

SHARK BYTES

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On and Off the Cob

Con on the Cob was the first true convention I've attended in my 22+ years of gaming. I attended a small con at Binghamton University, back in '91, and ran exactly one *AD&D* game. The session's memorable moments consist primarily of a 42-year-old and an 18-year-old arguing bitterly over the best way to approach a dragon's lair, how one should roll dice, how one should declare actions, *ad nauseum*. I don't need to explain to you how little fun I had in that session—the fact that 13 years elapsed before I again set foot in a con hall should tell you enough. For the past few years I've attended TerpCon in Maryland, running a few *d20 Modern* games and playtesting a *Spirits of '86* *Savage Tale*. These sessions were much more fun and rewarding, but driving a half-hour to run one session isn't exactly indicative of the "convention experience."

So it was with no small amount of trepidation that I set off for Kent, Ohio, to attend the 2nd annual Con on the Cob. I wondered whether the people in my games would argue with each other. I wondered whether I'd feel ostracized from various game-group cliques in attendance. I needn't have worried; my fretting couldn't have been farther off the mark.

Andy Hopp's Con on the Cob was simply one of the very best experiences I've ever had in gaming. On Thursday night Bob and I arrived to find open slots in Sean Preston's *Runepunk* game, so we jumped on that. Right from the start, I was playing a cool new setting, and role-playing with Sean Patrick Fannon, Mike Preston (Tick-Tock, you're a fine chap, if a bit of a literalist), Bob "Bretbo" Bretz, Heath ("pepster" to most of you), Joe (badash56) and Deb (Sam_Rose). Though I didn't get to know all these people as well as I would have liked during the con (I did see Sean Fannon's rear end unveiled one too many times for my liking), the fact that I can name everyone at the table is a testament to what a great time we had, and how well we came together as a group in a few short hours.

That night I was introduced to Shane, Simon, Kirsty, Joe, Clint, Jodi...the whole Pinnacle crew and some of the nicest people you'd ever hope to meet. We had a great time "knocking back a few Coca-Colas" (and passing around the bourbon flask), talking games, laughing and hooting it up...until finally I knew that I'd never be able to run three game sessions the next day unless I got to sleep.

Friday was my big day: the unveiling of *Spirits of '86*, my savage setting of post-revolutionary pulp action, mythic heroism, and superstitions come to life. Though it was exhausting to run the game from noon until 11 p.m. (especially in full Colonial dress), the amazing caliber of players, the friendliness and camaraderie, the memorable quotes, the two-fisted action, and the degree to which players connected with the setting really kept me going. I even managed to create a few new *Savages* in my last session. All in all, the first-run for *Spirits of '86* rated ten *Huzzahs!* My sincere thanks go out to everyone who participated in my games. If the full setting book becomes a reality, "I hate German George Washington" is a quote that will certainly be included. [*Shameless plug*: Be sure to check out the first *Spirits of '86* *Savage Tale*, "Damn'd Loyalists!" coming soon from PEG!]

Saturday was my chance to settle back and play. And it was aces! I was lucky enough to participate in two games run by Shane ("Shootout at Coffin Rock" and "Dead Men Walkin'"), both of which provided stories with which to regale my regular group back home. I had the pleasure of portraying Spleengobbler Hatesmith all afternoon in Andy Hopp's "I Stink, Therefore I Am," which is an experience I recommend to everyone without hesitation. Or else.

In conclusion, I'd like to quote the Coen Brothers' magnificent film *The Big Lebowski*: "Course, I can't say I seen London, and I never been to France, and I ain't never seen no Queen in her damn undies as the fella says. But I'll tell you what, after seeing [the Con on the Cob]—well, I guess I seen somethin' ever' bit as stupefyin' as ya'd see in any a those other places. And in English too. So I can die with a smile on my face without feelin' like the good Lord gypped me." Next year I'm back on the Cob.

The Rippers Issue

Special thanks to our *Rippers* Contest judges—Marc Hamelers, Dave Blewer, and JB Littlefield—and to all our participants. This issue features original art by Cheyenne Wright, Mike "charliebananas" Smith and Melvin de Voor. You can check out more of Melvin's work at illustrange.livejournal.com. Special thanks also to Wiggy for participating in our first installment of "10 Questions." Next time be on the lookout for Shane's contribution! Until then, keep gaming, folks.

—M. A. Cutter

10 Questions

Interview by Bob Bretz

Ever wonder what the prolific **Wiggy** (a.k.a. Paul Wade-Williams) is up to creatively these days? So do we. Thankfully, he has been kind enough to answer a few questions about one of his upcoming projects—*Necropolis*.



1. What exactly is *Necropolis*?

Wiggy: *Necropolis* is a futuristic *Weird Wars* setting set in 2350. The core book details the Third Reformation Church and their war against a race of beings known as “Undead.” Whether or not they are truly “undead” is something the GM learns in his section of the book.

Earth has been destroyed, and the remnants of mankind live on the world of *Salus* (also called *Necropolis* by the unhabitants). I’m hoping it sells well, as the Companion would deal with the other side of the *Necropolis* triangle—the Union of Corporations. The GM gets some info on them (and sample stats), but the core book is basically futuristic knights vs. undead.

It’s hi-tech, but not *Star Wars*- or *Star Trek*-style; anti-grav is rare, laser pistols are relatively new, and there’s no starships. Flechette rifles are the cutting edge of firearms technology, though all knights get issued a molecular sword (and they need them).

2. Is it a plot point, “open” setting, or something different?

Wiggy: It’s really something different. It has a Plot Point, but it involves capturing a single city (New Budapest). There’s a campaign matrix involved, so if the heroes win, they progress deeper into the city. Should they lose, the Undead push them back. At various stages there are END lines to the matrix, which means the heroes have failed. Depending on how badly they lose, mankind may suffer a minor setback or it could be on the brink of extinction.

There’s also handful of *Savage Tales* and an adventure generator. Whatever happens, finishing the Plot Point doesn’t end the campaign. It really just marks the start.

3. Can you share what a typical style of encounter in the game would be like, and will the non-random encounters have maps or just descriptions?

Wiggy: There’s a lot of maps in *Necropolis*. Although linked to adventures, these can obviously be used over and over again. A typical adventure is military in nature, but some are offensive, some defensive, some intelligence-gathering, and so on. Interaction with the citizens is important, and two adventures (plus an adventure generator table) deal with “hearts and minds” operations. You can also run more traditional horror games, such as “find the vampire feasting on the locals” or even “haunted house”-style adventures.

4. How detailed is *Salus* in the book (one specific area in general detail, one area in good detail and others mentioned, all areas fully developed)?

Wiggy: There’s a brief gazetteer on the planet, as well as notes on Mother Church, which covers things like the media, calendar, and law and order. No one area is detailed, primarily because I wanted to make *Necropolis* more open for GMs and players to use as they want. I’m an old school player, and I love open settings. They let me use my imagination to its fullest.

5. We understand that the players are members of Holy Orders. How many orders are there and how well defined are they?

Wiggy: The Church has five holy orders of knights you can play, these being the Templars (vehicle specialists), Impalers (spear specialists), Lazarites (who capture and study the undead), Incinerators (flamethrower specialists), and Preachers (who train the peasant militias). Each order has a page or so of background, including history, Grand Masters, and special training. They really replace races in this setting.

Each holy order is similar in its function and organization, so the start of the book covers life as a knight and helps the players understand what it means to have taken holy vows.

6. What was the inspiration for the setting?

Wiggy: *Necropolis* was first dreamed up back in the early 1990s. I guess part of the inspiration was *Warhammer 40K*, although I’ve had a thing for undead since my first-ever RPG character was killed by a skeleton, and our (two friends and I) first attempt at an RPG used a variant of the *WH40K* rules merged with our own (rubbish) RPG system. Naturally the project failed, but it always sat in the back of my mind. I

began a D20 conversion, but with all respect to D20, it doesn't handle companies of allies versus loads of enemies very well. When *Savage Worlds* came out, I realized the system would allow me to write *Necropolis* properly.

7. Are there any new Arcane Backgrounds, Edges or Hindrances?

Wiggy: The only Arcane Background is Miracles, and that's straight out of the book (with a few new powers). Psionics is briefly mentioned, but that's a Corporation tool and will be (hopefully) expanded in the Companion.

There are new Edges and Hindrances. Some are taken from *Tour of Darkness*, others are my own invention. One thing I love about *Savage Worlds* is that players can be true leaders of men, so there's a few new Leadership Edges.

8. Will you need special miniatures, cardboard foldouts or tokens to play?

Wiggy: Not really. I playtested it with *Warhammer 40K* minis and some undead from the *Mutant Chronicles* board game. We're planning to make Figure Flats for *Necropolis*, anyway.

9. What support products, if any, will be provided (such as Player's Guide and Screen Inserts)?

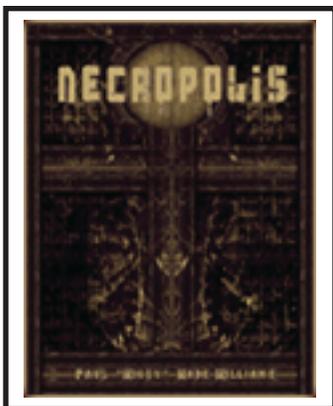
Wiggy: All of the above will be released. We're also hoping for a Companion, but that depends on sales of *Necropolis*. There's talk of a *Fields of Honor* set, but that's early days.

10. Where do you get your inspiration for your writing?

Wiggy: Some of it comes from external sources. I might flick through an RPG or a magazine and see a cool picture, which sparks an idea for an adventure or setting. I read a lot of fiction as a child, which has obviously helped develop my imagination. But usually I just get an idea out of the blue (I normally have too many ideas in my head at once) and start work on it.

Necropolis will be available soon in PDF.

Paul "Wiggy" Wade-Williams is Pinnacle Entertainment Groups' Creative Director. His credits include writing several Toolkits and adventures for *Savage Worlds* and a number of RPG Products for Atlas Games and Kenzer & Co. His full bio can be found at www.peginc.com/company/Wiggy



Take Back the Night

Contest Results

In which we reveal the winner of a free Rippers Companion (as soon as it gets out!)

Hi all! Sadly the release of the companion is further off than we all hoped for, and we still have a wait before us. However, your *Rippers* game doesn't have to wait that long to see some new stuff. The "Take Back the Night" scenario contest gave us four entries, and you will see all four of them in the pages that follow. The contest was judged by Dave Blewer (Dave did much more than that, but just wait till you see *Sundered Skies*, you'll know then why I mention that so specifically), JB Littlefield and me. All three judges had a different favorite, which shows that the contest was really close, and that we saw lots of potential fun in all adventures.

The four entries, with a short jury evaluation, follow (in no particular order other than the order in which they lay on my desk). At the end of the article all will be revealed...well, the winning scenario, that is!

Night Blooms in Blood, by Thomas G. Harrington

In *Night Blooms in Blood*, the Rippers are sent to Nepal to retrieve a mystical flower. Of course something like that is never easy! It came with three simple maps, which helped in picturing what the writer had in mind. The exotic locale, a nice plot twist here and there, and the clear style make for a great adventure, with just one (minor) quibble. The ending of the adventure seems rushed and very open-ended, compared to the rest of the tale. Like all four adventures, though, it will most certainly find a place in my own *Rippers* campaign!

The Importance of Beating Ernst, by Theron Sheckington

The Importance of Beating Ernst is a socializing mission. That is how it is best introduced into your campaign, but it has a little of everything: socializing, sneaking about and the odd fight. It introduces an interesting NPC, who offers a hint for a follow-up adventure. The shortest of the four scenarios that were sent in, it certainly offers enough play for a good session at least, and with the roleplay opportunities it could provide more.

Nathaniel's Way, by Mike Dudes

Nathaniel's Way is set (for the most part) in London. It was the most debated scenario of the four. In short, it was the one that was commented upon the most, both for good and bad. There is a whole lot in this scenario to like. It has a good Victorian feel to it, but it has some problems as well, which make some of the plot twists unrealistic. Most of that could be averted by changing an injury done to one of the NPCs and making that a more "mental" injury. You will know what I mean when you read it! With some adjustments, this is an awesome scenario.

Terror Under Rottingdean, by Jason Pasch

Set in a small English Village, *Terror Under Rottingdean* is a very complete scenario, with a very familiar theme for horror fans. That's all I can say about that without spoiling! It contains Rippertech, which is always a bonus. You can never have a low enough Reason, I always say. It's theme, however, has been done "somewhat" in a *Savage Worlds* setting, and that cost it some support in the end...

AND THE WINNER IS... (*DRUM ROLL*)

Night Blooms in Blood, by Thomas G. Harrington

In a close contest, this Ripping tale won out in the end. I know, every time you have a contest, the jury report claims the result was close. But really, it was! Each scenario had some elements that were better than the others, and thus picking the winner was not easy! In the end, there is one sure winner in a contest like this. Of course I am referring to all you Savages using these scenarios for your *Rippers* games in the near future!

Happy Ripping!

Marc Hameleers
Contributing Editor

[In truth, no one got ripped. Everyone who participated is a winner! —Ed.]

Night Blooms in Blood

By Thomas G. Harrison

In the deep shadow of Mt. Annapurna, in the highlands of Nepal, lies Lhapka Castle. Abandoned after the war against the British in the early Nineteenth century, the castle has taken on a ruthless new resident: Maxime Veyret, a disowned French nobleman who has turned his sights to the opium trade. The rugged, unforgiving highlands of Nepal make for a secure stronghold where Maxime can manage his operation, currying opium from Chinese lords through a network of tribal warlords and other unsavory types. The opium trade has made Maxime quite wealthy, but that is the furthest thing from the Frenchman's mind these days.

A year ago, while experimenting with a rare poppy that grows in secluded valleys of the Himalayas, Maxime concocted a new substance that brings the mind to the brink of madness. It was discovered by accident, as he and his scientists sought to create a new opiate. While opium in general has a calming effect, the substance they derived does quite the opposite. Those under its influence become enraged, violent, with an almost supernatural strength and endurance. The substance also proved hideously addictive. The perverse appetites conjured in those so affected were such that they began to change from men into beasts. Slowly, an idea began to form in the cruel mind of Maxime Veyret.

Night Blooms in Blood is a *Rippers* Tale wherein the Rippers are dispatched to the mountains of Nepal to harvest samples of a strange flower known by the locals as Yama's Poppy. It is named for the Hindu death god, as it takes root in carrion and blooms only at night. It is an extremely rare flower, not known to grow anywhere besides a few Himalayan valleys, mostly in the vicinity of Mt. Annapurna. The common people of Nepal and Tibet see the bloom as a bad omen, and avoid those specimens they come across. The scenario may be introduced as a research mission for a lodge, though it takes a far more dangerous direction once begun.

The characters need not have visited Tibet or the Potala Palace Lodge (Shangri-La, *Rippers*, pg. 112) prior to this scenario, though having done so will have ramifications for the outcome. The mission could easily be played while visiting that lodge, in which case the Game Master should adjust the players' introduction accordingly. This scenario assumes the characters have only a passing familiarity with the horrors that dwell within the Himalayas, and are arriving from much more civilized parts.

Players' Background

It is late spring/early summer when the characters are assembled by the leadership of their lodge.

For a long time now, rumors have circulated in the east of a strange flower that grows in the Himalayan range. It is said

to grow from animal carcasses and blooms only at night. It has an ominous reputation with the common folk, who call it Yama's Poppy. They claim it has supernatural properties. Nothing concrete is known of this plant. Our contacts in the region have been quiet as of late, preoccupied by some other matter we assume.

We have arranged for you to travel to Bombay. From there, you will travel north into the mountains of Nepal and retrieve specimens of this plant, if it does exist, for our scientists to research.

Travel to Bombay has already been arranged. The characters also receive a small stipend (\$100) from the lodge by which they can afford lodging and travel arrangements into Nepal. The characters have three days before the ship to Bombay departs.

The characters may research the Yama's Poppy prior to the expedition. A lodge with a Facilities score of 9+ may have some material pertaining to the plant in its library. A successful Investigation roll at -4 will reveal a few passages pertaining to the flower, but only a Raise will offer new information:

Those animals known to feed on the flower become noticeably more aggressive. The common folk of Nepal believe the plant bears a curse from the Hindu death god, Yama. Sounder minds reasonably believe the poppy is merely poisonous.

Attempts to contact the Potala Palace Lodge will not be answered. All their agents are currently on an assignment of great importance to the Dali Lama himself.

Game Master Notes

Adventure Synopsis

The Rippers have been sent on what begins as an ordinary research mission to recover specimens of a rare flower in the mountains of Nepal. On their way through the kingdom, the characters come across an abandoned village where something horrible has happened quite recently. It is here they discover the first clues that something is very much amiss. They also receive a message of warning from a stranger.

Pressing northward, they finally encounter a valley where samples of the flower, called Yama's Poppy, can be found. But as they move to harvest the samples, they are attacked by yeti. But there are things in this world that even beastly wildmen fear, and when a quartet of berserk yeti burst from the snow, the Rippers have their hands full with a very new threat. Thankfully, help arrives in the nick of time in the form of a patrol of soldiers, who aid the Rippers in killing the raging yeti.

The soldiers invite the Rippers to spend the night in a nearby castle where they are stationed. There, they are drugged and imprisoned by the mad Maxime Veyret, who has allied himself with the Cabal. He wishes to use the Rippers as subjects to test a blending of opium and a special extract he has fashioned from the Yama's Poppy. To further his agenda, he has also kidnapped a young Tibetan boy, Chopka, with fantastic powers. Now the Rippers find if they do not escape Maxime's clutches, they will be led, one by one, into a state of madness from which there is no return.

Running the Adventure

Night Blooms in Blood is designed to provide a single evening's entertainment, about 3-5 hours of play. Plenty of room has been provided if you want to expand on the adventure, and it could easily be extended to go on over several sessions, particularly in a heavy role-playing group. It is best suited for a group of intermediate rank: Seasoned or Veteran. At least one member of the group should be a doctor or scientist. In many instances, the characters will have to use their wits to succeed.

