether he should choose love or duty. Anne's incantation is buried within this song.

The play usually has two performances, a matinee at 2:00pm and an evening performance at 8:00pm. Rupert and the Finnegans usually arrive around noon and stay until after the evening performance. Both are hands-on; Rupert conducts the orchestra while Ronald Finnegan acts as announcer. Anne Finnegan is in charge of a box, where she entertains special guests of the duo.

With the exception of Anne, all of those involved with the comic opera are unaware of the incantation. The only minor exception to this rule is Prescott Morrison, who plays Joseph von Stott. If his attitude can be improved from Indifferent to Friendly (he is quite busy honing his craft), he will mention that Ronald Finnegan was quite insistent that he perform his

RUPERT AND FINNEGAN

Alec Rupert and Ronald Finnegan are partners in the production of comic operas (known also as operettas or musicals). They have collaborated for five years and have developed five comic operas: *The Jury is Out*, *The Wizard*, *A Pirate's Tale*, *The Poet's Heart*, and finally, *For Love or Duty*. All have been performed at St. Clement's Theatre on Piccadilly Circus and the previous four have been very popular, with *For Love or Duty* seemingly following suit.

Publicly, Rupert is the musical composer while Finnegan is the author/choreographer. In truth, it is Ronald's younger sister Anne that has been writing most of the plays. While Ronald is an author he'd been intimidated by the surprising success of *The Jury is Out* and confessed to his sister that he did not know how to top it. In the meantime, Rupert grew anxious and composed some music without words, hoping that Finnegan would write the words for him. Anne listened to the composition and stepped in, crafting the basic story that was to become *The Wizard*. From that point on, Rupert and Finnegan were a trio, with Anne acting as a silent partner.

If you wish to add an extra clue, a DC 20 Decipher Script check will reveal that the dialogue of *The Jury is Out* differs in style from the other four (this is due to Anne's influence).

Fantastic Campaign Note

In a fantastic campaign, Rupert and Finnegan would incorporate magickal and/or steam effects into their comic opera. This could be anything from magickal special effects to automaton actors.

routine of the Act I closing song “How Do I Choose?” in exacting detail. Morrison almost feels that he could sleepwalk through the rest of the performance and Finnegan wouldn’t care so long as he performed that one routine perfectly.

MARTIN DYKSTRA

Martin Dykstra is the current owner of St. Clement’s Theatre. A small, portly man with an insatiable appetite and a slight Dutch accent, Dykstra attempts to present himself as a gentleman. In truth, his father won the theatre in a card game and the Dykstra family had been running it into the ground ever since. After a back alley robbery took his father’s life (possibly due to another gambling debt) five years ago, Dykstra took over the business. He was fortunate to offer Rupert and Finnegan their first contract, and the surprising success of *The Jury is Out* has made Dykstra a fortune and repaired the reputation and glory of St. Clement’s Theatre.

Naturally, Dykstra is overprotective of the theatre and his meal ticket. He will not condone any ‘harassment’ of Rupert or the Finnegans (although he has no idea how critical Anne is). If the PCs are too aggressive, he will order them out of the theatre and send for the police if they do not comply. In his heart he is a coward, however, and will back down from any confrontation.

THE VENGEANCE INCANTATION

The Vengeance incantation requires all of the emotional energy of the audience be drawn to the stage through the ritual gestures of the actor. The trigger is a death wish, which may be provided by any member of the audience. The only restrictions are 1) the victim may not be present at the incantation, and 2) only one victim may be chosen per incantation. Once a subject is chosen, the summoned (and invisible) demon will travel to the victim, choose a moment when the victim is alone (this must be within an hour...the duration of the incantation) to attack.

Anyone observing the play may make a DC 20 Knowledge (arcane lore) check to recognise an incantation being performed. A distraction will be enough to break the incantation for that performance. A DC 25 Knowledge (arcane lore) check will identify the incantation, but this is probably beyond the capabilities of the PCs (although, should they have Sir Marc observing with them, he has a good chance of noticing it). If the PCs recognise that an incantation is being performed or acquire a copy of the script, a DC 20 Research check in an occult library (such as the Temple’s) will allow them to discover the nature of the incantation. An actor stat block is provided if the PCs “storm the stage” to disrupt the incantation (there will only be one actor, Morrison, on stage initially, but up to 5 could assist in successive rounds). Use the servant stat block for stage crew and the police officer stat block for theatre security.