Pacing is very important to the adventure. Familiarizing yourself with the scenario before running it will help considerably. The bulk of the adventure takes place in the confines of the Lhapka Castle dungeons. While information is provided for extensive exploration, that is not really within the scope of this scenario. But since no outside writer can reasonably predict what your players will do in a given situation, this scenario attempts to provide you with the tools you'll need to cover your bases and improvise. For general play, it is recommended that you move things along and keep exploration light without actively discouraging it.

In this vein, it is also recommended that you handle all preparation and mission research out of character prior to play. Begin the adventure as Encounter One unfolds, with a hired guide and entourage in place. You may even want to begin the adventure under the auspices of a regular research mission. Of course, if you wish to extend the scope of the scenario, there is a great deal of potential for roleplaying the journey to Nepal, establishing contacts, and pressing into the interior of the kingdom.

Adversaries and Allies

Maxime Veyret

Maxime Veyret was born in Paris to a family of minor nobility in 1866. His father eventually disowned him for his debaucheries and young Maxime was forced to flee the city to escape his mounting gambling debts. He eventually

traveled to the Far East where he became involved in the opium trade, availing his numerous unsavory contacts in France and its colonies to the opium lords. When the opium wars broke out, he retreated to Bombay, where he waited out the storm.

During his time in Bombay, Maxime ran a small opium den in the city's red light district. It was here that he had the fortune to encounter a member of the Rippers organization. Hopelessly addicted to opium, the man eventually gave up his secrets to the sly, inquisitive Frenchman. Soon after, the man was found dead in an alleyway, the apparent victim of a brutal murder by one of the many street gangs who make their home in the city. Maxime continued his operation, but with a more worldly perspective. A year later, he purchased Lhapka Castle and moved his operation there. The opium wars dwindling, he was eager to reestablish his old business.

Having discovered the potential uses of the Yama's Poppy, Maxime set out to contact agents of the Cabal. Wary of treachery, he instructed his closest agents to kidnap a young boy, Chopka, from a Tibetan monastery, who was reputed to be a capable seer. The child's ability to forecast future events was of great assistance to Maxime in staying one step ahead of the Cabal, and the Rippers if need be. In the meantime, he has set about creating a population of savage yeti to ward off travelers in the mountains surrounding Lhapka Castle.

Maxime is a vain, arrogant man, obsessed with wealth and power. He is always looking to hold an advantage over others. He has a talent for flattery. He is always dressed for the occasion. Maxime stands 5'5" tall with a lean build. He wears his dark hair shoulder length, and keeps his beard neatly trimmed. While he has a fondness for Turkish cigarettes, he has no other real addictions. He never partakes of his own product.

Maxime Veyret (WC)

Attributes: Agility d8, Smarts d6, Spirit d6, Strength d6, Vigor d8

Skills: Climbing d6, Fighting d8, Gambling d10, Guts d6, Intimidation d8, Knowledge (Drugs) d10, Notice d6, Persuasion d10, Shooting d6, Stealth d6, Streetwise d8, Taunt d10

Charisma: +4; **Pace:** 6; **Parry:** 6; **Toughness:** 6

Hindrances: Greedy (minor), Habit (Turkish cigarettes) (minor), Vengeful (major)

Edges: Attractive, Charismatic, Connections (Opium trade), Florentine, Rich

Gear: Rapier (Str+1, Parry +1), dagger (Str+1), pistol (12/24/48, 2d6, AP 1)



Chopka

Chopka was born to a peasant family in the mountains of Tibet. His gift of foresight and ability to speak with certain animals was revealed early on. While he sought to help his family and the other villagers (determining the best time to plant crops, when a hunt would be good, etc.), the other villagers always viewed him with suspicion. After plague struck the village, his family was forced out. Not able to care for the child, his parents delivered him to a temple, and into the capable hands of the monks there.

Chopka has since been raised as an initiate in the Buddhist order. Word of his powers has been carried to the Dali Lama, who follows his training with some interest, though the monks have been instructed to keep silent lest word of the child reach the Cabal. The Dali Lama has every intent of bringing him to the Potala Palace Lodge and initiating the boy into the Order of St. George when he comes of age.

While meditating in the gardens of the temple three months ago, Chopka was taken captive by armed men. He has since been a prisoner in the dungeons of Lhapka Castle, forced to serve at Maxime's whim. Agents of Potala Palace are actively searching for him, but have thus far been unsuccessful in learning his whereabouts.

Chopka is nine years old. He wears the robes of a monk. He keeps his head shaved as is appropriate, a small comfort that Maxime affords him for his cooperation. He is well-treated, despite his cramped cell.

Chopka

Attributes: Agility d6, Smarts d6, Spirit d8, Strength d4, Vigor d6

Skills: Climbing d6, Guts d6, Notice d8

Charisma: +0; **Pace:** 6; **Parry:** 2;

Toughness: 5

Hindrances: Young (Major)

Edges: Alertness, Beast Bond

Special Abilities:

- **Precognition:** Chopka can foretell future events with uncanny accuracy. He has an effective Spellcasting of d6. He can use this power once per day at no Power Point cost. His "visions" become more cryptic depending on the specificity of the information sought. He cannot see things that will happen more than a year in advance.

- **Beast Tongue:** Chopka can effortlessly speak with and understand bats, rats, and wolves.

Nepal

Nepal is a rugged landscape of varied climates. The lowlands along the southern reaches border on tropical, and are the heaviest populated. Here, the common folk, who are generally poor, tend to fields of agriculture ranging from jute to sugarcane. The people of Nepal are a hardy, independent

lot, and generally suspicious of outsiders. Infrequent trade exists with British-controlled India.

In the early part of the century, an expansionistic king led the Nepalese in a losing war against the British, who feared for their interests in Northern India (the Anglo-Nepalese War). Despite maintaining the semblance of autonomy, the British have since established an official presence in the capital of Katmandu. In the year 1892, the current ruler is Maharani Punya Kumari Rajya Lakshmi Devi of the royal house of Shah. The kingdom has since become almost wholly dependent on the British for trade.

Of course, Nepal is known best for the Himalayas. A full 75% of the kingdom is comprised of rugged hills and sheer mountains. Of the world's highest peaks, eight are found in Nepal, including Mt. Everest (29,035 ft.). Mt. Annapurna (26,524 ft.) is located in the mid-western part of the Himalayan range.

Neither the Rippers nor the Cabal have a strong presence in Nepal.

Arrival and Travel in Nepal

The most likely point of entry for the characters is the small town of Nepalganj, or another central border town. A great deal of trade between India and Nepal passes through Nepalganj on a regular basis. While the people here are not especially friendly to outsiders, it does provide anonymity. Here the characters will do best to hire a

guide to lead them into the mountains. If they have contacts within the British East India Trading Company or the Potala Palace Lodge, they may arrive with the name of a trustworthy guide. Otherwise they will have to rely on their own resources (Streetwise roll -2). The services of a guide may be bought for \$10 a day, though this can vary based on skill and reputation. An entourage of 2d4+1 men, who handle the mules, will accompany any guide. They are a common, uneducated, superstitious lot, and will not readily interact with the characters. A successful Persuasion roll may win over an individual or two, though acts of bravery done on their behalf will go a long way toward winning their support for the characters.

Travel in the lowland reaches may be done on horseback, but in the highlands and mountains, one must travel on foot.

Pack mules are used to carry supplies. The final leg of the journey must be done entirely on foot. The journey inland takes a period of approximately three days. Characters should be prepared for such a journey and have acquired supplies prior to setting off into the highlands.



Encounter One: The Village

Throughout the third day, the expedition will have no encounters of any sort. The landscape, even one as desolate and mountainous as this, is strangely lifeless. By that evening, Mt. Annapurna is clearly in view. It is then that the expedition stumbles onto the deserted village.

The village sits at the edge of the mountains. It is little more than a cluster of a dozen huts and shacks centered about a stone well. A modest shrine is easily discernable. Fields of grain are left untended, but have not been so for long. While pens have been raised for livestock, none are present. There are no signs of smoke from cookfires either.

If the village appears desolate at a distance, a more sinister nature becomes apparent on closer examination. Doors and shutters have been shattered. A few have been crudely barricaded. Smears of blood, long since dried, cake the walls of many homes. What valuables the villagers had still remain: family heirlooms, small bits of wealth, etc. Yet there are no bodies. The muddy common ground around the well is littered with tracks, mostly human, but some (Tracking roll -2) border on monstrous. These tracks lead into the mountains to the north.

The Shrine

This shrine, fashioned of stone, mortar and wood, is easily the most fortified building in the village. The barricades that block the doors and shuttered windows still hold, though all are marred by wild, even bloodied, scratches. Where these

have been penetrated, soot stains the stone. A thorough examination (Notice roll) will reveal a section of the roof that has partially caved, and looks to have been damaged by fire. This is the most accessible point of entry, though the barricades can be broken through with some work (Toughness 16).

The interior is a gruesome scene! Most fixtures and furniture have been used for fortifications. What remains litters the room: an overturned water bucket with a bloodied ladle, shattered jars of incense, a broken bow, and a small variety of ceremonial items are scattered throughout. About the shrine lie the remains of a dozen children, ranging in age from 6 to 12. All of them appear to have been fed upon as if by wild beasts! A Notice roll also reveals the dismembered body of an adult priest, the tattered remains of his garments still clinging to his torso. Yet upon examination (Notice roll), it is clear whatever horrors assaulted the village never entered the shrine. By the condition of their clothing, it appears as though many of the children were here for days before they died.

A small, cloistered chamber to the eastern side of the shrine, once the priest's own chambers from the look of them, reveals the crumpled form of a young girl. Her hair is matted with blood and her arms and legs scratched badly. Despite her wounds and being badly undernourished, she is still alive!

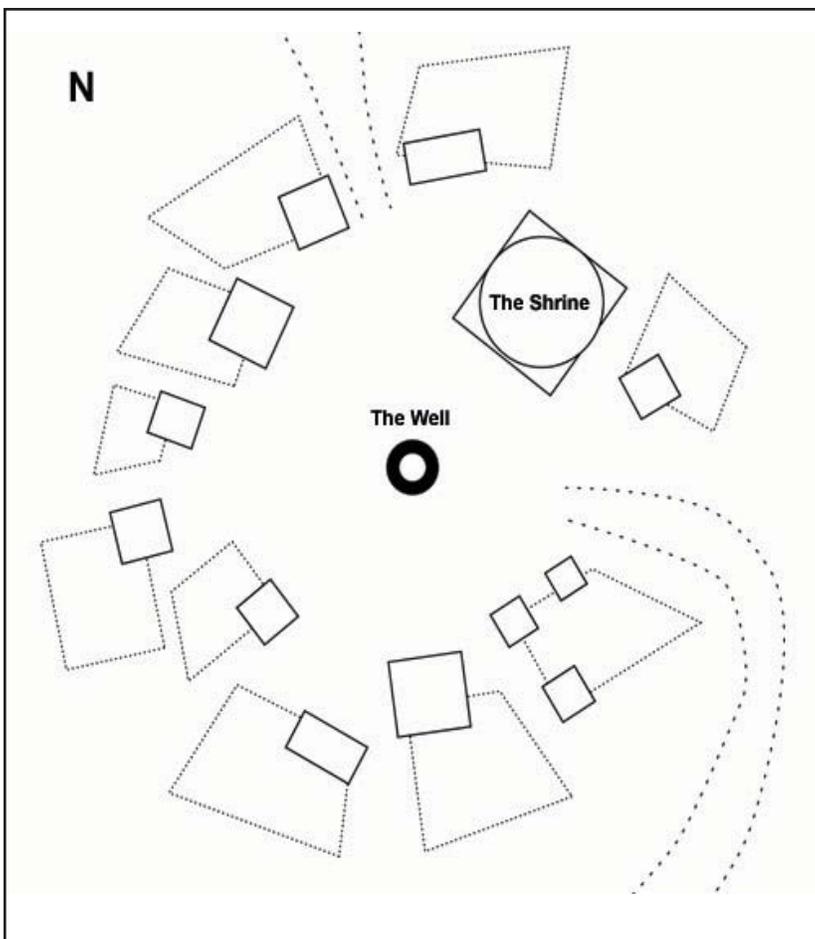
The child is unresponsive to any immediate care. Even smelling salts will do little more than elicit a gasp and incoherent speech before she again lapses into a catatonic state. A successful Healing roll will treat her wounds and ease her pain, but will not otherwise revive her.

Given proper treatment and care, the child regains full consciousness once night has fallen. However, beyond her outward appearance, she in no way resembles a girl of her years. She will react violently, attacking anyone nearby, scratching and biting. Her eyes seem filled with an incurable madness. Unless forcibly restrained, she will do whatever possible to return to the village and drink deeply from the waters of the community well. After this, she will make the greatest effort to flee into the wilderness. She will not wander far, seeking to return to the well to drink every twelve hours or so, and makes no effort to cover her tracks.

Wild Girl (1): Treat as a wildman (*Rippers*, pg. 135) with the Young hindrance and without a Breed Power.

The Well

Unremarkable in appearance, the well is at the root of the horror that has consumed the village. The water has been poisoned with the extract of Yama's Poppy. While the effects have diminished considerably since the chaos that led to the destruction of the village, they are no less evident.



Poisoned Well (-2): react fiercely to the slightest offense, real or perceived. Animals watered from the well will become unusually aggressive, striking out against their handlers. Those who make a successful Vigor roll will act sour and ill-tempered. The effects of the poisoned water last for 1-4 hours.

Post Mortem

The men in the guide's entourage will not willingly camp within the abandoned village, believing it to be cursed. A Persuasion roll at -4 will assuage their fears to some degree, or the characters can simply offer to pay the guide more. If the characters do insist on spending the night in the village, roll 1d4 to determine how many of them abandon their masters to their fate.

The Message on Wings

During the night, a large bat flies into the expedition's camp. After causing a bit of a stir, it lands on a rock and sits patiently until the characters discover a small roll of parchment bound to its leg (Notice roll). The script is small and fine, but quite legible:



Beware travelers, for Yama's eyes are upon you. In the valleys to the north keep watch, or death will find you too.

Once relieved of its burden, the bat silently soars into the night.

The note is a warning sent by Chokpa, a young boy currently held in secret at nearby Lhapka Castle, a prisoner of Maxime Veyret. His precognitive abilities have told him of the expedition's approach, and he has sent this messenger to them.

Encounter 2: The Valley of Death

On the fourth day of their excursion, the characters must set out farther north into the mountains if they are to complete their assignment. Those who are cautious (Notice roll) will have the definite sense of being watched.

The trek will take most of the day; sixteen hours of hiking. A successful Tracking roll is required as well. The highest roll reduces the necessary time of the search by one hour for each raise. Once the time it will take has been determined, read the following:

The sun is in the west as you crest a rocky ridge, revealing a wide bowl in the mountainside before you. Short, thick grass grows across the rocky landscape. Grazing amidst the scrub near the heart of the bowl is a herd of wild yak.

At best, the yak will avoid the expedition. If threatened or attacked, the large males will defend the herd.

Yak (24): Treat yaks as bulls (*Savage Worlds*, pg. 125).

Casual exploration of the bowl will uncover the corpses of three dead yak. The bodies are several days old. The herd avoids these cautiously. The cause of death is indeterminable, though the dead yak are relatively large and appear older and more grizzled than the members of the herd. Growing from the rotting meat of each are clusters of plants, about a foot tall and topped with a large green bud. A successful Knowledge (Botany or similar science) roll will suggest these are indeed specimens of Yama's Poppy. In all, about a dozen specimens can be obtained/cultivated.

Yeti Attack

GM Note: This encounter is somewhat complex, as more and more opponents and allies are added at different intervals. Once the battle is joined, you should keep track of each round as it goes by. Set down six markers, either extra bennies or whatever else is handy. As each round ticks by, remove one of the markers. Events happen on rounds 3 and 6.

As the first poppy is cut, read the following aloud to the players:

As you begin your grim harvest, an unearthly howl rolls out of the mountains, followed immediately by the moans and thunder of stampeding yak!

The yak stampede is easy enough to avoid unless any of the characters (or their entourage) has the misfortune to be in the middle of the herd.

The beastly howl is quickly followed by others, echoing throughout the bowl. It quickly becomes apparent the expedition is surrounded. Panic begins to stir among the pack mules and their handlers, requiring a successful Persuasion or Intimidation roll at -2 to keep them from bolting. Grunts and growls continue to issue back and forth, growing steadily closer until either the expedition attempts to leave the bowl or the sun slips below the mountains to the west. At this point, the yeti pursuing the party will attack!

Yeti (3+1 per Wild Card): These creatures are yeti wildmen (*Rippers*, pg. 135).

The yeti will use their obscure power to get as close to their prey as possible before attacking.

Out of the Frying Pan...

After the third round (round 3) of combat, another beastly



howl goes up. This one even causes the yeti to take note. It sounds similar to those issued by themselves, but more ferocious and rabid. Suddenly, from out of nowhere, four new yeti join the fray, attacking human and yeti indiscriminately!

Berserk Yeti (4)

These creatures were once standard yeti wildmen, but their abilities are somewhat different due to their continued exposure to the Yama's Poppy extract.

Special Abilities: Identical to yeti wildmen (*Rippers*, pg. 135), with the following additions:

Berserker: The yeti is in a permanent berserk state. +2 to Strength and Fighting rolls, +2 Toughness, -2 to Parry.

Hardy: The effects of the Yama's Poppy make the yeti extremely resistant to pain. It does not suffer a wound from multiple Shaken results.

Frenzy: The yeti may make an extra fighting roll per round at a -2 penalty.

These new yeti are under the full effects of the Yama's Poppy extract. They attack with a berserk ferocity. Faced with these new opponents, the other yeti will quickly flee, leaving the expedition to battle these bloodthirsty creatures on their own.