As with the protection pendant, no stats are provided for the vengeance incantation because it is a plot device. Once this adventure is over, the formula for creating this incantation should either be destroyed or locked away for good. Even if you allow the PCs to keep it, hopefully with big repercussions, remember that the vengeance demon is a minor challenge for higher level characters and that the Temple (and others) will be policing future performances.

MEETING WITH RUPERT AND FINNEGAN(S)

Act III assumes that the PCs will interview Rupert and Finnegan at the theatre, but this may not be the case. A DC 15 research check can locate their residence (a townhouse in Bloomsbury) and the PCs may wish to approach them at home (Anne also lives there). While the two partners spend most of their time at the theatre, catching them at home is not out of the question, especially if the PCs arrive at breakfast.

Alec Rupert

Alec Rupert is a tall, handsome young Frenchman that speaks with a refined accent. While his friends and acquaintances consider him very outgoing and jovial, Rupert has been rather melancholy of late (he still hasn’t gotten over the loss of Lady Philomena).

Rupert remembers Detective Rumbold quite well. Rumbold interviewed Rupert just after the murder and admitted his affair with Lady Philomena. Like him, she was a lover of music, and they fell for each other. Rupert’s affair with her was an open secret, and he was genuinely shocked at her death. He has no idea who killed her or why (a DC 20 Sense Motive check will reveal that he is speaking the truth). Rumbold did appear once more, just before a matinee performance. He was

inquiring as to a connection between various people that had come to see the play over the last month. Rupert was quite unaware of any social club or gathering that included any of the names Rumbold had. He remembers Rumbold seemed unconvinced and left after an interview with Finnegan seemed to go sour.

Rupert is also unaware of Anne Finnegan's feelings for him. He and Ronald attended school together and he's never had anything other than brotherly love for Anne. As a perfectionist, Rupert has lost his temper in the orchestral pit many times; he couldn't imagine that anyone, such as Anne, who's seen him in such a state would want to marry him.

While they are speaking to Rupert, Anne hovers nearby. Anyone making a DC 20 Sense Motive check on her will notice that she dotes on him. It's obvious that she has an attraction to him, even though it seems unreturned.

Ronald Finnegan

Ronald Finnegan is a short red-haired man of Irish descent, although it's been a few generations since his ancestor left the Emerald Isle. Finnegan is rarely seen without his pipe, which he claims helps him relax (although his fidgeting nature suggests otherwise).

Finnegan is very proud of his work and is quick to anger if it is suggested that he isn't pulling his weight. If asked directly about the writing of the plays, Finnegan will angrily insist that every word came from his pen (although a Bluff check will see through this lie). He is overprotective of his sister and, while he knows of her affection for Rupert, has been trying to persuade her to stop carrying a torch for him.

Like Rupert, Finnegan remembers both of Inspector Rumbold's interviews. He also remembers one curious question. Rumbold off-handedly asked if any of the dialogue was taken from older sources. Finnegan thought that Rumbold was implying plagiarism and hotly denied any such suggestion. "If Anne wasn't there," he says, "I'd've surely belted that detective!"

Finnegan is also unaware of his sister's use of the dark arts. If he did, he'd be horrified. Anne is still his little sister, but if she is threatening lives and jeopardising all of their hard work, he'd turn against her in a minute.

Anne Finnegan

The villain of the piece, Anne discovered the incantation while conducting research at the British Museum. Originally, she was going to write a comic opera based on Arabian mythology. She came across an incantation based on dance moves (apparently practiced by a secretive assassin cult). Anne mused that, if this incantation were real, she could do away with her rival and have Rupert to herself.

The incantation worked flawlessly. Anne considered changing the routine to eliminate the ritual after the Stark murder, but she was unsure if her ritual was to blame and she wanted a back-up plan if the police came for her. In the meantime, Anne continued her studies of the magickal arts.

Anne is a short, slim woman with strawberry hair. While Hostile to the PCs, Anne presents herself as a meek sister helping out her brother until she can find someone to provide for her. In truth, Anne is the primary author of the last four plays. She'll admit this only if pressed, and this will certainly put the inquisitive PC in the path of the next vengeance demon.

If the PCs manage to search her bedroom, a DC 20 Search check will reveal a couple of books; *The Songs of Tiamat* and *The Brass Rituals*. Both are English translations of Babylonian and Arabian magickal texts.

IN THE PATH OF VENGEANCE

At some point after the PCs meet with Rupert and Finnegan, Anne will unleash the vengeance demon on one of them. She'll choose the victim based on who seems to be controlling the investigation. Failing that, she'll choose one at random.

The vengeance demon will strike when the PC is alone, either between 3-4 in the afternoon or 9-10 in the evening (sometimes later, if the performance is late getting started). 'Alone' does not mean 'seclusion,' the demon simply can't manifest in the presence of more than one person.

To the PC, the demon appears as Anne Finnegan. It uses this visage to gain surprise before it attacks with its tentacles. Anyone barging in to help will see the creature in its true, multi-tentacled form. The demon attacks until its victim is dead, it is driven off, or the hour is over (if you're feeling generous, you can have the demon attack only minutes before the end of the hour).

Obviously, once the encounter was over, the PCs will know that Anne is involved. Should they return to the theatre or otherwise confront Anne, then she will know that her plan failed.

THE FINAL BATTLE

Once Anne realises that her plan has failed and that the PCs are onto her, she will use her spells to help her escape. While she doesn't want to hurt her brother or Rupert, she won't hesitate to do so if they try to hinder her in any way. Anne will use her *sleep* spell on any threatening PCs (this is a potent spell against a group of 1st level PCs; if they are all together, you may want her to use *daze* instead or use *sleep* against Sir Marc (if here), her brother and Rupert). She will then draw her revolver and cast *magic weapon* on it to cover her escape (Anne took to carrying the revolver as protection, since she is outdoors at night).

If Ronald Finnegan or Alec Rupert is present, then they will attempt to parlay with Anne rather than fight. They will only join the fray once combat has started and will be more interested in restraining and protecting Anne than allowing real harm to come to her. Anne will use this to her advantage.

Anne will attempt to flee into the street and find a hansom or coach that can get her out of London (or to a train station, if she believes she has eluded the PCs. If she does escape, Anne will find a safe place to hide, reinvent herself, and continue her magickal studies.

TYING LOOSE ENDS

Assuming that the PCs are able to defeat Anne without killing her (of which Ronald will be most thankful), the question remains as to what to do with her. In the default setting, the metropolitan police are ignorant of magick and won't be able to charge her with anything. In a more fantastic setting, of course, magickal misuse would be part of the legal code. Ronald Finnegan might suggest a nice long stay in a convent or asylum.

Sir Marc will wish for the play to be altered so as to prevent future summonings. He might also suggest taking Anne to see an Alienist friend of his at Bedlam, Sir Victor Morgan. Sir Victor is a proper, middle-aged gentleman that will try and help her turn away from dark magick.

The final loose ends to tie up are what the PCs are going to tell their employers, Sir Hubert Lew and Chief Inspector Norrington. Crafty PCs might suggest using Sir Victor to plant false memories, but the Alienist will decline. Playing with another's mind is simply too complex and dangerous. As part of her punishment, Anne may be forced to admit the murders, at least of Lady Philomena and Inspector Rumbold. She will simply claim to have hired unknown thugs from St. Giles.

EXPERIENCE POINT AWARDS

As a mystery adventure, *Hell Hath No Fury* relies more on investigation than combat or trap avoidance. Complicating matters is that many of the encounters (getting information from 1st level ordinaries) would normally garner no XP. This is most unsuitable, especially since, in my judgment, the PCs should gain enough XP to reach 2nd level.

I would suggest giving each PC 300 XP for successfully completing each of the three Acts, as well as a 100 XP bonus for exposing and defeating Anne Finnegan. In addition, reward each player up to 300 XP for excellent roleplay.

DRAMATIS PERSONAE

The following is an alphabetical list of stat blocks for principal GM characters in the adventure. Some stat blocks may be substituted for others; Margaret Lew and Gordon Lew's stat blocks, for example, could be used for any upper class characters found in the adventure. 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 *Hell Hath No Fury* will never see combat. There are only two "programmed" combat encounters in the entire adventure. Most of the interactions with GM characters will be to get information, which are 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.