Unexpected Allies

The combat continues for four more rounds (round 6). At this

point, read the following:

Suddenly, the report of a rifle rings through the valley. From the eastern rim of the valley, you catch a glimpse of lights trailing down into the bowl. Their distant shouts have a distinctly British character.

A group of five soldiers have come to the aid of expedition. Allow each of the players to play them as they would any other ally.

Captain Jacob Reginald Redhearth: Treat as a Wild Card soldier (*Rippers*, pg. 120). He is armed with a rifle (12 rounds) and a sabre, and wears a heavy coat for armor (+1).

Soldiers (4): Treat as hired guns (*Rippers*, pg. 119). They are armed with rifles (12 rounds each) and sabers, and wear heavy coats for armor (+1).

From here on out, the battle unfolds normally. The crazed yeti will not retreat, regardless of injuries or how many are cut down by the characters and their allies.

Post Mortem

Once the yeti have been dispatched, the characters may seek to pursue the others into the mountains, at the vocal objections of their guide (if he lives), the soldiers, and the surviving members of their entourage. Those of a more scholarly bent may desire to examine the dead creatures

which, while not physically different from the first pack of yeti, have some subtle differences. If a raise is scored on a Notice roll, one may discover that the necks and wrists of these yeti are chafed and raw, as though they had been bound.

Meanwhile, the soldiers explain to the expedition that they were on their way back from a patrol. There is an outpost at a nearby castle, where the characters and their entourage are welcome to accompany them for the night. This is only partially true, as the soldiers are mercenaries in the employ of Maxime Veyret. He has learned of the expedition through interrogation of Chopka and has sent out patrols to watch for their arrival, believing they will be perfect subjects for a new round of experiments he is conducting with the Yama's Poppy extract.

The soldiers will not insist the characters accompany them to the castle, nor will they confront them unless attacked themselves. If the characters turn down the offer of shelter, the patrol will leave the bowl. Two soldiers will remain behind to track the expedition if it leaves the bowl, while the rest will return to Lhapka Castle to inform Maxime and to gather reinforcements.

During the night, while the expedition is camped, the soldiers will return in force to take the characters and their entourage prisoner.

Soldiers (8+1 per wild card): Treat as hired guns (*Rippers*, pg 119). They are armed with rifles (12 rounds each) and sabers, and wear heavy coats for armor (+1).

Neither Captain Redheast nor the hired mercenaries will hesitate to give up the location of Lhapka Castle and Maxime's plot to save their own lives. They do not know the

full extent of the Frenchman's plans, only that he has recently brought in a scientist from Hungary to work on a new type of opium. They also know he has a Tibetan boy captive in the dungeons who claims to be a seer.

Encounter Three: Lhapka Castle

This scene can go one of two ways, with the characters arriving as guests or prisoners. Ultimately, the outcome may be little different; though certainly the players will have more options in handling the situation if they arrive under more peaceful conditions.

Lhapka Castle is an old Nepalese stronghold. Its appearance is not as ornate as the castles of the Far East, but its oriental design is unmistakable. It is a relatively small fortress, built on a rocky outcropping against a sheer cliff, offering it considerable protection. A single, narrow road winds up the mountain to the main gates of the low wall.

Key to Lhapka Castle Grounds

1. Gatehouse: Six soldiers always man the Gatehouse. Treat these as Hired Guns (*Rippers*, pg. 119), armed with sabers and rifles. The guard rotates every six hours.

2. Stables: Horses do not fare well traveling in the mountains. The stables house a dozen mules, along with supplies of feed, straw for insulation, and a variety of other equipment.

3. Barracks: The castle soldiers are housed here. A full two dozen are in the employ of Maxime Veyret. At any given time, 1d4 soldiers can be found here. They will be resting, gambling, or some similar pastime. There is also a good chance that 1d4 local women will be found here. These have been kidnapped from their villages and offered for the pleasure of the soldiers. Treat them as innocents (*Rippers*, pg. 119).

4. Servants Quarters: The castle servants are housed here. Ten servants of various positions serve the needs of Maxime and tend to Lhapka Castle. They are common folk who live in fear of their master. Treat them as innocents (*Rippers*, pg. 119). They have no arms and only trivial possessions.

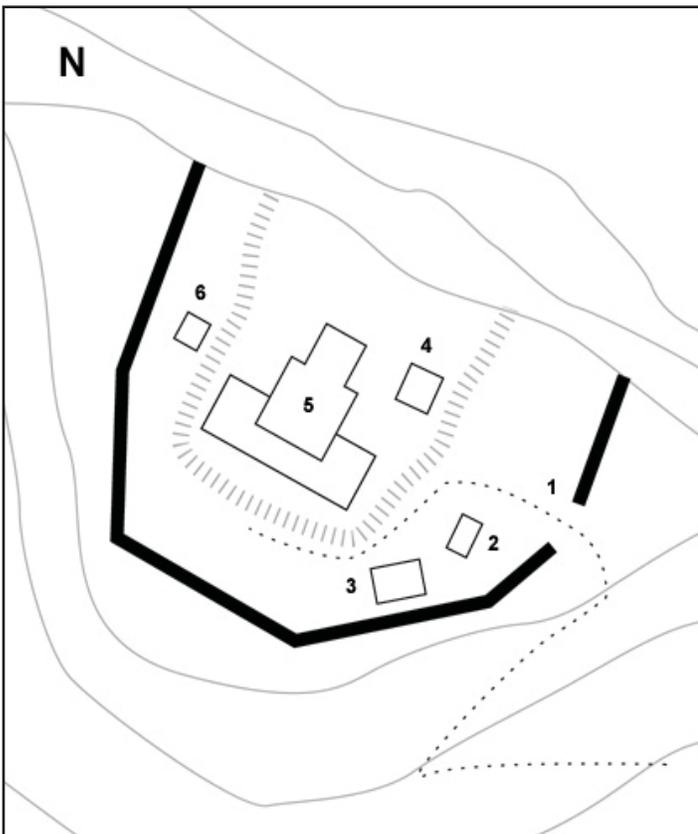
5. Lhapka Castle: The lavish decorations of the interior are a stark contrast to the exterior. It is furnished as only a Frenchman could. It is a rich fusion of cultural works: European paintings, Asian statues and vases, and Middle Eastern tapestries. There is a bold arrogance to the décor.

6. Dungeon Compound: On the surface, this building is a windowless stone slab with a single door. See Encounter 4 for a detailed description of the dungeons.

Dinner Guests

If the characters have arrived as guests, they will be ushered into the main hall and quickly greeted by the flamboyantly-dressed Maxime. He welcomes them, sees that they are given rooms for the night, and invites them to join him for dinner. Only the characters will be so invited. Their guide and members of their entourage will be removed to other quarters, where they may never be seen again.

Pleasantries are exchanged over an extravagant feast. They



are joined by another man, Tamas Asztalos, who presents himself as a Hungarian nobleman and a longtime friend of Maxime's. He is a pale, reserved man, with thin, chiseled features. He seldom laughs except for a quiet chuckle, even at the most ribald of Maxime's jokes. And the Frenchman does love to tell bawdy stories from his youth in Paris. Despite this reserved appearance, Asztalos has a hearty appetite and gorges on meats and wine.

The players may well be suspicious of Maxime and his business in Nepal. And well they should be. Naturally, the wine is drugged, though the Frenchmen and his servants will give no indication. In fact, Maxime and Asztalos drink freely from their glasses. If the players are wary of it, an opposed Notice roll vs. Maxime's Persuasion can be made to realize that the two's glasses are not filled from the same decanters as the characters.

Drugged wine (-2): Character falls asleep for an hour.

As members of the party succumb to the effects of the drug, soldiers arrive to remove them to the dungeons. Those who are not affected, or have not taken of the wine, will be confronted and asked to come peaceably. Maxime will ask for a token of forgiveness, saying the characters will become part of history.

The soldiers who come to remove the characters are actually hydes.

Tamas Asztalos: Treat as a Wild Card hyde (*Rippers*, pg. 126) with d8 Intimidation. He has the additional Edges: Attractive and Combat Reflexes. Tamas answers to the Cabal leadership in Hungary. He does not trust Maxime, but realizes the potential benefits to the Cabal from the Frenchman's experiments.

Hyde Soldiers (7): Treat as hydes (*Rippers*, pg. 126) with d8 Fighting and Shooting. They are armed with pistols and swords.

If the fight goes against them, they can call upon up to 12 regular soldiers, 1d4 arriving each round.

Encounter 4: The Dungeons of Lhapka Castle

If the characters are brought to the castle as prisoners, they will be taken here upon arrival. They will be stripped of possessions and placed individually into cramped cells. Those who cause trouble will be manacled to the wall of their cell. Their guide and entourage will be taken elsewhere, and not treated gently.

If the characters arrived as guests, they will be treated likewise. Those who succumbed to the drugged wine will awaken already in their cells.

Key to the Castle Dungeons

1. Entrance Hall: This room is guarded by two soldiers at all times. Treat them as Hired Guns (*Rippers*, pg. 119), armed with sabers and pistols. They do not like, nor trust, the hydes, but are well-paid enough to ignore these feelings unless given reason not to.

2. Storeroom: This simple room contains a variety of stocks and stores that have use in the dungeons.

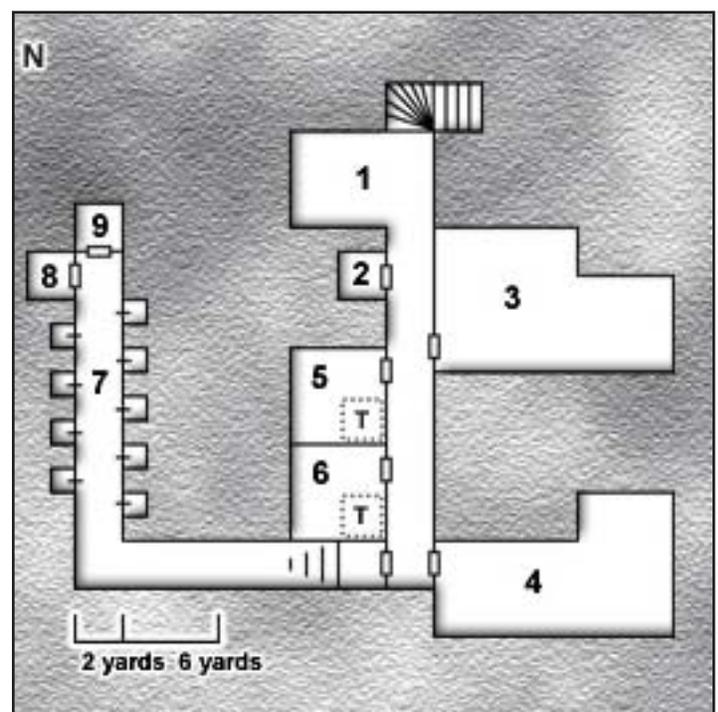
3. The Fiendish Lab: This is the lab of Erno Lovasz, a Hungarian scientist in league with the Cabal. Like Tamas, he is a hyde, and quite familiar with Dr. Jekyll's work. He is here with Tamas in an effort to find if Maxime's experiments could have any ramifications on Jekyll's formula. A small, twisted man of bitter humor, Erno has no patience for Maxime's humor and has cloistered himself in his lab for the duration of his stay. A cot and blanket are set aside for him to sleep upon, and meals are brought to him at regular intervals.

In his lab is a caged man torturously undergoing the transformation into a yeti. The man is hopelessly addicted to the Yama's Poppy extract. Erno is recording his observations as to the man's change and the effects of the drug on him. Here, too, are numerous samples of the poppy flower as well as the extract.

If confronted by the characters, he will not go willingly. As a captive, however, he may provide invaluable insight into the scientific agendas of the Cabal. He is also quite familiar with the Cabal's network in Hungary. If Erno is taken captive, the Cabal will do whatever they can to retrieve or neutralize him. Whether or not Erno has information on some truly fiendish plot by the Cabal is for the GM to determine in later episodes.

Erno Lovasv: Treat as a hyde (*Rippers*, pg. 126) with the following skills: Investigation d10, Knowledge (Biology) d8, Knowledge (Medicine) d8. He also has the Scholar Edge (Biology and Medicine). Erno is loyal to Tamas Asztalos. He is armed with various surgical knives (Str+1).

4. Barracks: The dungeon guards bunk here. A Notice roll will reveal that the soldiers have little to do with the dungeon guards, a dirty, profane lot with thick Hungarian accents. On a Raise, one may note a hint of disgust. The dungeon guards are actually hydes, servants of Tamas Asztalos,



Maxime's guest. There is a full regiment of a 14 hydes. At any given time, there will be 1d4 hydes (*Rippers*, pg. 126) herein, resting, gambling, or otherwise passing the time. They do not care for Maxime or his soldiers, but are loyal to Tamas Asztalos.

Hyde Guards (8): Treat as hydes (*Rippers*, pg. 126). They are armed with batons and knives.

5-6. Pits: Beneath this modest sized cell lies a 12-foot deep pit. These cells are used for particularly dangerous prisoners or those Maxime wishes to punish. In the course of this adventure, one of these pits will be used for another purpose. (See *The Experiment*, below.)

7. Prison cells: These small cells are barred by heavy wooden doors, bolted from the outside (Toughness 14). Rings are set into the stone at the rear of the cell for chains and manacles. In the hall are stationed 6 Hyde guards (*Rippers*, pg 126), armed with clubs. The guard shift changes every four hours.

8. Empty cell

9. Chopka's prison: Removed from the rest of the prisoners is Chopka. Locked in his cell, he spends his time meditating on his visions. Maxime visits daily to gloat and pry information from the boy. Chopka has foreseen that the *Rippers* will rescue him, and work towards that end once they are likewise imprisoned. He will be eager to learn if the characters received his message. The boy will curry messages to them via rats that live in the walls. Two of Maxime's soldiers guards stand vigil over the door to the cell at all times. The hydes do not fully understand his powers, and generally underestimate him.

Imprisoned!

After half an hour in their cells, Maxime arrives to welcome them. He will go on about the historical nature of the characters' visit. He knows what they are, and will tell them of his encounter with an agent of the *Rippers* in Bombay (see Maxime's background, pg. 5). He jokes about the bitter irony at how, after spending their lives dedicated to the destruction of the cabal, they will be instrumental in handing their enemies a weapon of great significance. He is quite frank about his theories on mixing the Yama's Poppy extract with opium, producing a drug that will give his Cabal allies a strength ten times what they know now, but without the madness that comes from the poppy extract, or even Dr. Jekyll's formula. Arrogant and self-assured, he has no fear the characters will ever escape the dungeons alive.

Once he has satisfied his own ego, he orders the guards to remove one of the characters. He will purposefully choose the meekest appearing character, preferably a scientist. Under the watch of several guards, they depart the room, leaving the remaining characters to figure a way out of their current predicament.

The Experiment

The captive player is taken to one of the pit rooms (5 or 6), and thrown in.

Once the character is alone, read the following aloud:

From above you hear the grating sound of stone against stone. You watch as a small portal in the ceiling is drawn back. Through this, a brass censor is dropped into the pit after you. The vessel issues forth a thick, sweet smelling incense. The trap door slams shut as smoke quickly begins to fill the room. Your eyes burn as tendrils of smoke push their way into your nose and mouth!

If the character is determined to hold his breath, use the Drowning rules (*Savage Worlds*, pg 93) to determine how long he is able to do so. Once the character succumbs to Fatigue, or gives up on his own accord, he becomes subject to the effects of the Yama's Poppy extract/opium mix.

Yama Poppy extract laced with Opium (-4): Roll 1d10; on a 1, the experiment is successful and the character retains all mental faculties. Otherwise, character enters a permanent state of berserk (+2 to Fighting and Strength rolls, -2 to Parry) for 1d4 hours. He also gains the Hardy and Frenzy edges. The effects of the drug leave the system after 12 hours. At this time, the character must make a successful Vigor roll or develop an addiction to the drug.

Encounter 5: Escape

The players are largely left to their own devices in their escape plan. Chopka will help where he can, causing a distraction or whatever else is necessary. While the hyde guards are not especially bright, they are cunning, and will not fall for any obvious tricks or deceptions. They are quick to anger, however, and have very little in the way of self-control, something the players will no doubt use to their advantage.

Once they have escaped the dungeons, the players have a number of options. They may give up their companion(s) and escape into the mountains, hoping to come back for him later. More likely, they will seek out Maxime and Tamas to exact revenge. As Maxime is too arrogant to believe that anyone could outwit him, the very event of the characters' escape will take him by surprise. Tamas is far more shrewd and ruthless. He will not underestimate the characters, nor will he hesitate to do away with Maxime if the man becomes a liability.

Post Mortem

If the characters escape Castle Lhapka, with or without specimens of the Yama's Poppy and/or Chopka, they will have to beat a hasty retreat from Nepal. They may travel south into India, where they can book passage to safer parts. Or they may attempt to cross the Himalayas into Tibet, where they can return Chopka to the Potala Palace Lodge.

If Maxime, Tamas, or Erno are still alive, hydes will pursue the characters until they reach a protected safe haven.

The characters may also return with samples of the extract itself. Perhaps they can perfect the drug that Maxime was hoping to create—as inhuman a substance as any rippertech, and just as valuable to the Cabal. Or perhaps other members of the *Rippers* organization will take up the experiments.

Nathaniel's Way

by Mike Dudes

This adventure takes place in London, England with a small excursion to the English countryside. The adventure is designed for Novice Characters but can be easily ran for more experienced characters by bumping up the opposition.

GM Overview

One or more of the characters was a childhood friend of Nathaniel Thorton, who is about to be married. As per his father's will, Nathaniel will inherit the whole of his family's estate only after he marries. The characters are sent to wish their old companion well and perhaps convince him to silently sponsor their lodge.