Martin Dykstra (Charismatic Ordinary 3): CR 2; Medium-size humanoid; HD 3d6+-3; HP 8; Mas 8; Init +0; Spd 30 ft; Defence 11, touch 11, flatfooted 11 (+0 Dex, +1 class); BAB +1; Grap +2; Atk +2 melee (1d3+1, nonlethal, unarmed strike); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Theatre; SV Fort +1, Ref +2, Will +1; AP 0; Rep +6; Str 12, Dex 10, Con 8, Int 12, Wis 10, Cha 12.

Occupation: Entrepreneur (Diplomacy, Knowledge [Business])

Skills: Bluff +9, Diplomacy +8, Disguise +3, Gamble +2, Gather Information +7, Intimidate +9, Knowledge (Business) +8, Knowledge (Civics) +7, Knowledge (Popular Culture) +7, Profession +6, Read/Write Language +3 (Dutch, French, German), Speak Language +3 (Dutch, French, German)

Feats: Confident, Deceptive, Renown, Simple Weapons Proficiency

Possessions: Fashionable evening attire.

Anne Finnegan (Smart Hero 3/Mage 1): CR 4; Medium-size humanoid; HD 4d6+4; HP 19; Mas 12; Init +2; Spd 30 ft; Defence 14, touch 14, flatfooted 12 (+0 size, +2 Dex, +2 class); BAB +1; Grap +2; Atk +2 melee (1d6+1, weapon), or +3 ranged (1d6+0, weapon); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL none; SV Fort +2, Ref +3, Will +6; AP 12; Rep +2; Str 12, Dex 14, Con 12, Int 18, Wis 14, Cha 10.

Occupation: Hedge Wizard (Decipher Script, Knowledge [Arcane Lore], Research)

Skills: Bluff +5, Concentration +6, Craft (chemical) +10, Craft (writing) +15, Decipher Script +13, Diplomacy +3, Disguise +2, Knowledge (Arcane Lore) +11, Knowledge (Current Events) +10, Knowledge (History) +10, Knowledge (Popular Culture) +10, Knowledge (Theology and Philosophy) +10, Perform +2, Profession +8, Research +13, Sense Motive +5, Spellcraft +12, Use Magic Device +2

Feats: Creative (Craft [writing], Perform), Deceptive, Magical Affinity, Personal Firearms Proficiency, Simple Weapons Proficiency, Studious

Talents (Smart Hero): Savant (Craft [writing]), Trick

Talents (Mage): Arcane Skills, Arcane Spells, Summon Familiar*

Available Spells: (0-level) *daze* (2), *read magic* (1st level) *magic weapon*, *sleep*

Possessions: Evening dress, derringer and ammunition, spellbook (actually folded up pieces of paper)

*Anne has not discovered this ability yet.

Ronald Finnegan (Smart Hero 4): CR 4; Medium-size humanoid; HD 4d6+8; HP 22; Mas 14; Init +1; Spd 30 ft; Defence 12, touch 12, flatfooted 11 (+0 size, +1 Dex, +1 class); BAB +2; Grap +4; Atk +5 melee (1d6+2, nonlethal, unarmed strike), or +4 melee (1d6+2, sword cane); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Partnership; SV Fort +3, Ref +2, Will +3; AP 12; Rep +6; Str 14, Dex 12, Con 14, Int 18, Wis 12, Cha 10.

Occupation: Celebrity (Craft [writing])

Skills: Craft (visual art) +13, Craft (writing) +18, Decipher Script +13, Forgery +11, Knowledge (Behavioural Sciences) +11, Knowledge (Business) +11, Knowledge (Civics) +11, Knowledge (Current Events) +15, Knowledge (History) +11, Knowledge (Popular Culture) +11, Knowledge (Theology and Philosophy) +11, Profession +8, Research +13

Feats: Archaic Weapons Proficiency, Brawl, Creative (Craft [visual art], Craft [writing]), Renown, Simple Weapons Proficiency, Studious

Talents (Smart Hero): Savant (Craft [writing]), Savant (Knowledge [Current Events])

Possessions: Evening suit, sword cane

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 (+0 size, +0 Dex, +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 1; 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, Favor

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*.