Unfortunately for Nathaniel, his soon-to-be bride and the characters, Countess Angelina, a Succubus with ties to the Cabal has learned of Nathaniel's upcoming marriage and what he stands to inherit. The Countess uses her supernatural beauty and charms to snare Nathaniel and marry him only three days before he is to wed his fiancée, Carolina Marsh.

On the day after the impromptu wedding, the marriage is announced to all and proven legitimate so, as per his father's will, Nathaniel inherits the family estate. Family and friends alike are shocked. The fact that Nathaniel's new bride is a Countess is the only thing keeping his name from being dragged through the mud. Carolina Marsh is devastated and those close to her fear she may try to take her own life. A character with a background in the arts may notice a broach worn by the Countess that is, with a Common Knowledge roll, familiar though they cannot place where they have seen it before.

On the second day, Nathaniel seems tired and fatigued, not at all his normal self. Jacob Marsh, the father of Carolina, openly threatens Nathaniel in public with a pistol. Mr. Marsh is taken into custody. The characters, if they have been asking too many questions, find themselves the targets of a band of thugs working for the Countess.

The morning of the third day, the characters are summoned to the Thorton estate. Nathaniel Thorton is dead. He was stabbed in the heart by his former fiancée, Carolina while his wife was bathing. Had a servant not interrupt her act, Nathaniel's wife would undoubtedly be dead as well. In her anger, Countess Angelina ordered Carolina's tongue cut out. The constable arrived shortly after and took Carolina away. The characters arrive after Carolina has been taken away but prior to Nathaniel's body being disturbed. One or more of the characters sees a painting of the Countess that has yet to be placed on display. The broach is quite visible in the painting and its origin becomes clear.

After some investigation, the characters find themselves

once again set upon by thugs, this time with a Hyde. The next logical step is speaking with Carolina. Though she can no longer speak, she can write. What the characters learn sends them on a trip to a small cottage in the country to find documents that can prove Angelina was never Nathaniel's legal wife. Once there, the Countess and her retinue of lackeys arrive and it's a showdown. If they can persevere, the characters can use the documents to prove Angelina was never legally Nathaniel's wife. And a bit of digging into her personal things, gives the characters the proof they need to show that Angelina was a woman with a history of seducing men and then killing them. Carolina is set free and with her new Estate as the widow of Nathaniel, becomes a new sponsor for the characters lodge...at least that's the hope.

Act One Scene 1

The adventure begins as the characters arrive at the home of Nathaniel Thorton. One or more of the characters (Gm's choice) were childhood friends with Nathaniel and recently received an invitation to his wedding. The head of the character's lodge suggested they go early and attempt to sway Nathaniel to sponsor their lodge. The characters have memories of Nathaniel's father telling them all how one day, once he was married, all of the Thorton's estate would belong to Nathaniel... but only after he was married. Being newly married and inheriting the family estate, Nathaniel is certain to feel generous so persuading him to sponsor the lodge should be a simple thing. If only matters were that simple.

The characters carriage arrives outside the townhouse where Nathaniel currently resides. There is a flurry of activity outside. A carriage has lost a wheel and turned over onto its side. Its occupants are now climbing out onto the street. The occupants are Jacob Marsh and his daughter Carolina, Nathaniel's fiancée. Mr. Marsh is quite embarrassed and is trying to hide it behind a façade of anger aimed at the carriage driver. The driver is steadily backing away from Mr. Marsh, fearing a beating is sure to come.

As the characters exit their carriage, they hear such lines as, "Imbecile! You could have killed us!" And especially things like, "If my daughter has so much as a scratch, I will see you in chains!" It should become obvious to the characters that while he is both embarrassed and angry, Mr. Marsh prizes his daughter above all things.

If the characters choose to intervene, Mr. Marsh will immediately ask to know who they are. Once proper introductions are made, the anger melts from his face as

he remembers why he is here: rehearsal for his daughter's wedding. Should the characters choose to stand by and see what happens, Carolina will loudly whisper, "Father, please!" This will have the same effect as above; the anger will disappear from Mr. Marsh's face.

Once the excitement is over and the characters have a chance to truly see her, they realize that Nathaniel is a lucky man indeed. Carolina is a true beauty with golden hair and blue eyes. Her father, Jacob, is a portly man with dark hair and steel grey eyes. Whether the characters bring it up or not, Jacob Marsh will be sure to tell them he is Jacob Marsh, of Marsh Fishing. He owns a number of very profitable fishing vessels. Anyone wanting his attention need only talk of the oceans or seas and they'll be regaled with many tales of Marsh while he was with the Royal Navy.

With introductions done, Marsh orders his driver to see to fixing the wheel and begins to lead the group toward the door to the townhouse when the door opens and an elderly man wearing an overcoat and hat steps out holding a suitcase in each hand. The man looks a bit startled at first glance, but when his eyes fall upon Carolina, a look of sadness can be seen. Mr. Marsh immediately demands to know what the man is about. If any of the characters seem to have really made an impression on Carolina, she'll whisper to them that the man is George Ebbury, Nathaniel's house servant. Though it is obvious he is uncomfortable, George will answer any questions asked him.

Q: Where are you going?

A: To stay with me sister

Q: Why?

A: Master Thorton no longer requires me services

Q: Why would he do that?

A: He's decided to keep on the servants o' his new wife so he won't be needin' me no more.

Q: New wife? You mean Caroline Marsh?

A: No sirs... his wife, the Countess Angelina

After the characters have had a chance to ask two or three questions, proceed to Scene 2.

Scene 2

As the characters are questioning George, the sound of a horses' hooves can be heard as a black carriage rounds the corner and pulls to a stop before them. The driver and another man are sitting up front while two other men leap down from the footman's perch in the rear. All four are dressed head to toe in black suits of good quality. One of the men opens the carriage door and Nathaniel Thorton steps out. Nathaniel smiles at everyone and then turns and offers his hand to the other occupant of the carriage. A beautiful woman with dark hair, olive colored skin and dark brown eyes steps out. Hand in hand, the two step forward and address the group gathered before them.

"Good evening all! I am please that you are all here so that I may share the good news with you. I would like to introduce you to my dark angel. May I introduce Countess Angelina.... My wife." After these words are spoken, Carolina faints into

the arms of her father. From the look on his face, it is obvious that Jacob would like nothing better than to give Nathaniel a good thrashing but his daughter's welfare takes precedence for now.

The characters will hopefully have questions. The following should provide answers for most forthcoming questions:

Q: When were you married?

A: Yesterday

Q: Where did you meet and when?

A: One week ago. Angelina found herself alone near dark as she awaited her carriage. I was on my way home when I saw her there on the street, with some unsavory fellow lurking close by. When I saw the fellow snatch her by the arm and pull her into an alley, I leapt from my cab without thinking and rushed to her aid.

Angelina: He saved my life and it was love at first sight.
Nathaniel es mi amor.

Q: Where are you from Angelina?

A: Spain... Toledo

Q: What is your family name Angelina?

A: Degato

Q: Nathaniel, what about Carolina?

A: She's a nice girl, but that is all she is... a girl.

Q: Aren't you fearful of how news of this will affect your reputation?

A: Not at all! I am now the master of a great estate and my beautiful bride is a Countess... let them gossip all they want.

After questions like the above and a few others are asked, (or if the questions are more than you want revealed) Nathaniel will quickly bid farewell to the group but tell them that they may call upon him tomorrow afternoon if they like. He is now staying at the Thorton Estate. With that, he and his wife enter the carriage and leave.

During the questioning process, if any of the characters state that they are scrutinizing Angelina, allow a Notice Roll to take note of the pendant she wears around her neck. It is of silver and inlaid with rubies. Allow a Common Knowledge Roll -2 (Characters with an Art background make the roll with no negative). A success allows the character to remember seeing the pendant before, but they cannot place where. A Raise lets the character remember seeing the pendant in a painting at an art show showcasing Spanish talents from the beginning of the century...the painter's name was Degato. If asked, Angelina will claim her father painted as a hobby.

From this point, the characters have their options open. Jacob Marsh is angry beyond words. Carolina is emotionally crushed. It is now night and the Marsh carriage is still not repaired. Jacob Marsh asks if he might impose upon the characters to seek a ride home with them for he and his daughter.

Assuming the characters are gentlemen and give the requested ride home, Jacob bids the characters Good Evening and takes Carolina in to console her. He declines any offers of help, claiming that right now both he and his

daughter need to be alone and would prefer no visitors. The characters now have the mystery of Nathaniel's sudden marriage and empty stomachs to deal with as they have not yet dined.

Little knowledge can be gained at this hour but if the players insist on it, there are a couple of things that can be done. The first to spring to mind might be to investigate Thorton Estate by sneaking onto the grounds and into the mansion. You might remind the players that Nathaniel and his bride are there now as well as their servants. If they insist, they may well wish they hadn't. Now that she is living there, Angelina has unleashed her two Devil Dogs (pg 123) to guard the grounds and mansion. Should the characters succeed in avoiding the dogs, they must still avoid Angelina's 4 coachmen (use the *Evil Cultist stats pg 124*), the 4 house staff and Angelina's personal servant, Bernard (*who is a Hyde pg 126-7*). Good luck.

A second avenue of investigation would be attending a few art galleries that are open and seeing if anyone has heard of this Degato painter or a painting of the pendant worn by Angelina. This will bear some fruit. Give the characters the name of an old Spanish collector who has an extensive art collection. He has a small gallery near the docks but it is only open during the day and closes fairly early. The man's name is Armand Deviejo. Still the characters will have to wait until tomorrow. Let them dine and get some rest; they will need it for the next two days events.

Act Two

Scene 1

The next day begins with whatever avenue of investigation the characters choose, but unbeknownst to them, they are being followed. A group of thugs (*Use Paid Lackey stats pg 130*), one for each character, has been hired to make sure the characters "Mind their own business". Angelina instructed one of her coachmen to hire the thugs, so if questioned about who hired them, they won't be able to give anything more than a vague description of a man dressed in black. Use the Thugs as you will to keep things interesting, but don't let them jump the gun. Once the characters have his name and pay a visit to Armand, the Thugs will know the characters are up to something. They were told to not take action unless the characters visited Armand. So after they've done so, the characters are free game for whatever you like. A normal tactic is to have the smallest thug pick the pocket of a character and then run off into an alley where the rest will be waiting to teach the characters a lesson about, "Mindin' yer own business!"

Scene 2: Gossip

Something the characters might hear about during their day is the escape of numerous lunatics from the local asylum. They are to be considered dangerous and not to be approached at all. *This was no accident, Angelina arranged the escape. She knew she would need more "help" so she arranged this and immediately used her powers of persuasion and sheer terror to put them in her control. At her request, Bernard has inject one of the inmates with the Hyde serum. 5 regular Inmates, 1 Hyde.*

At about noon, Nathaniel and Angelina will be strolling through Hyde Park when they are accosted by Jacob Marsh. Marsh has a gun and is ready to use it. Luckily, unless the characters are there for some reason, a constable arrives in time to prevent things from escalating to violence. Marsh refuses to relinquish his weapon and strikes the constable. He aims the gun at Angelina when one of her coachmen comes from nowhere to disarm him and knock him unconscious. As a result of brandishing the weapon and striking the constable, Jacob Marsh is taken into custody. Though his influence will smooth things out, the damage to his reputation will be done. Every gossip in town will know of what he did in a matter of hours... including the characters. Pass the news to them however you like, but make sure they know prior to going to the Thorton Estate to call on Nathaniel. *Should the characters attempt to contact Carolina after learning of this, she will not be at home. Her whereabouts will be made known later.*

Scene 3

If the characters decide to check out the legality of the marriage with a local barrister, the information could come to them from there.

Philip Pinesley was the barrister overseeing the Thorton will and Estate. Should the characters pay him a visit, Pinesley will be reticent to provide any information about a client but he is also quite the gossip. A single success on a Persuasion roll will get him to open up and a raise will get him to reveal that did not follow proper procedure due to a substantial amount of money he was given. *"Oh yes! Quite the tasty bit of news there, eh? All this time, I'm preparing for Nathaniel Thorton to marry Carolina Marsh and then I have a pounding at my door two days ago with Nathaniel demanding that I come with him at once. Now this was quiet out of the ordinary, but the Thortons are of high standing so I threw on my coat and hat and followed him. He took me to a spot in Hyde Park where a number of people were gathered. He then introduced me to Countess Angelina Degato and a priest of Spanish blood they called Father Salvador. Nathaniel then informed me that he was marrying the Countess right then and there and I was to be witness that it was legal. I tried to inform him that this was all highly irregular but he was adamant. I had no choice but to acquiesce. They shoved papers into my hands for me to look over. These were mainly documents proving that Father Salvador was indeed a priest and a license of marriage which Nathaniel and his would-be bride had already signed...I simply had to add my signature to authenticate it. I did this quickly and handed the papers back to Nathaniel who passed them to a man in black, a servant of the Countess I believe. They then took their places before Father Salvador and he began the impromptu wedding. It was all rather macabre in a way. Everyone dressed in black, the only light being from lanterns and that of the moon, and the deep voice of the Father speaking the words of union in his native tongue. I, myself, do not speak Spanish so I found it all somewhat difficult to follow. But it was at the end, when Nathaniel and Angelina sealed the union with a kiss, that I felt disturbed. All the men standing about, coachmen and footmen and the servant, smiled and nodded almost as one. But these weren't the smiles of servants proud for their*

mistress. These were toothy grins full of malice. With the deed done, Nathaniel turned and thanked me and ordered one of the coachmen to return me to my home. I am not ashamed to say I was only able to fully relax once I was in my door and the bolt was thrown.

If a raise was scored on the Persuasion roll, he will admit to accepting a bag of coins, though he will not disclose the amount.

Scene 3: Calling on Nathaniel

There is a dense fog already when the characters make their trip to the Thorton Estate, which is odd as the sun is just setting. The road leading to the estate is bordered by trees on either side, giving one the feeling of being trapped. At the edge of the estate, a great iron gate with a large “T” upon it is slowly opened for the carriage by a groundsman dressed in black. Should the characters attempt to ask the man any questions, he will be unable to answer. His tongue was cut out a number of years back when he learned about the Countess Angelina’s true nature. He is now loyal to her out of fear for his life. Nothing can convince him to go against her.

Once past the gate, a somewhat winding road leads to the mansion itself. The grounds are quickly being covered by fog and from somewhere in the trees, the howling of...wolves? (*These are the Devil Dogs that patrol the grounds. They remain just out of sight until needed*) The characters will find themselves waiting a good five minutes at the front door after knocking before the door opens and a tall manservant dressed in all black with dark hair slicked back from his forehead and penetrating green eyes greets them. This is Angelina’s personal servant, Bernard. (Bernard is a Hyde, use the standard stats in the Rippers book) Without changing expression, he will ask who is calling. After an introduction, he will tell the characters that they are expected and show them into the sitting room. Bernard will ask to take the characters coats and hats and canes if they have them as is expected. Bernard and his mistress have encountered Rippers once before in Paris and while the Ripper team perished, Angelina and Bernard were forced to leave France as a result. Unless Bernard has reason to believe the characters are prone to violence or if the characters have revealed themselves as Rippers somehow (taking out the thugs in a less than gentlemanly fashion comes to mind) he will have no reason to search their belongings. Still you may allow a Bernard a Notice –2 to find any hidden weapons or the like in the character’s belongings.

Once this is done, Bernard will inform the characters that his Master will meet with them shortly. The sitting room, while attractive, offers nothing in the way of entertainment aside from the large picture window that looks out upon the grounds. The grounds are now all but completely covered in a thick fog. Should one or more of the characters state they are looking out the window, allow a Notice roll. A success allows a glimpse of one of the *Devil Dogs* slinking through the fog. The fog makes it impossible to see any details, so it appears only as a very large dog or wolf. Before the attention of the others can be drawn to it, the dog is gone.

After about 10 minutes, the doors to the sitting room open and Nathaniel enters. A successful Notice roll makes the characters aware of a definite change in Nathaniel. His skin is now an almost ashen color and there are dark circles under his eyes. A Raise on the Notice roll reveals a tiny bloodstain on his collar. If the characters attempt to get a close look, allow another Notice roll. A success reveals a small cut or wound on Nathaniels neck. (This is from shaving moments earlier in his fatigued state) Paranoid players will assume a vampire is at work. Let them. If asked about the blood, Nathaniel will express surprise and embarrassment and claim he must have cut himself shaving.

If asked about his appearance, or if he is ill, he will claim that the life of a newlywed is most taxing. If asked about the assault upon him earlier in the day by Jacob Marsh, he will lower his head in shame. *“At times, this marriage is like a dream. And like a dream, I find myself having moments of clarity where the weight of my actions threaten to incapacitate me. Angelina is every desire I have ever had made flesh, but...”* at this moment Angelina will enter the room and bid everyone hello. A successful Notice roll lets a character catch Nathaniel straighten his stance as his fatigued face turns to a cheerful smile when he hears her voice. Angelina takes Nathaniels arm and after introductions are made, she informs the group that dinner is ready.

Dinner is served in the dining room with all the finery of the Thorton Estate being used for the first time in years. The main course is roasted pheasant. The wine being served is drugged. Secretly make a Vigor –2 roll for each character. Those failing the roll begin to feel ill (fatigued). Nathaniel will feel ill as well. He will apologize profusely and suggest the characters return to their homes as he feels too ill for company. Make a Persuasion roll for Angelina to pretend that she too is feeling ill. Should she fail the roll, the players will see through her charade of sickness but Nathaniel has asked them to leave. Should they attempt to stay, Angelina will grow angry and demand they leave at once. Bernard will then come forward and tell the characters that their host and hostess are ill so it would not be proper for them to stay. He will apologize and hand the characters their things.

The characters, despite some of them being *fatigued* from the poisoned wine, may still decide to sneak back onto the grounds and see what they can find. If they decide upon this course of action, refer to Act1, Scene 2 for most relevant information. Should they decide to go home, proceed to Scene4. Should they attempt to contact Carolina Marsh, she is not at home. Her father Jacob is there and is quite worried that his daughter may have gone somewhere to kill herself. If asked, he will gruffly explain the events in the park earlier in the day. *“I regret nothing other than the fact I didn’t get to unload my pistol into that witch! I’ve thought about it long and hard... she must have poor Nathaniel under some sort of spell. The boy was just acting... wrong.”* If the characters offer to look for Carolina, he will gladly accept the help, though he has no idea where to look. He does recall that she used to always visit the old graveyard in Witby as a child. *“She always said she found the place soothing.”* If the characters choose to go to the graveyard, proceed to Scene 4.

Scene 4

No matter their course of action, whether it be simply going home or looking for Carolina Marsh, the characters are about to have their mettle tested. Read or paraphrase the following to the players: *As your carriage rolls down the avenue to the clip-clop of horses hooves, you struggle to piece together the string of events of the last few days. Obviously something is not right with Nathaniel and his marriage, but the facts still elude you. Over the din of hooves you hear the crack of the coachman's whip as the coach bounces somewhat unnaturally. You feel the inclination as your carriage begins moving downhill and picking up speed.* Have each character make a Notice roll. On a success, they realize another carriage is following them. On a Raise, they realize someone has leapt upon their carriage. They have just crested a large hill and are heading down the other side when they are attacked. The attackers are the 6 escaped Lunatics (Inmate pg 127). Use the stats presented in the book but give the Inmates a d4 in Climb and Drive (carriage). 3 of the Inmates have knives, the other 2 have large clubs. One Inmate has been injected with the Hyde serum by Bernard. (Hyde pg 127) Use the standard Chase rules as presented in the SWCR. The character Coachman has a d6 Drive. Unless they received a Raise on their Notice roll, the Hyde on top of the character's carriage will begin the round on Hold as he will have surprise. After 3 rounds, the carriages will be off the hill but will face a 90 degree turn on the road or go crashing into a graveyard.

The characters will have a fight on their hands, but will be made famous by the newspapers if they manage to apprehend the Lunatics and return them to the Asylum.

Act Three

The characters, after a rough night, are awakened by a messenger. They are being summoned to the Thorton Estate. Someone is dead. That's all the messenger knows.

Scene 1

The characters arrive at the Thorton Estate and are met by a Police Inspector. He will ask who they are and ask that they please stay out of the way. A successful Persuasion or Intimidate roll will allow them entry to the house. A Raise on the roll will get them the whole story. Numerous police are about, murmuring about blood and crazy women. Should the characters ask and get a success on a Persuasion or Intimidate roll, they will get the story. Here is what the police know:

Well, the man of the house...Nathaniel Thorton, apparently was engaged to be married to Carolina Marsh. About 3 days before the wedding, he runs off and marries some Countess from Spain. Miss Marsh came here last night looking for revenge. Guess she had snuck in early and poisoned the food. Later she snuck upstairs and into the master bedroom. She stabbed her ex-fiancee in the heart. The Countess was bathing at the time and was to be the next victim. Lucky for her, one of her servants stumbled in and discovered Miss Marsh. He grabbed her and held her down but I guess she kept screaming. The countess came in and saw her

husband dead, then there was this mad woman screaming. She ordered her servant to cut out Marsh's tongue...so he did. Nasty stuff. They already carted Marsh away but we still haven't removed the husband's body from the bedroom."

The characters may have to make a few more Persuasion or Intimidate rolls to get into the master bedroom. Once there, they are confronted by the body of Nathaniel. His body is on it's back. There is a large stab wound in the chest about where the heart would be. A Notice -2 or a Knowledge (Medicine) roll show Nathaniel's body to be far more thin than they remember, his eyes appear sunken in and his face has many wrinkles... even his hair is white in spots! It's as if the very life were sucked out of him. If asked about the Countess, the police will say she went to stay with a friend after being questioned. No matter who they ask, none of the characters can find anyone who knows where this "friend" lives. The police will finally get their wits about them and ask the characters to leave as they are about to remove the body and close up the house. Should the characters manage to hide in the house or wait until the police are gone and sneak in, there is little in the house that will help them. Unless they check the attic.

The attic is where Angelina stores most of her belongings. If the characters can get in here, they will find what they have been looking for. There are numerous chests here as well as over a dozen paintings. If the tarps are removed from the paintings, the characters will find the Degato paintings. They will instantly recognize the pendant in the painting, but even more so, they will recognize the women in the paintings. They are all Angelina. The paintings date back to 1771, yet the woman depicted can be no other if not Angelina. In the chests are neat stacks of clothes, the styles of which vary from the moth eaten to the eccentric. On a successful Notice roll, they will find a cold iron dagger in with the clothes. On a Raise, they will find another pendant... this one being the symbol of St. George. (Both are prizes taken from the Ripper team in Paris).

After this, they may wish to communicate with Carolina Marsh.

Scene 2

If the characters wish to speak with Carolina they'll have to go to the Asylum. A Successful Persuasion or Intimidate roll will get them in. If they managed to capture and turn in the escaped Inmates, give them a +2 to their roll. Carolina is sedated and in shock. The characters will need someone with the Alienist Edge to make a Knowledge (Psychology) roll to get anything out of Carolina. If not of the characters are an Alienist, there is one outside a nearby cell who can help. As she cannot speak, the staff of the Asylum have placed a small chalkboard in her cell.

As long as the Knowledge (Psychology) roll succeeded, Carolina will be able to answer simple Yes or No questions. On a Raise, her answers are longer and more clear. The following is what really happened. Draw from this as you answer the character's questions.

After I was informed of my father's actions yesterday in the park, I needed to clear my head so I went for a walk. I was

headed toward a restful place I know when I felt strong arms grab me and a hand clasped over my mouth. After that I only remember waking up at the Thorton Estate. I found myself in the Master Bedroom and right there in front of me were Nathaniel and his whore having relations in front of me. I averted my eyes but I could still hear them. When the sounds ceased, I felt a warm hand on my hand and looked up to see Nathaniel's whore. She was smiling at me. I glanced at the bed and noticed Nathaniel was not moving. She followed my eyes and laughed. "Do no worry mi Chiquita, he died with a smile on his face." I screamed then and felt the tears on my face. She continued, "I intercepted the letter you sent Nathaniel. He never told me he had already married you in secret. It is because of this that I have brought you here. You see, in the eyes of the public, you will be the jealous jilted amor who took her vengeance. I will be the sad widow whose only consolation will be seeing you waste away in an Asylum or prison. But, you know things that could hurt me. We cannot have you telling anyone that YOU are Nathaniel's legal wife and widow. So my servant Bernard here is going to cut out your tongue while I bathe. Killing Nathaniel just made me feel so dirty, hehehe."

I was held down by two men while another held my head and opened my mouth. The one called Bernard glanced at one of them. "You've sent word to the police?" The other nodded. Bernard then pulled out a large knife..... I next awoke in pain and choking on my own blood. The police were dragging me out of the house. A doctor was there and he helped me somewhat... then I was here.

Angelina is a monster! She must not be allowed to walk away from this. I have proof, proof that Nathaniel and I were married a month ago. There is a small cottage about 12 miles East of the Estate. We consummated our marriage there. Under one of the floorboards you will find the documents necessary to prove that Nathaniel and I were married and therefore his marriage to Angelina is false. She has no claim. I don't care if I rot away here, but I want justice done.

That is all Carolina knows. It is important that you have her inform the characters of the cottage and what is there. This leads to a showdown.

Scene 3

Reaching the cottage means traveling through forest for 12 miles in the rain. The characters are, of course, being followed. Angelina, using her true form, flies above the trees and follows the characters, going back from time to time to tell her men where to go. Once the characters arrive at the cottage, Angelina and her men will surround the cottage 10 minutes later. Angelina has her two coachmen, two footmen and two others plus Bernard. Treat them all as Evil Cultists pg 124 but give two of them rifles instead of sabers. Bernard will be in his Hyde form so he will need no weapons.

The cottage stands in the middle of a circular clearing with the treeline being about 25yds away on all sides. There is a single window in the cottage looking out the front. The cottage is one large room with a table, four chairs and a woodburning stove. In the corner on the southeast side is a bed made of straw. With a successful Notice roll, the

characters will find the loose board Carolina mentioned and the documents in a box underneath. The documents prove that Nathaniel's marriage to Angelina is false. Carolina is his true widow and Master of the Estate.

One of Angelina's men will attempt to get to the characters carriage and set the horses free. If they did not come in a carriage but simply rode horses, then he will still free the horses. Bernard will attempt to get to the door without being seen while Angelina will try to get close to the window and use her Puppet Power on anyone acting as lookout. The two men with rifles will remain just inside the treeline and try to pick off anyone attempting to flee. The others are ready to follow Bernard through the front door or to crash through the window.

Aftermath

Assuming the characters survive, they can return to the city and prove Carolina is Nathaniel's true widow. With a bit of digging, they can find more evidence at the estate that Angelina was not what she seemed. There is proof of 4 other marriages in which the men died and Angelina was left to reap the rewards... When this is brought to the attention of the authorities, they will quietly release Carolina with their deepest apologies. Carolina will be grateful beyond words and will offer to help the characters in any way she can. What were the characters here for again?

If anyone was wondering what happened to Jacob Marsh, he went on a drinking binge when he couldn't find his daughter and was ready to go kill Angelina when Carolina was arrested. He arrives at the Asylum shortly after the characters leave for the cottage. He is most pleased when the characters prove Carolina's innocence. He pledges that if they should ever need his help, he will be there.

Finally, should any of the characters ask why Carolina why she and Nathaniel married secretly long before the actual wedding, she will answer thusly, "*Nathaniel was impulsive and he said he loved me so much he couldn't wait. He didn't care about the Estate. He just wanted to be with me. Nathaniel was impulsive and loving....That was Nathaniel's Way.*"

Countess Angelina Degato (Succubus)

Attributes: Agility d8, Smarts d8, Spirit d10, Strength d10, Vigor d8

Skills: Fighting d6, Guts d8, Notice d8, Persuasion d12+1

Charisma: +6; **Pace:** 6 (climb 4); **Parry:** 5; **Toughness:** 6

Special Abilities

• **Claws:** Str+2

• **Demon:** +2 to recover from being Shaken, immune to poison and disease, half-damage from non-magical attacks except cold iron

• **Life Drain:** If Angelina makes love to a victim, they must make a Vigor roll Opposed by her Spirit or lose one die of Vigor. If the victim's Vigor drops to zero, Angelina has drained his life force from him and he is dead. Should the victim survive, lost Vigor returns at a rate of one die per day.

• **Seductive Instruction:** Angelina can use the Puppet power using her Spirit as her arcane skill. She has 20 Power Points for this ability.

• **Supernaturally Attractive:** While her demonic form is still somewhat attractive, through illusion she may make herself appear more beautiful than most mortals can imagine. This gives her a +6 to her Charisma but the illusion can be seen through with the Detect Arcana spell.

Weakness (Cold Iron): As a demon, Angelina takes normal damage from cold iron weapons.

The Importance of Beating Ernst

A Rather Whimsical Work for 3-6 Seasoned Rippers
by Theron Seckington

Read the following to the Rippers while they are at a socializing mission:

You are watching one Mr. Arthur Raffles bowl a bit of cricket when suddenly an old man with a rather ungainly, bulbous nose approaches and taps one of you on the shoulder.

“Excuse me,” he intones, “By way of introduction, my name is Lane, in the service of Mr. Algernon Moncrieff. I believe you and he have...common interests. Indeed, I myself have been known to wrestle with...bringing light to a troubled world?”

Lane cocks an eyebrow at you, a rather more impertinent gesture than you like from a footman.

Have the players roll Common Knowledge checks. Success indicates they’ve heard of Algernon. A raise recalls that Mr. Moncrieff is a member of the Rippers London lodge, known more for his social abilities more than his combat skills (although a tedious job, someone has to do it). In addition, Moncrieff is a famed patron of the Rippers, supporting many smaller lodges. And on anything but a critical failure, they’re heard of Lane, a famed monster hunter who acted with the double identity (and absurd name) “Bunbury” in earlier years.

Algernon can be found butchering some piano music in a parlour away from the hustle and bustle.

“Hello, fellow Rippers! Excuse the piano, I would rather play with wonderful expression than stoop to playing accurately; such things are best left to musicians, and it will be a sad day when I am considered among their number.” Algernon grins and you immediately feel at ease. But the grin fades, and Mr. Moncrieff becomes deadly serious.

“However, that’s neither here nor there. As much as I’d like to bandy about pleasantries, I must really ask you a favor. In return, I’ll support the artistic movement you belong to, which I think really may be for the best.” Algernon begins writing a check. “I think £75 ready money up front, to be divided amongst you fellows, and perhaps £50 a month upon completion should be sufficient, yes?”

NOTE: Algernon is happy to transfer his patronage in the future should the players decide to start their own lodge.

“Now then. The son of a Dutch chap we all know had asked me to have a look about the house of one Ernst Wessig, some eccentric inventor, fancies himself a genius. Ernst used to have some contact with your movement, I believe, something on the fringes of it. After a few drinks, Wessig boasted to me he’d ‘done the impossible,’ that he’d opened a doorway to ‘somewhere else’ and bound evil spirits or somesuch into common objects.” Algernon pauses and lights a cigarette.

“I hardly need say I was very much interested and pressed on, so Wessig showed me his secret project—made me wait

in the room, said he’d be back in two shakes. A gentleman’s two shakes is invariably twenty minutes, so I conveniently got lost on my way to the larder and had a quick look around. Wessig returned a half hour later with three thuggish men toting a suit of red armour. Indecorous looking thing, red and spiked and scorched-like.” Algernon takes a quick puff on his smoke.

“Wessig said he’d bound a spirit into this queer looking piece, and I didn’t doubt it.” Algernon pauses for a second to announce a topic shift. He glances towards Lane, who takes a peek outside the doors to make sure prying ears are far removed. “That same son of a Dutchman has asked me to hire some willing parties to take the indecorous armour away from Wessig for research and, if necessary, destruction. Moreover, it is vitally important that Wessig be brought in alive, as we’ve got a list of questions we’d like to put to the chap. I’m no sneak-thief, nor am I a capable pugilist, but some of you have reputations in both matters.”

The characters are on their own as far as getting in is concerned. There are several plausible ways:

Algernon can put the characters in touch with Rippers who can put them in touch with Wessig and politely ask the eccentric inventor if a “curious friend” can join them. This has the advantage of putting the characters on the inside of Wessig’s mansion, and with a Novice ripper apiece. Unfortunately, so as not to arouse too much suspicion, only two heroes may infiltrate in this manner.

The characters can launch a stealth assault against the house. There are several difficulties in this course of action, presented later.

Any sort of Investigation roll revolving around Wessig reveals his home was investigated by an archaeological survey team who believed it rested upon Roman catacombs of some sort. The same archaeologists believed there was an entrance in a nearby mausoleum. Naturally, one of the archaeologists mentioned this to a Ripper, and the characters may storm the inventor’s house with guns blazing through the sewers. This, too, presents problems. However, the characters are equipped, again, with a Novice Ripper each.

Finally, Algernon thought of a way to get a suit of demon-tainted armour out of the place that the players might not have: There will be a horse-drawn cart carrying a large coffin waiting for a signal wherever the players choose.

The Grounds: Sneaking In

To begin, there’s a high fence over the perimeter of the grounds. A Climbing roll at –2 is required to get over; failure puts the guards on Active alert. Critical failure also results in 1d6 damage. Once someone is over the fence, then Stealth will get them to the gate to let other characters inside.

The manor grounds are patrolled by four guards, each with a

dog (use Paid Lackey stats and equipment—Rippers 130—for the guards with a Notice of d6 and a baton instead of a knife; dogs are as described in SW rulebook). Trespassers are turned into the police after a thorough beating, but armed resistance will cause the guards to fire their pistols and likely attract police if not handled properly.

The grounds are also guarded by a special surprise: The Cabal has offered Wessig the services of a gargoyle (Rippers 124), which will begin searching for prey as soon as any guards are on Active alert.

The Catacombs: Breaking In

The catacombs are, of course, guarded by evil Roman mummies (8 of them). Use Zombie (Rippers 137) stats, but change the type from Zombie to Mummy (with the corresponding weakness to fire). All but one carry a gladius (Str+2) and wear Roman armour (+2 Armour).

The characters will also encounter a Wild Card devil dog (Rippers pg. 123) in the catacombs, which Wessig has partially flooded with an icky slime from an alternate plane (treat as rough terrain for anyone without the Demon type). The catacombs end in a brick wall, which Common Knowledge will reveal is recent in addition to entirely out of place. The brick wall has a Toughness of 10, but could be toppled with a cooperative Strength roll.

Breaking in leads the PCs to a secluded portion of the cellar.

Party Time

Algernon can put the characters in contact with a few Novice Rippers who are “in” with one of Wessig’s eccentricities: Wessig loves beer. He’s as proud of his beer selection as many are of their wine cellar, so Algernon has asked a few friends of Wessig to do the organization a service and ask if it’s not too much trouble, might the player characters tag along?

The PCs will have an advantage that there is nobody but Rippers at the party, but something of a disadvantage in that Wessig will not reveal his work accidentally this time around.

Wessig’s demon-bound butler (use Cossack Guard stats, Stealth d6+2, Reason –2, and the Low Light Vision monstrous ability) is present, and sometimes makes a sweep of the rooms if the PCs wander around (conveniently getting lost as Algernon did) and escorts them back to the party. The butler keeps a sap on his person.

Wessig invites the characters down to the cellar one at a time for a tour of sorts. A Notice roll will note mostly barrels and bottles and racks of stuff, and a dusty old mirror in the corner. Wessig mentions that it’s his grandfather’s (for players that came in through the catacombs, they’ll have to read through Wessig’s notes to discover its purpose). A Common Knowledge roll at –2 will reveal that the architecture is quite different down here. If asked, Wessig will mention the Roman catacombs rumoured to be underneath the house, and say that part of the stonework is arguably part of a ruin.