Gordon Lew (Fast Ordinary 1/Charismatic Ordinary 1): CR 1; Medium-size humanoid; HD 1d8 plus 1d6; HP 9; Mas 10; Init +2; Spd 30 ft; Defence 15, touch 15, flatfooted 13 (+0 size, +2 Dex, +3 class); BAB +0; Grap -1; Atk -1 melee (1d6-1 (18-20), sword cane), or +2 ranged (2d6, derringer); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Lew Family; SV Fort +1, Ref +4, Will +1; AP 0; Rep +3; Str 8, Dex 14, Con 10, Int 13, Wis 12, Cha 15.

Occupation: Dilettante (Ride)

Skills: Balance +6, Bluff +7, Diplomacy +6, Knowledge (Civics) +3, Knowledge (Current Events) +5, Knowledge (Popular Culture) +5, Read/Write Language +1 (), Ride +7, Speak Language +1 (), Tumble +4

Feats: Archaic Weapons Proficiency, Personal Firearms Proficiency, Simple Weapons Proficiency

Possessions: Upper class attire, sword cane, derringer

Lord Hubert Lew (Charismatic Ordinary 3/Strong Ordinary 3): CR 5; Medium-size humanoid; HD 3d6+3 plus 3d8+3; HP 31; Mas 13; Init +2; Spd 30 ft; Defence 15, touch 15, flatfooted 13 (+0 size, +2 Dex, +3 class); BAB +4; Grap +6; Atk +6 melee (1d6+2 (18-20), sword cane), or +6 ranged (2d6, pistol); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Family Reputation; SV Fort +5, Ref +5, Will +5; AP 0; Rep +3; Str 15, Dex 14, Con 13, Int 12, Wis 12, Cha 14.

Occupation: Heir (Knowledge [Business], Ride)

Skills: Bluff +8, Diplomacy +12, Intimidate +10, Knowledge (Business) +8, Knowledge (Civics) +7, Knowledge (Current Events) +7, Knowledge (Popular Culture) +7, Knowledge (Tactics) +7, Profession +7, Read/Write Language +3 (French, German, Russian), Ride +8, Speak Language +3 (French, German, Russian)

Feats: Archaic Weapons Proficiency, Courtesy Title*, Iron Will, Noble Title*, Simple Weapons Proficiency

Possessions: Noble attire, large selection of weapons, +20 Wealth Bonus

*These feats are in *The Imperial Age: The Game Master's Guide to Victorian Adventure*. Their benefits have been incorporated into the stat block.

Margaret Lew (Charismatic Ordinary 1): CR 0; Medium-size humanoid; HD 1d6; HP 4; Mas 10; Init +1; Spd 30 ft; Defence 11, touch 11, flatfooted 10 (+0 size, +1 Dex, +0 class); BAB +0; Grap -1; Atk -1 melee (1d3-1, nonlethal, unarmed strike); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Society; SV Fort +1, Ref +2, Will +2; AP 0; Rep +3; Str 8, Dex 12, Con 10, Int 13, Wis 14, Cha 15.

Occupation: Dilettante (Knowledge [Popular Culture])

Skills: Bluff +6, Diplomacy +6, Gather Information +6, Investigate +3, Knowledge (Art) +7, Knowledge (Civics) +5, Knowledge (Current Events) +5, Knowledge (Popular Culture) +8, Read/Write Language +1 (French), Ride +2, Sense Motive +6, Speak Language +1 (French)

Feats: Attentive, Educated (Knowledge [Art], Knowledge [Popular Culture]), Simple Weapons Proficiency

Possessions: fashionable upper class attire

Sir Marc du Locque (Charismatic Hero 3, Hermetic Disciple 1*): CR 4; Medium-size humanoid; HD 4d6; HP 14; Mas 10; Init +1; Spd 30 ft; Defence 12, touch 12, flatfooted 11 (+0 size, +1 Dex, +1 class); BAB +1; Grap +2; Atk +2 melee (1d6+1, walking stick), or +2 ranged (2d6, revolver); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL good; SV Fort +2, Ref +3, Will +4; AP 12; Rep +2; Str 12, Dex 12, Con 10, Int 14, Wis 12, Cha 16.