Play up the oddness of some of the beers; Wessig is intensely

proud of them and quaffs some barely drinkable stuff.

The House

The following parts of the adventure should be usable no matter how the characters gained access to the place.

The Study

Most of the house is useless, but an Investigation roll will direct them to Wessig’s study. Going through Wessig’s notes requires another Investigation roll, and they are written in Latin for the most part (this may require two characters making a cooperative roll, if only one has Latin). The following is the pertinent part of the investigation:

“I have succeeded! Tonight, with the aide of my metaphysical friend Caliban, I bound an evil spirit from a plane most easily described as the Christian Hell into my longtime companion—my dog Merriweather. Although the success is gratifying, the dog became violent without the safeguards in place. I have put the poor beast in the catacombs underneath the house. Caliban assured me that Merriweather was a trial run, far from the culmination of my efforts. Though his loss is discouraging, the increased security to the back entrance to the lab is invaluable. Caliban has suggested I make my next experiment on something inanimate. I shall try so on my grandfather Ochterbeck’s mirror. If guard duties are what these spirits excel at, then I see no better purpose that to guard the hidden section of the cellar I found.”

A success on a Smarts roll allows a character who has been in the cellar remember an old, dusty mirror against a wall.

Unless anyone is keeping watch, the butler will attempt to sneak up on characters reading the notes and incapacitate them. A fight may break out, bringing in the four guards (sans dogs) from outside. The gargoyle will clamber in at the first sign of supernatural activity (including Rippertech). Wessig retreats to his lab once violence occurs.

Wessig’s notebook can be kept for further use. It offers a wealth of information on bindings and rituals if mined carefully.

The Mirror

Wessig’s mirror, belonging to his Grandfather Ochterbeck, has had its very quicksilver demon-bound into its defense. Anyone other than Wessig or his staff who approaches is liable to be attacked by the demon in the mirror. The mirror demon will likely attack with The Drop unless forced out of the mirror with a holy symbol. The Demon itself is a shifting, humanoid mass of quicksilver that tends to resemble the person it’s attacking.

Mirror Demon (WC, Demon)

Attributes: Agility d12, Smarts d6, Spirit d6, Strength d8, Vigor d10

Skills: Fighting d8, Intimidate d8+2, Taunt d12+2

Pace: 10; **Parry:** 7; **Toughness:** 7

Hindrances: None.

Edges: Acrobat, Improved Dodge, Improved Frenzy, Level Headed, Quick, Strong Willed

Special Abilities:

• **Construct**

- **Withdraw:** The Mirror Demon moves so quickly that opponents that attack it as it withdraws from close combat suffer -2 to their rolls.
- **Arcane Dodge:** Magic seems to slide off the Mirror Demon. Spells directed at it suffer a -4 penalty, and double the risk of hitting an ally with the Innocent Bystander rules. The Demon also gets a +4 bonus to evade arcane area attacks.
- **Demonic Taunting:** If the Mirror Demon scores a raise on a Taunt roll, the target must roll on the Fear table.
- **Weakness:** Cold Iron and Weakness: Holy Symbol as per any other demon.
- **Fear (-2):** The demon's terrifying visage causes characters to make Guts checks at -2.

The Lab and Inevitable Confrontation

Past the mirror, into the lab, the characters eventually go. The lab is 6" wide and 14" long, lined with books and with a conjuring circle in the middle. The circle fills a Medium Burst template. Off to the side, on a stand, is the Indecorous.

Wessig, if here, will animate the Indecorous by expending 5 of his Power Points. If he is not, then Caliban will do so, but Caliban remains invisible until he decides to attack (with The Drop if he gets a raise on a Stealth roll).

Wessig (WC)

Wessig wasn't trained as a fighter, so he's invited a few friends into his body to confront the more adept heroes. Use Pumpkin Jack stats for Wessig (with Knowledge: Rippertech, Demons, and Chemistry of d10 for future notice), with the following changes:

In his possessed form, Wessig can not animate scarecrows as Pumpkin Jack can.

Wessig has implanted Rippertech in his own body. He has Mesmeric Eyes (puppet once per day) and Fiend's Blood (Frenzy, Cold Iron Weakness). The total Reason loss is a mere -1, but it may mean the difference between life and death for the heroes.

Finally, Wessig has acquired a short sword from one of the Roman mummies that resides under his house. The now cursed weapon inflicts Str+4 damage and wounds it causes must heal naturally.

Caliban (WC)

This is the very Caliban from *The Tempest*, in fact. Wessig's "supernatural friend" first discovered him when Wessig wandered around Prospero's island years ago. The spirit recognized Wessig's capacity for evil and presented him with the Prospero's magic books. Caliban has slowly been trying to manipulate Wessig into summoning the shade of his hated former master.

Should the battle begin going poorly for Wessig, Caliban, and the animated armour, Caliban will attempt to kill Wessig in an attempt to free himself and will try to find a new master to avenge himself.

Attributes: Agility d4, Smarts d4, Spirit d10, Strength d12+2, Vigor d10

Skills: Fighting d8, Guts d8, Intimidate d10, Spellcasting

d6, Stealth d8

Pace: 5; **Parry:** 5; **Toughness:** 8

Hindrances: Mean, Vengeful (major)

Edges: Brawny, Combat Reflexes

Arcane Background (Magic): Caliban has 15 Power Points and can use the following powers: *bolt* (a bolt of swirling colors), *detect/conceal arcana* (spirit sense).

Spirit: Caliban can become invisible at will, but doing so takes 10 minutes. Caliban starts the fight invisible.

Magic shy: Despite his heritage, Caliban is easily frightened by magic. The first time he sees it used against him or anyone in the room, he must make a Guts check. Consequently, anyone who has demonstrated magical ability makes Intimidation rolls against Caliban at +2.

Slow Reflexes: -1 Parry

Indecorous (WC)

The animated armor is bad news. Treat as a Wild Card Monster (*Rippers*, p. 128), but Size is 0 and with Armor +6 (Total Toughness 14). The Indecorous armour has a weakness against cold iron and holy symbols as well as against explosives.

Speaking of explosives, Wessig's lab has a number of volatile materials which anyone with the Weird Science AB or Knowledge (chemistry) recognize instantly. If combined correctly (which takes an action and a chemistry or Weird Science skill check), they may be thrown to cause 2d6 damage in a medium burst template.

Destroying the conjuring circle causes Caliban to make a Spirit (-2) check at the beginning of every round or dissipate into mist, heaping curses and oaths upon the hero who does. He's not dead, just somewhere else.

Once the Indecorous is rendered "dead," the armor slumps over and falls into its component pieces on the floor. A bit of smoke pours from the visor. The armor is still transportable, and no doubt the son of the Dutch chap would like to know about these strange happenings.

Denouement

Despite the carriage, transporting wounded Rippers, an unconscious Bavarian expatriate, and a suit of demon armour may lead to an interesting encounter with police or polite society on the way to the lodge.

If only one of the tasks is completed (Wessig is killed but the armour is retrieved, or Wessig is brought in and the armour is not) the Rippers lose 1 Influence and Algernon only donates £20 a month to the lodge.

Wessig may attempt to use Caliban to escape imprisonment, but such a task would require access to magic books and supplies. Wessig know some very interesting tidbits of information, including the rough location of Prospero's island, near Malta—a magical place indeed.

Finally, wearing the Indecorous armour is possible, though ill-advised. It grants a +6 bonus to Armour, +1 die types to Strength and Fighting, and the Berserk Edge to whomever wears it. Unfortunately, those with Reason of 0 or less suffer -2 to recover from being Shaken or to soak Wounds whilst protected by the evil armour.

Terror Under Rottingdean

by Jason Pasch

GM Overview

This adventure takes place in the small East Sussex village of Rottingdean (which is located about 50 miles south of London, ten miles west of Brighton). The adventure is divided between investigation and action and was play-tested with a group of 8 rippers. Some combat-oriented characters are a must, at least for the second half of this adventure.

The town of Rottingdean has a number of odd occurrences recently. A week ago four children disappeared. There has been no trace of them since. One child was taken from her bed and the other three disappeared on their way home from the county school. Then there have been the odd disturbances of the livestock. Many in town have linked these disturbances to the wealthy Londoner who has recently purchased the old manor on the Elm.

The truth of the matter is that this village lies atop a series of catacombs and caves that have been the resting place of a race of horrid fish-men that have recently been awakened and seek to reclaim their ancient town. The creatures have been reawakened through the promise of human blood by the town priest, Father MacDougall. Of dubious parentage, Father MacDougall is actually half-kin to the aquatic Deep Ones.

While he prepares human sacrifices, primarily the blood of children descended from the Deep Ones, he has also devised a reign of terror on the village that has always taunted and ostracized him. To accomplish this, MacDougall has consulted a number of arcane texts and devised a method by which to make the local livestock feral. He has been testing this formula with the help of the village idiot, Ernest.

The entire adventure is set to take place over the course of two days in the small, rural village. It is designed to emphasize the horror of the Rippers setting, but also provides plenty of action for characters designed for combat.

The plot of this adventure was inspired by two sources: The Shadow over Innsmouth by H.P. Lovecraft, my favorite Lovecraft story, and Death at Rottingdean by Bill and Susan Albert.

Act 1: A Small Town and Odd Surprises

The adventure opens with the characters receiving a letter and an appropriate number of train tickets in an unmarked envelope. The letter describes the unusual disappearances of several people from the village of Rottingdean, East Sussex, England. It then asks for the character's help in solving this mystery and offers free, first-class accommodations to Rottingdean.

Scene 1: The Arrival

The train station which brings the characters from London serves a number of small villages and drops the characters off about a mile and a half from the actual town. When the characters arrive the train station is nearly abandoned, with only the station's elderly manager present.

The manager is kindly and polite but is of little help to the players. He informs them that there is no coach or taxi to take them into Rottingdean, but that a straight walk down the Lewis Road will take them directly into town. If they do not want to carry their luggage the manager can arrange for someone to bring it into town for them. Unfortunately, it is close to the dinner hour and he probably will not be able to get anyone until the next morning. The station manager can also recommend accommodations for the evening at the White Horse boarding house on High Street.

Certainly, by this point, several of the characters – particularly those from the upper crusts of the society – will feel put out by the conditions of their arrival. This scene should serve to demonstrate the isolated nature of Rottingdean and make the players aware that whatever happens in Rottingdean will probably stay in Rottingdean!

Scene 2: Feral Fauna

As the characters walk towards Rottingdean they pass a small farm and witness a strange scene. Near the edge of the road they see a grizzled farmer fixing a fence post. What is odd, however, is that the farmer is missing an arm. Where he once had a left arm he now has stump covered in bandages. The bandages are soaked in fresh blood. When he spots the characters he simply nods to them and issues a simple warning: "Ye best beware if you're plannin' on spendin' any time round here."

Of course this should be enough to draw the characters into a conversation with the farmer. He is only too happy to detail the events that led to the loss of his arm. It seems that a couple of nights ago he heard some odd noises in the barn while he was out feeding the chickens. When he went to the barn and opened the doors he was stampeded by cows that had gone mad. These cows were foaming at the mouth and began to attack and eat the chickens. His two sons grabbed farming implements and ran out to aid him. Before the evening was over he and his sons had put down fifteen cows – but not before one had taken off his arm and another had kicked his son into a coma.

An investigation of the premise shows only a house, a couple of outbuildings, and a pen for the cattle. There only remain a few living cows. There are no chickens left. The pen is full of mud, cow slop, and an old trough that the cows drink out of.

If the player characters ask to see the wound he will complain that it doesn't seem to be healing right. The wound looks massively infected and is oozing a green puss. The farmer refuses help and says that he's got his wife looking after him. Other than the fact that the farmer is a little shaken by his recent experience, there doesn't seem to be any major changes in his behavior. If the players are persistent, the farmer reminds them that if they don't hurry they won't get into town before sundown.

Scene 3: The Speedster

As the characters make their way into town, they round a large hill that looks down into the small village of Rottingdean. The town is home to about 500 people and is centered on a village green and a small spring-fed lake. On the edge of town, to the west, is a large hill with an aged windmill on it. On the opposite side of town, also on the top of a hill, is a wooded area with the outlines of an old manor house on it. This is the Elm. Lewis Road merges into High Street, which runs through the middle of town. The farmer told them that The White Horse can be found near the end of the street, before the bluffs begin that look out over the ocean.

Just as the heroes make their way over the hill they hear a roaring noise. Allow the character to make it off the road in just enough time to avoid being run over by a wild, mechanized carriage that is speeding into town. The vehicle is short and squat and is spewing smoke out the rear of the carriage. In the pilot's seat is a young man wearing a crash helmet and goggles. He seems to not even notice the characters as he zooms down the hill and comes to a stop right in front of The White Horse.

Townfolk stream out of their homes and businesses to get a look at the daring driver and he is still standing around answering questions when the players make their way down to him. His name, he informs them, is Charles Rolls. He is a young London aristocrat and he's just graduated from engineering school. This recent invention of his is called the Energized Horseless Carriage and he is in Rottingdean to look into obtaining an extract that can be found in the shale that makes up the cliffs near the ocean here to enhance the performance of his contraption's engine. Any character that makes a Common Sense roll may know that the automobile has just recently been invented in Europe and is becoming more common throughout Britain and continental Europe as a plaything for the rich and well-off.

If the characters complain about Rolls' reckless driving he apologizes profusely. "I'm still getting the hang of this thing," he states, "I'm hoping to break the 12mph speed record soon." Overall, Charles Rolls is a very likeable young man who will be a useful ally for the characters towards the end of the adventure.

Charles S. Rolls (WC)

The son of a London aristocrat, Charles attended engineering school where he became infatuated with motorized and mechanized contraptions. Charles is currently obsessed with breaking all current speed laws and limitations.

Attributes: Agility d8, Smarts d8, Spirit d4, Strength d6,

Vigor d4

Skills: Driving d10, Gambling d6, Guts d6, Weird Science d10, Repair d6

Status: 10

Charisma: +2; **Pace:** 6; **Parry:** 2; **Reason:** 0; **Toughness:** 4

Hindrances: Heroic, Overconfident

Edges: Noble, Arcane Background (Weird Science), Ace

Gear: Helmet, the Energized Horseless Carriage (Acc/Top Speed: 5/16, Toughness: 8 (2), Crew: 1 + 1)

Act 2: The Evening Comes

In this portion of the adventure, the characters get settled in to The White Horse and become familiar with the myths surrounding this small town. They also can obtain the basic information about the disappearances of the children. This act concludes with a chance encounter with a glimpse of evil.

Scene 1: The Check-In

The White Horse is a respectable boarding house run by Mildred Mason and her husband, Warner. Mildred manages the boarding house and cooks the meals while her husband, who carries out a day job as a handyman, keeps up with the inn's small necessary repairs.

The White Horse is empty of any visitors and is just housing its regular occupants (Mildred and her husband, and a couple of elderly village residents). She offers the group of characters a number of rooms to choose from at a standard fair. The rate includes two meals a day. She keeps "a clean and honest establishment," she warns the characters. The doors are locked every night at nine and the characters are expected to be in by that time. For a couple of extra shillings she will consider having someone watch the door and let the characters in if they should be out on business. "But, of course, there's nothing much open in town after dark," she adds.

After dinner the old timers gather in the dining area and tell stories and smoke pipes. Mildred offers to put some music on the phonograph. She has just recently gotten some new music from London, if the characters are interested in hearing it. While the characters sit around, socializing, they may be exposed to the following rumors and clues:

This town was originally founded by pre-Saxon settlers. In an odd turn of events, the Romans and the Saxons are rumored to have banded together to drive out the original inhabitants. It is said that the Saxons always feared the return of the original inhabitants.

A natural pond is located in the center of the village – known as the Pump Green. It is the source of the drinking water for the local families and their livestock. A mechanized pump has recently been installed to help send water out to some of the farms on the outlying areas of Rottingdean.

Near the ocean's edge, right near the village windmill, there are a large bluffs of chalk and shale that open into a series of naturally formed caverns and caves.

Thirty-five years ago there were four children who

disappeared. They were never found but a week later there were a number of odd disturbances in the village – a house fire, livestock running wild in the streets, and then, the next morning a human femur bone (a child's) was found in the town green.

Of course there are odd similarities with the recent disappearances: four children have been taken. One girl, Suzy Bolland, was taken out of her bed in the night. The other three—James and Janey Buttons, Timothy Neal—disappeared on their way home from school, while cutting through the town green.

It is the strong opinion of all the old-timers that current trouble all started when that wealthy Londoner bought the old manor on the Elm—the wooded estate located on the eastern edge of town. None of the old-timers know who the gentleman is but they know that he is new-money from London and he moved in about three months ago.

At some point, one of the old-timers may make a joke about the local priest, Father MacDougall. It seems that his mother had been new to town for about a week when the disturbances started, thirty-five years ago. A few months later it was noticed that she was pregnant. Of course, everyone assumed that she was pregnant before she came to town and that's why she moved here—to avoid family disgrace, and the like. Little Angus MacDougall grew up without a father and was always the laughing stock of the town. It also didn't help that he was hideously deformed and mean-spirited. The last laugh is on the town, however. A few years ago, MacDougall returned to Rottingdean to serve as the Anglican priest for the town's St. Margaret's Cathedral.

If anyone asks about the church it can be noted that very few of the town residents attend church there any longer. Most residents would rather walk, each Sunday, to the nearby parish. People began avoiding St. Margaret's when MacDougall returned and began preaching strange sermons. The only real contact that MacDougall seems to have is with Ernest, the town idiot. He was orphaned on the steps of the church and raised by the nuns of Lady of Lourdes before being turned over to MacDougall as an assistant around St. Margaret's.

Eventually, the old-timers and the matron of the establishment decide to call it a night. Mildred reminds the characters that the doors will be locked until tomorrow morning. The lights are put out and the patrons all retire to their rooms.

Scene 2: The Strange Procession

In the middle of the night, one of the characters is awakened from their sleep by a strange noise. The character hears an odd clanging out on the street in front of The White Horse. If they look they will see a procession of men in dirty cloaks that cover their faces, holding torches, walking down High Street towards the end of the road. At the end of High Street sits St. Margaret's Cathedral.

If the player decides to try to leave the procession they will have to either: A) climb out the window or B) wake up Mildred to unlock the door.

The first option shouldn't be too difficult as the building is

covered in rather sturdy ivy. This may draw attention to the character, however, as they open the window and then shimmy down the side of the building. To do this quietly requires a successful Sneak roll, followed by a successful Climb roll.

To wake up Mildred is a little more difficult. She will be difficult to arouse and she will be very argumentative about unlocking the door at "this ungodly hour." A few extra silver coins may convince her to shut her mouth and get the keys. Needless to say, this method will be slower than simply scaling the side of the building.

Scene 3: The Meeting

If the characters are able to follow the procession they notice a few things:

There are as many of the cloaked figures as there are members of the rippers group, plus one. In other words, if there are six rippers, there are seven cloaked figures.

The cloaked figures walked with a strange rolling gait—almost as if they are not used to comfortably walking on land.

If the cloaked figures are confronted they will scatter off the road and attempt to hide behind the houses off of High Street. If they can they will make for beach or back up to the Old Windmill, where they have a hidden entrance to the underground catacombs.

If trapped and forced into a fight, the Deep Ones will attempt to overpower their opponents and flee. If this is impossible they will simply take the lives of their opponents and then hide the bodies.

Deep Ones

"They were the blasphemous fish-frogs of the nameless design—living and horrible."

—*The Shadow Over Innsmouth, H.P. Lovecraft*

The Deep Ones are the ancient inhabitants of Rottingdean. They have been re-summoned to the area from an ancient slumber by the discovery of an ancient artifact in the basement of the Elm. Father MacDougall, a half-breed Deep One is attempting to lure them above ground to repopulate the small village. The Deep Ones are more concerned with obtaining food to feed their newly hatching eggs.

Attributes: Agility d6, Smarts d8, Spirit d6, Strength d8, Vigor d8

Skills: Climbing d8, Fighting d8, Swimming d10, Intimidation d8, Spellcasting d6

Pace: 5; **Parry:** 4; **Toughness:** 5 (6)

Special Abilities:

- **Armor (+1):** The Deep Ones are covered in a thick, green scale

- **Fear -1:** The first time someone sees a Deep One uncloaked they suffer a -1 modifier to their fear check.

- **Natural Attacks:** The Deep Ones have sharp claws that do STR + 2 damage

- **Spellcasting:** Deep Ones have 10 Power Points and are familiar with a few powers that are used in self-defense:

barrier (Water Wall), raise/lower attribute (Strength Surge), and obscure (Fog)

• **Gear:** Trident (Str +2 damage)

If the characters mere tail the cloaked figures, they will follow them to St. Margaret's Cathedral. At the front door to the church the cloaked figures knock on the large wooden door and there is the sliding of a large bolt. A small, hunchbacked, dark-haired man answers the door and waves the cloaked figures in. This is Ernest, the town idiot. As a boy he was left on the doorstep of the church. He now serves Father MacDougall.

The doors are locked behind the visitors. If the players would like to spy on the proceedings they can make their way to the back of the church. There are lights on in the rectory and a successful Stealth roll allows them to peak through the unshuttered window without being spotted.

Through the window the characters will see an ugly, obese priest seated at a large wooden desk. Scattered throughout the room are dusty books and scrolls. Standing before the desk are the cloaked figures. They motion to the priest, Father MacDougall, who responds by looking, fearfully, up from his writings. He speaks to the cloaked figures – seems to be pleading with them. Eventually, the cloaked figures turn and walk out of the room. Soon they leave through the front of the church and make their way back towards the western edge of town and up the hill to the Old Windmill.

If the characters follow the Deep Ones up to the Windmill, they will be forced to remain behind them. The Deep Ones will enter the Windmill when the characters will see the torches go out. If the characters go into the Windmill they will see a dilapidated and rotting old building that is completely empty inside. A successful Notice roll allows a character to find a hatch in the floor that opens up to a ladder down into the old catacombs. If the characters attempt to follow the Deep Ones then jump ahead to Act 4: The Underground Terror.

Act 3: The Revelation

The next morning the characters receive an invitation to the Elm and also discover Father MacDougall's plans. This act sets the scene for a journey into the underground lair of the Deep One and their disturbing secret.

Scene 1: The Invitation

The characters awake to a knock at their door. Mildred announces that breakfast is being served in just a few minutes. When the characters descend for the morning meal they find that a letter has been delivered for them. Mildred informs the characters that the letter was brought this morning by courier. It reads:

Dear Sirs/Madams:

I recently received word that our fair town is hosting visitors from London. I hope it is not too presumptuous to invite you to dinner this evening. My wife and I have recently located here from London and my wife dreadfully misses her old life. We would love to dine with you while receiving word of the "goings on" in the Old Smoke. Please respond by courier.

Msr. R. Kipling

The Elm

If any of the characters ask, the locals can confirm that Rudyard Kipling is the name of the man who recently purchased the old manor on the Elm. A successful Common Sense check allows a character to know that Rudyard Kipling is an up-and-coming author who recently moved to England from India. He has published a couple of books to critical acclaim. The London Times has called him "the next Dickens." For a couple of farthings a message can be returned to the Elm and the dinner time set.

During the rest of the day the players may seek to investigate some of the clues they have encounter so far. Some of those results may be:

Asking Around About the Missing Children: If the characters ask around town about the missing children they won't find many clues. Three of the four children were members of respectable families that have lived in Rottingdean for centuries. There have been ransom notes or contact from the missing children at all. All three families are quite distraught over the ordeal and will not be overly communicative with strangers who are asking questions.

Checking In on Father MacDougall: Throughout most of the morning Father MacDougall is out running errands. He spends much of his days, as any local can tell the characters, in the city library researching genealogy. Most town folk assume that MacDougall's obsession with family lineage is related to his lack of a father. What they don't know is that MacDougall is trying to find lists of the descendents from Rottingdean's original inhabitants.

During the morning Ernest keeps a close watch over the church. Ernest is a coward, however, and can easily be coerced or frightened into allowing the characters to search St. Margaret's. If they don't keep a close eye on Ernest, however, he will slip away to warn Father MacDougall of the intrusion. If the characters get into the church to search it see Investigating the Cathedral below.

Ernest (Extra)

Abandoned as a child, this deaf-mute was raised by Father MacDougall to be an evil minion. Unfortunately, his cowardly nature often takes over in a crisis.

Attributes: Agility d8, Smarts d4, Spirit d4, Strength d10, Vigor d6

Skills: Climbing d6, Fighting d8, Lockpicking d6, Notice d6, Shooting d6, Stealth d8

Status: 2

Charisma: +0; **Pace:** 6; **Parry:** 6; **Reason:** 0; **Toughness:** 6

Hindrances: Clueless, Hard of Hearing (major)

Edges: Dodge, Tough as Nails

If the characters catch up with the Father in the afternoon he will invite them into his office for a talk. He is naturally wary of strangers and he questions them as to why they are in Rottingdean.

When the characters question the priest he will attempt to be vague. He is cunning but he doesn't really know how to deal with people. For most of his life people have avoided him so he doesn't have a lot of experience with communicating with

others. He fears that someone will stumble upon his plan and spoil it before it is ready. He will do whatever he can to get the characters to leave the church quickly and maybe even redirect them to another avenue of investigation.

Once the characters have met with Father MacDougall he will put his plot into high gear. If the characters confront him or attempt to capture him, skip ahead to Act 4, Scene 1: One the Run.

Examining the Town Green: If the characters examine the town green for signs from the abduction of the missing children they will find nothing unusual. The truth is that the children were lured into a nearby copse of trees by Father MacDougall, knocked unconscious, and then hidden in a small cart by MacDougall and Ernest. From there they were hauled down to the cathedral. Beneath the cathedral is an old wine-press. There the good Father sacrificed the children to feed the Deep Ones. A good Notice roll might see cart tracks in the deep grass of the Town Green.

Looking at the Old Windmill: Rippers who investigate the old windmill in the daylight have a better chance of discovering the secret entrance to the catacombs beneath Rottingdean. The windmill itself is old and rotting. Any character with the brawny edge or obese hindrance has the chance of actually falling through the rotten floorboards. If this happens the characters will automatically discover the slate staircase which leads to the caves and catacombs beneath. If the characters decide to explore these caverns skip ahead to Act 4, Scene 2: Into the Catacombs.

Investigating the Cathedral: If the rippers get an opportunity to search the cathedral they will find two things of note:

The first is Father MacDougall's office in the rectory. Scattered about his very disheveled office are a number of ancient texts. They detail the workings of many types of dark magic and there seem to be a number of marked pages that discuss a race of aquatic beings that may have inhabited a number of coastal regions of the world long before the rise of the human race. In these pages they will also see a picture of the summoning stone that can be found in the Kipling's home (see Scene 2: An Evening with the Kiplings).

Also located among his scattered notes are many lists and diagrams of the genealogy of the people of Rottingdean. On a separate piece of paper, Father MacDougall seems to have made a list of all the children in the village and has circled the names of several of them. Of the names circled, three of the four missing children are among them. On the top of this sheet of paper is scrawled the words "The Blood of Their Children will Sustain Them." Father MacDougall seems to have created a theory that by sacrificing the descendants of the ancient founders of Rottingdean he can summon the Deep Ones back to the city. Three of the four children he has taken have been related to the original founder of the town. The fourth child, Timothy Neal, was merely a witness to the kidnapping of the Buttons children and so MacDougall took him as well.

The second place of interest in St. Margaret's cathedral is the cellar. In the cellar is an old wine-press that was once used to supply the church with the necessary amounts of the

beverage. It has been a long time since the press was used for its legitimate purpose. A successful Notice roll allows the characters to realize that the press is still wet – but not with wine. It doesn't take much to figure out that the wine press has been used in the sacrifice of the town's children to feed the Deep Ones.

Located in the wine cellar is a trap door that provides access to the catacombs beneath the town. Unlike similar doors located throughout town, this one appears to be used quite regularly. Unfortunately, to enter the catacombs from this entrance put the rippers in a distant part of the caves from the current living space of the Deep Ones.

Scene 2: An Evening with the Kiplings

When the characters visit the Elm, that evening, to dine with Rudyard Kipling and his wife, Caroline, they will discover two important clues.

The dinner should go relatively smoothly. Kipling and his wife are interested in the social life of London – "what new musicals are there?" "What's been going on in Parliament?" and the like. When the diners retire to the study for after meal drinks they will notice a very unusual statue on Kipling's mantle.

The statue is about a foot and a half tall. It seems to be carved from a slick, black stone and has the visage of a deformed, half-man, half-monster with fearsome and lifelike eyes. The statue is very entrancing and the rippers may find themselves drawn to it.

When asked about it, Kipling will be very straightforward in his response: "Oh, that, well we found shortly after we moved in here. It reminds us of the pagans in India and so we stuck it up on the mantle as a conversation piece. What do you make of it?"

What neither Kipling nor the rippers know is that this is a summoning stone. By warming the statue in one's hands it calls out to the Deep Ones living beneath Rottingdean. This is what has actually brought the Deep Ones back from their slumber, despite Father MacDougall's belief that he has done this. The summoning stone has sat, hidden, in the basement of the Elm since its last owner, thirty-years ago, used it to bring the Deep Ones to Rottingdean.

While the rippers will not necessarily know what the summoning stone is, they will have the sense that it is an unusual artifact. If they have already searched the cathedral they may have seen the drawings of it in Father MacDougall's books.

The other curious event of the evening is when Kipling asks one of the characters to help him carry up a few bottles of wine from the cellar. While in the cellar the characters will notice a hatch in the floor of the wine cellar. If asked about it, Kipling will relate to the characters one of the odd stories he knows of Rottingdean:

The town of Rottingdean is criss-crossed with naturally occurring tunnels and caves. They run all below the town and have several sources of fresh water which feed the Pump Green—the source of all the fresh water in Rottingdean.

A hundred years ago, a gang of smugglers used the caves of the region to smuggle all sorts of restricted materials into the town. There was quite a business in gin-running at the time.

The tunnels of the Elm are said to link directly into the tunnels below St. Margaret's Cathedral, where a former priest—Father Thomas Munn—actually participated in the gin-running by helping hide several of the smugglers from the authorities.

About thirty years ago the smugglers mysteriously disappeared. The caves have lain dormant since then.

Most of the homes in Rottingdean probably have similar trapdoors connecting them to the caverns below.

If Kipling is presented with the clues about missing children and the Deep Ones living beneath the town he will volunteer to accompany the rippers into the catacombs below. This is exactly the sort of adventure he has yearned for his entire life.

Rudyard Kipling (WC)

Although mainly an armchair observer, Kipling dreams of action and adventure. He is limited, however, by his poor eyesight.

Attributes: Agility d6, Smarts d10, Spirit d8, Strength d4, Vigor d4

Skills: Guts d6, Investigation d8, Knowledge (India) d8, Knowledge (Journalism) d10, Shooting d6, Persuasion d8, Riding d4

Status: 8

Charisma: +0; **Pace:** 6; **Parry:** 2; **Reason:** +1;

Toughness: 4

Hindrances: Bad Eyes, Curious

Edges: Connections, Scholar, Down to Earth

Gear: Revolver, lantern, pocket watch

Scene 2: A Walk with Mad Cows

On their walk home from the Elm, the characters will pass several small farmsteads. As they cross by one they will hear so low mooring and notice that one of the nearby gates to the pastures has been left open. Before they have a chance to react the rippers are attacked by a herd of feral cattle under the direction of Ernest. Any character that makes a Notice roll will see a cloaked figure standing in the back of the pasture. He will attempt to flee if he feels he has been noticed.

The feral cattle thirst for human blood and will attack without provocation. They have been turned feral by Father MacDougall's evil concoction. They are essentially mindless and will fight until dead. There are 10 feral cows in all.

Feral Cattle (Extras)

Feral cattle are under the influence of a concoction Father MacDougall has found in one of his ancient grimoires that creates manic animals that thirst for human blood.

Attributes: Agility d6, Smarts d4(A), Spirit d8, Strength d12+2, Vigor d12

Skills: Fighting d6, Guts d8, Notice d6

Pace: 7; **Parry:** 4; **Toughness:** 10

Special Abilities:

• **Bite:** Str

• **Gore:** Feral cows will sometimes charge (if they have horns). If they can move at least 6" before attacking they add +4 to their damage total.

• **Size +2:** Cattle are large creatures.

Ernest, the cloaked figure, will attempt to stay out of the fray as much as possible. If he is caught he, obviously, cannot implicate Father MacDougall but he will look for any opportunity to escape from the rippers.

Act 4: The Underground Terror

In the final act of this adventure the rippers confront Father MacDougall and then are forced to deal with the terror located under the village of Rottingdean.

Scene 1: On the Run

Once the characters decide to confront Father MacDougall the following events should take place:

First, when arriving at the cathedral, Ernest is prepared to prevent the rippers from stopping his master's plans. He has an old revolver that he will use to try and stop the characters. He will duck and hide behind pews in the church, firing sporadic shots at the rippers as they try to gain entry. He knows he can't beat the rippers but he is trying to buy time for his master to get away. When he thinks MacDougall has escaped he will attempt a quick getaway for himself. Ernest knows that if he can get into the cellar he can escape into the caves below the city.

By the time the rippers make their way to Father MacDougall he is the midst of escaping. He has loaded a horse up with the remaining amounts of his Feral Concoction and he is galloping at full pace towards the end of town. His goal is to make it up to the old windmill where he can gain easy entry to the Deep One's lair and, hopefully, to the underground springs that feed the town's water supply. From there he plans to contaminate the town with his Feral Concoction and turn the town into wild animals that he thinks he will be able to easily manipulate.

While MacDougall will have quite a lead on the rippers, they will notice that Charles Rolls is across High Street polishing his Energized Horseless Carriage. He can be quickly convinced to take chase against MacDougall's horse. Game Masters should utilize the rules for chases in this instance. When determining MacDougall's lead draw cards, as normal, but double the result due to MacDougall's early start. When MacDougall realizes he's being chased he will try weaving behind buildings and taking the chase off the road. This should give the plenty of opportunities to use lots of exciting maneuvers in Rolls's Energized Horseless Carriage.

Eventually, MacDougall will make his way to the windmill. If the characters are still in close pursuit he will attempt to use some of his black magic to hold them off until he can reach the staircase to the Deep One's lair.

Father Angus MacDougall (WC)

A crossbred Deep One who has spent his lifetime looking for his true ancestry, he now has discovered his true roots and is committed to bringing his “kin” back to the surface. He is also seriously mentally ill.

Attributes: Agility d6, Smarts d8, Spirit d10, Strength d4, Vigor d4

Skills: Fighting d4, Guts d8, Intimidation d10, Knowledge (Genealogy) d8, Spellcasting d8, Riding d4

Status: 2

Charisma: -4; **Pace:** 5 (d4 Run); **Parry:** 4; **Reason:** -2; **Toughness:** 5

Hindrances: Delusion, Obese, Outsider, Ugly, Vengeful
Edges: Arcane Background (Magic), Arcane Resistance, Frenzy, Hard to Kill

Spells: Father MacDougall has 10 power points and can use the following powers: *barrier* (Wall of Wind), *deflection* (Whirling Wind), *stun* (Thunderclap)

Gear: Revolver, dagger, spell books

By the end of this scene the characters will have either killed Father MacDougall or followed him into the underground catacombs.

Scene 2: Into the Catacombs

Once the characters are underground they will be encountering a large number of Deep Ones that are actively preparing the lair for their offspring. Ultimately, the rippers will stumble into the great cavern which contains the Mother Hydra of the Deep Ones. This is the portion of the adventure that may have a high body count for the rippers.