Occupation: Academic (Decipher Script, Knowledge [Arcane Lore], Research)

Skills: Bluff +9, Concentration +5, Decipher Script +10, Diplomacy +11, Gather Information +9, Knowledge (Arcane Lore) +9, Knowledge (Civics) +8, Knowledge (Popular Culture) +8, Knowledge (Theology and Philosophy) +8, Profession +2, Research +10, Spellcraft +7

Feats: Gentry**, Personal Firearms Proficiency, Simple Weapons Proficiency, Studious, Windfall

Talents (Charismatic Hero): Charm, Favor

Class Features: Arcane Skills, Magick Mastery

Available Spells: (0-level) *Detect Magickal Aura*, *Prestidigitation*, *Read Magick*, (1st level) *Comprehend Languages*, *True Strike*

Possessions: Fashionable attire, British Service Revolver (2d6), walking stick. Du Locque also has a +16 Wealth Bonus, allowing him to provide financial aid to the PCs.

*This advanced class is found in *The Imperial Age: Magick*. It is roughly equivalent to the Mage.

**This feat is found in *The Imperial Age: The Game Master's Guide to Victorian Adventure*. Its immediate benefit has been added to the stat block.

Sir Victor Morgan (Charismatic Hero 3, Alienist 1*): CR 4; Medium-size humanoid; HD 4d6-4; HP 10; Mas 8; Init +1; Spd 30 ft; Defence 12, touch 12, flatfooted 11 (+0 size, +1 Dex, +1 class); BAB +1; Grap +1; Atk +1 melee (1d6, cane); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL law; SV Fort +1, Ref +3, Will +5; AP 12; Rep +7; Str 10, Dex 12, Con 8, Int 13, Wis 14, Cha 16.

Occupation: Doctor (Craft [pharmaceutical], Knowledge [Behavioural Sciences])

Skills: Autohypnosis +5, Bluff +8, Concentration +2, Craft (pharmaceutical) +6, Diplomacy +10, Gather Information +8, Knowledge (Arcane Lore) +9, Knowledge (Behavioural Sciences) +10, Knowledge (Theology and Philosophy) +5, Profession +8, Psicraft +3, Research +4

Feats: Educated (Knowledge [Arcane Lore], Knowledge [Behavioural Sciences]), Gentry, Renown, Simple Weapons Proficiency, Wild Talent (daze)

Talents (Charismatic Hero): Charm, Coordinate

Psychical Abilities: (0-level) *burst*, *distract*, *daze*.

Possessions: gentleman's clothes, walking stick, notebook.

*This advanced class is found in *The Imperial Age: Alienist*. It is roughly equivalent to the Telepath. If used as a Telepath, Sir Victor has 7 power points.

Chief Inspector Michael Norrington (Tough Ordinary 3/Dedicated Ordinary 3): CR 5; Medium-size humanoid; HD 3d10+9 plus 3d6+9; 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

Alec Rupert (Charismatic Hero 4): CR 4; Medium-size humanoid; HD 4d6+4; HP 18; Mas 13; Init +2; Spd 30 ft; Defence 13, touch 13, flatfooted 11 (+0 size, +2 Dex, +1 class); BAB +2; Grap +2; Atk +2 melee (1d6+0, weapon), or +4 ranged (1d6+0, weapon); FS 5 ft by 5 ft; Reach 5 ft; SQ ; AL Partnership; SV Fort +3, Ref +4, Will +2; AP 12; Rep +7; Str 10, Dex 14, Con 13, Int 12, Wis 12, Cha 18.

Occupation: Celebrity (Perform)

Skills: Craft (writing) +3, Diplomacy +11, Gather Information +11, Hide +4, Knowledge (Art) +8, Knowledge (Behavioural Sciences) +8, Knowledge (Business) +5, Knowledge (Popular Culture) +5, Move Silently +4, Perform +14, Profession +8, Read/Write Language (English, Italian, Spanish), Speak Language (English, Italian, Spanish)

Feats: Creative (Craft [writing], Perform), Dodge, Personal Firearms Proficiency, Renown, Simple Weapons Proficiency, Stealthy

Talents (Charismatic Hero): Charm, Coordinate

Possessions: Evening suit, walking stick (treat as metal baton)

STOCK CHARACTERS

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

Occupation: Celebrity (Perform)

Skills: Bluff +6, Diplomacy +6, Disguise +6, Intimidate +6, Jump +1, Knowledge (Popular Culture) +5, Perform (act)+9, Perform (dance)+7, Perform (sing)+9, Profession +4, Tumble +4

Feats: Acrobatic, Creative (Perform (act) and Perform (sing)), Simple Weapons Proficiency

Possessions: Costume, props

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

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.

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, equipment

THE VENGEANCE DEMON

The vengeance demon is a horrible creature whose name is lost in history. Its natural form is a bloated, fleshy humanoid with four tentacles (two each protruding from where each arm would be). Its face is a skeletal, grinning death's head. Once summoned, the demon remains in this world for an hour, during which it will manifest before its victim. The victim must be alone. Should anyone arrive while the demon is attacking, the demon will attack them also. At the end of the hour, the creature disappears (it will also dissolve into nothing if it is defeated).

When it appears, the vengeance demon takes on the appearance of the person that summoned it. Unless the victim can see through the illusion, he or she will believe that the summoner actually choked him or her to death.

Vengeance Demon: CR 4; Medium-size outsider; HD 4d8+12; hp 32; Mas 16; Init +4; Spd 30 ft.; Defence x, touch x, flat-footed x (+4 Dex); BAB +4; Grap +9; Atk +9 melee (1d6+5, tentacle); Full Atk +4 melee (1d6+5, tentacle), +8 ranged (1d6+5, tentacle); FS 5 ft. by 5 ft.; Reach 20 ft.; SQ See below, 60ft; AL revenge; SV Fort +7, Ref +8, Will +4; AP 0; Rep +0; Str 20, Dex 18, Con 16, Int 10, Wis 10, Cha 14.

Skills: 8.

Feats: Multi-attack (four tentacles, can be used as ranged attacks up to 20').

Change Self (Sp): The vengeance demon appears as the person that summoned it.

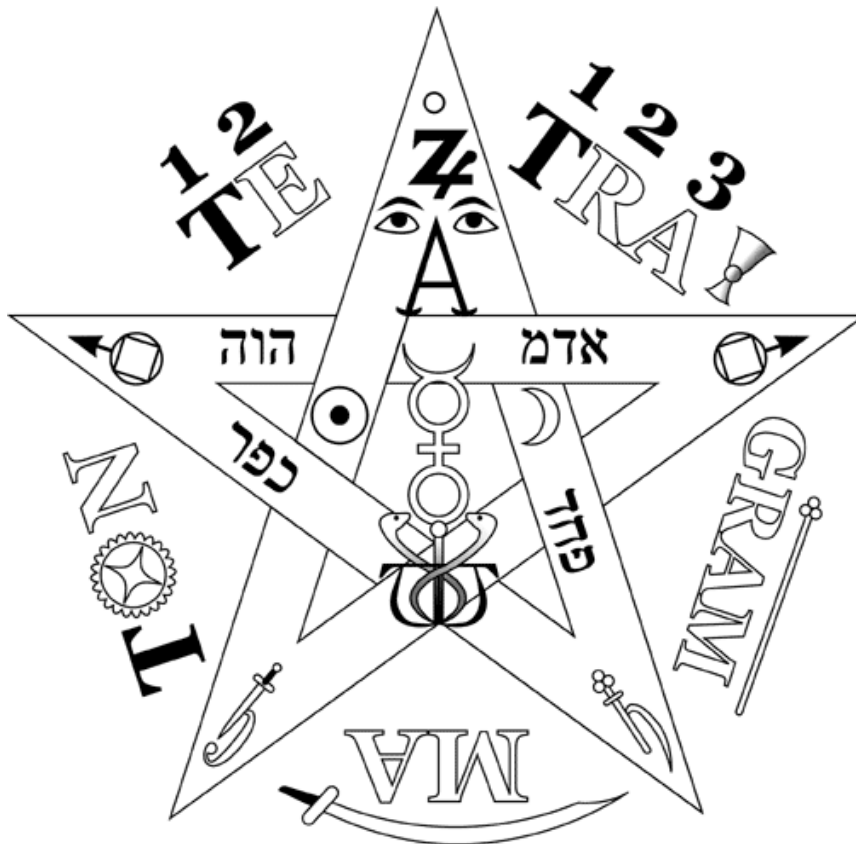
Damage Reduction (Su): 5/+1, vulnerable to holy water, holy weapons, and silver

Darkvision (Ex): The vengeance demon can see in absolute darkness.

Energy Drain (Su): The vengeance demon can drain a grappled target.

Constrict (Ex): The vengeance demon can crush its opponent.

Improved Grab (Ex): The vengeance demon can attack and choke it.



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