To simulate the twisting and turning tunnels of the ancient system of caves beneath Rottingdean, use the following system for describing the catacombs:

Roll d6 on the following chart. If the same number is rolled twice in a row then an encounter takes place. Encounters are located on the second chart.

Catacombs Chart

1d6	Result
1	Straight Passage (d12 yards)
2	Turn (even = left, odds = right)
3	Small room (d10 x d10 in feet)
4	Large room (d20 x d20 in feet)
5	Drop (could be stairs, slope, or just a sheet drop)
6	Intersection

Encounter Chart

(Roll 1d6)

1. Submerged Area: The tunnel or room the rippers have entered is submerged in water. The characters can either attempt to backtrack and take an alternate route or they can try to swim across to the next area which, hopefully, rises above the water table. Occasionally, Deep Ones like to nap in these areas and may be awakened by disturbances.

2. Smuggler’s Traps: The rippers have stumbled upon

an old trap from the days these tunnels were used by Rottingdean’s smugglers. It might be a tripwire that sets off a crossbow, a pit with spikes, or some other trap of the Game Master’s devising.

3. Smuggler Storage Room: This room contains crates of supplies and contraband used by the Rottingdean smugglers before their untimely demise. The value and nature of this contraband is up to the Game Master.

4. Deep Ones: The rippers encounter d6 Deep Ones. These hideous creatures may be resting, dining on human flesh, or gently piling up Mother Hydra’s eggs. As soon as they see the rippers they will respond with hostility.

5. Captive: The characters stumble upon the storage spots for one of Father MacDougall’s captive children. He has already sacrificed one of the children to create his Feral Concoction. The child will be gagged and bound and is completely terrified. He/she has seen horrible monsters wandering the corridors and the child fears they will soon be coming to dine on him/her (which they will). The helpless child will be almost catatonic for the remainder of the adventure. The Captive response can only be obtained three times (since one of the kids is already dead). If a fourth roll of Captive is obtained, just ignore it or treat it as a Deep Ones result.

6. Mother Hydra’s Chamber: The rippers have stumbled upon the great horror that lurks beneath Rottingdean! See the description below:

The Chamber of Mother Hydra

The Deep Ones worship a gigantic, blob-like amphibian they call “Mother Hydra.” From her corpulent body oozes egg sacs that will eventually mature and hatch into more Deep Ones. Because Mother Hydra is ancient and huge, the Deep Ones attend to her every need. They bring her kelp and fish to feed on. They moisten her body with saltwater and their own saliva. They gently carry her eggs to be hatched in nearby caverns.

The Deep Ones also guard Mother Hydra with their lives. She birthed them and she is also the future of their race. They will gladly give their lives for her.

When the rippers roll this response on the Encounters Table they emerge from the tunnels onto a narrow walkway about fifty feet above a gigantic cavern. Looking down into the cavern they see dozens of Deep Ones carrying small, round blobs back and forth across the room. At one end of the cavern they see a large mound of green and black slime. At this point, have the ripper each roll their Smarts. The player who rolls highest is the first to make the realization of what they are looking at. This player gets to be the first to make a Guts check (be sure to apply any Reason modifiers).

Eventually it should dawn on the characters that this chamber contains a gigantic, slimy, mother beast that is spawning hundred more Deep Ones. The problem now lies in figuring out how to get rid of her.

Simply attacking Mother Hydra will not accomplish much. While regular game states don’t do her justice, she can be assumed to have a Toughness of 20 or higher. In fact, it is

better to treat her like a structure, rather than a creature. The rippers will learn quickly that destroying this monstrosity will require a whole new technique.

The two best options for destroying Mother Hydra are either explosives or fire. Fire is the most effective but will be difficult unless the characters can get close enough to set her oily skin aflame. It takes two rounds to get Mother Hydra to ignite but once she's on fire she will continue to burn for twenty or more rounds. This will effectively kill Mother Hydra but will also summon every Deep One in the catacombs as they respond to her death squeals.

If the characters decide to use explosives they can be certain to bring down much of the underground structure but won't be able to be certain that it actually killed Mother Hydra. This can lead to a very exciting sequence, however, as the rippers run for their lives to escape collapsing tunnels and frantic Deep Ones.

Regardless of how the characters decide to deal with Mother Hydra and the Deep Ones the real key to prevent their return is the destruction of the Summoning Stone. If the characters never discovered this clue then the Deep Ones will continue to return until the stone is finally destroyed or removed from Rottingdean.

Rewards

Any ripper that makes it out of the tunnels beneath Rottingdean alive should receive 3 experience points.

Unfortunately, for the rippers, any substantial damage to the tunnels beneath the town will cause large sinkholes throughout the town – which the residents will not be too happy about. If they know the characters were involved they may demand compensation for destroyed homes and damaged businesses.

If any of the children are rescued, the town will offer the rippers a small monetary reward for their aid to the families of the children. While the town is liable to believe stories of “fish-people” they will believe that the strange Father MacDougall was involved.

Both Charles Rolls and Rudyard Kipling, if they survive the events in this adventure, will remain contacts of the characters and will assist the rippers in any way they can in the future event that they are needed. In a few short months, however, Kipling will be leaving Rottingdean for America to help inspire the muse for his writing.

Lastly, if any rippers seek to study the corpses of the Deep Ones they can find a rippertech use for the aquatic-men:

Deep One's Lungs (-4 Implant Only)

Implanted lungs and trachea of a Deep One can create an amphibious character.

Donor: Deep One

Benefits: Gain the ability to breath underwater

Side Effects: -1 Charisma. The character's voice now sounds gurgly – like he's talking underwater.

Damage: 2d10

Additional Benefits: Can use unearthly voice to add +2 to Intimidate rolls.

Loose Threads

The successful resolution of this adventure can lead the characters down a number of different avenues.

First, one might wonder how a deformed, social outcast like Angus MacDougall ever got into the Anglican priesthood – a rather prestigious and elite calling. This might lead the rippers to explore the connections that MacDougall and his mother had in London. It is possible that very powerful people were behind sending MacDougall back to Rottingdean, but why?

If one summoning stone was found in Rottingdean, is it possible that others exist in other coastal towns? What if dozens of the stones exist all over Europe, or even the world? This could lead to the adventurers on a journey all over the world to stop the reemergence of this ancient, dreaded race.

Lastly, the greatest terror of all: What if the Mother Hydra beneath Rottingdean was just a small baby Mother Hydra? Imagine, if you will, that at the bottom of the ocean there lies the Mother of all Mother Hydras. She is miles long – the size of a small city – and she lies in wait for the day her children will summon her up from the deep to reclaim the planet...(Sounds like a -6 modifier on a Guts check!)



Los Lobos de la Noche

by William Reger

Lope Osvaldo, “the Wolf Lord,” was a greedy bandit for most of his life. Several years ago he was bitten by a werewolf, and then became one due to a hidden family history. He leads several smuggling rings. He currently impersonates a minor Count of Lina (Don Runaldo de Lina), whom he killed some time ago, taking over his estate and winery. He has turned about half the former Count’s men, the least trustworthy ones, into wolfman drones. As “pack leader,” Lope Osvaldo dominates his new servants. His trustworthy men have been installed in coastal locations in the major western European countries: France, England, Spain, Portugal, Africa and Italy. From these locations they practice banditry on a larger scale than Lope Osvaldo was ever able to achieve in his natural life.

The operatives work in groups containing a most trusted man as a leader (Wild Card), a few wolfmen used to spread terror, some henchmen for heavy lifting, and a dozen smuggler-pirates who move the merchandise, often stolen, into “fishing” boats for transfer to other locations. The common men, and the authorities who have heard of the smuggling, know Lope Osvaldo only as “the notorious Spanish smuggler, *Segadora de Penas* (Reaper of Sorrows)!”

Headquarters of the Order of the Night Wolves

Lina (Northern Spain, interior)

Leader: Lope Osvaldo, aka Don Runaldo de Lina (WC)

Viewing himself as a representative of *El Lobo Dios* (the Wolf God), Lope Osvaldo has delusions that he is a divine being due to his werewolf powers. His stolen manor and vineyard cover a temple dedicated to *Lobo Dios*, and his cult membership continues to grow.

As “Count Runaldo de Lina,” Lope Osvaldo travels through his holdings frequently, going into new areas when he feels his pack needs more hunting room. The dens smuggle manufactured goods from England and France into Portugal, Italy, Spain, Sicily, Sardinia and Morocco for the fine wines, raw goods and materials needed by the two main European countries. Slaves from Western Europe are smuggled through Morocco to Arab slave traders for ivory and gems.

Attributes: Agility d10, Smarts d8, Spirit d8, Strength d10, Vigor d10

Skills: Climbing d6, Fighting d12, Guts d8, Intimidation d8, Knowledge (Nobility) d6, Knowledge (Spanish, English, French, Latin) d6, Notice d8, Persuasion d6, Riding d6, Shooting d8, Stealth d10, Streetwise d8, Swimming d4, Taunt d6, Throwing d6, Tracking d8

Charisma: +2; **Pace:** 6; **Parry:** 9; **Toughness:** 7

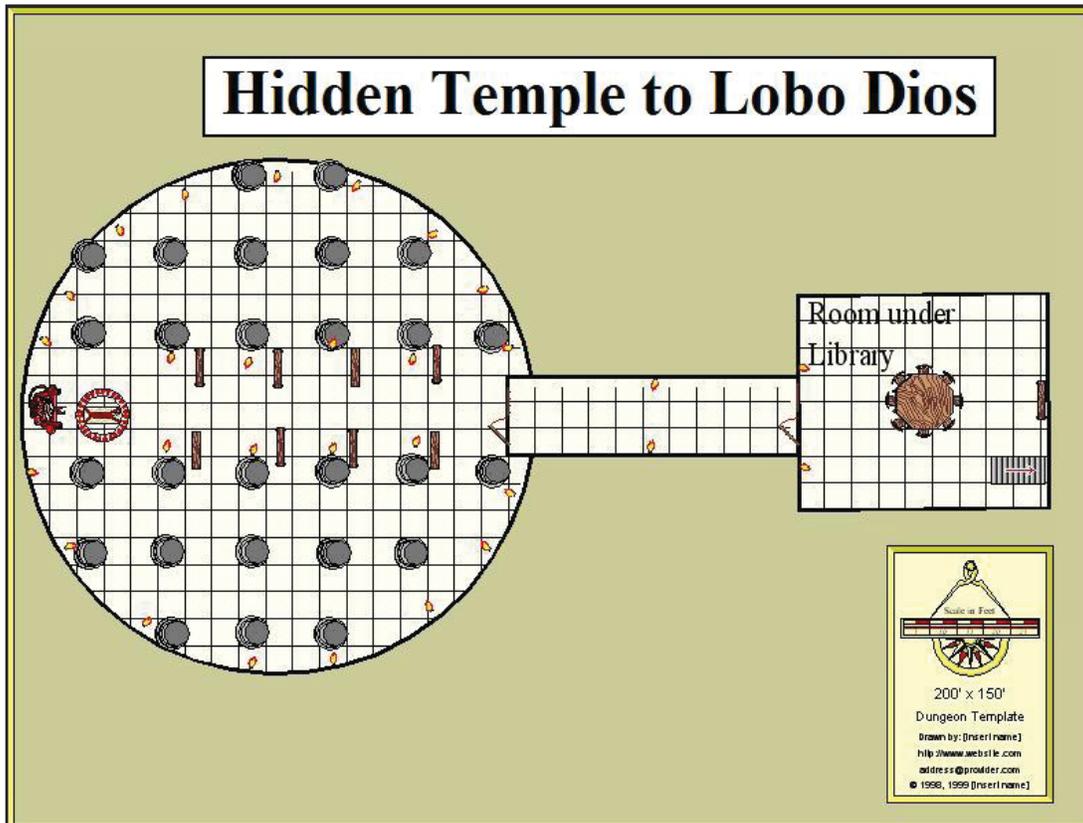
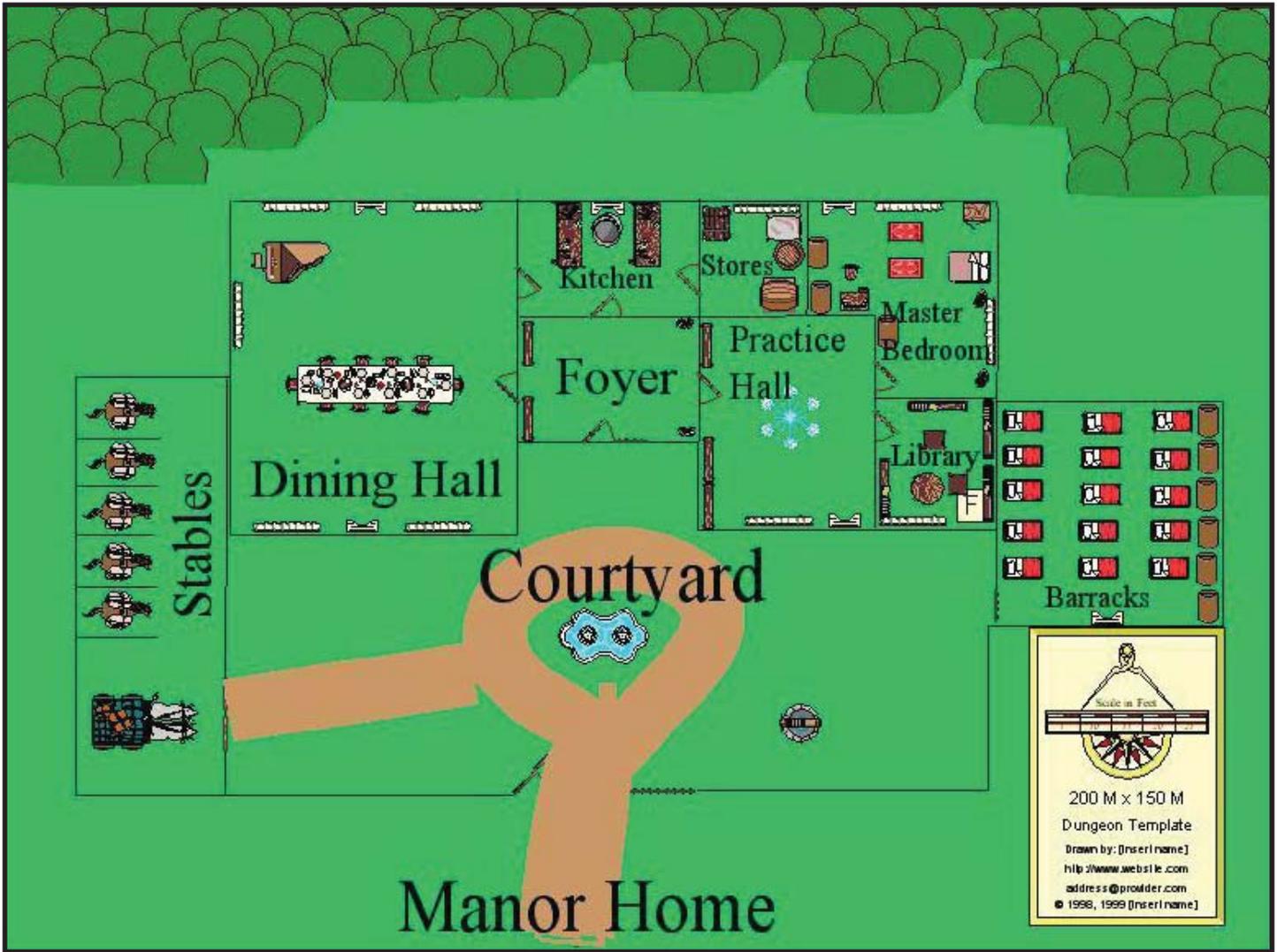
Hindrances: Delusion (major, “I am *Lobo Dios*’ personal representative on earth.”), Greedy (minor), Vengeful (major)
Edges: Acrobat, Block, Charismatic, Combat Reflexes, Command, First Strike, Improved Frenzy, Inspire, Quick Draw, Very Rich

Gear: Expensive clothing, sword cane (rapier), hunting rifle (24/48/96, 2d8, ROF 1, 8 shots, AP2), 40 shillings, £20, other support includes 6 wolfmen, 20 mercenaries (hired guns) and the lovely Esmelda.

Special Abilities:

- **Long held disguise:** Noble disguise (Don Runaldo de Lina) grants +2 Charisma until unmasked.
- **Wolf Ring:** Gold wolf’s head with ruby eyes. Grants Danger Sense when worn, but the wearer prefers red meat, as raw and fresh as possible (Spirit roll to resist at each meal).
- **Curse of the Werewolf:** Becomes a Werewolf under the full moon (Spirit roll at –4 to resist the change) or any other time he wishes with a successful Spirit roll (see page 135 of *Rippers*, except all his clothing and equipment merges in the transformation and he only needs a successful Smarts roll [–4 if a full moon] to change back).





Esmelda Tempus (WC)

His “right hand man” at home is his supposed wife but actual companion “Esmelda Osvaldo.” She is a greedy but beautiful woman who caters to Lope’s growing delusions while setting aside a fortune for herself. She plans on killing him with a blessed silver dagger if he ever fails to increase her wealth. While Lope believes just he and his “general” Ramon Cadeyrn know all of the Night Wolves’ dens, Esmelda has learned them as well.



Attributes: Agility d8, Smarts d8, Spirit d8, Strength d6, Vigor d8
Skills: Climbing d6, Fighting d8, Guts d8, Healing d8, Intimidation d6, Knowledge (Medicine) d8, Knowledge (Spanish, English, French, Italian) d6, Lockpicking d8, Notice d8, Persuasion d8, Shooting d8, Stealth d8, Streetwise d6, Taunt d8, Throwing d8
Charisma: +6; **Pace:** 6; **Parry:** 6; **Toughness:** 6
Hindrances: Curious, Greedy (major)
Edges: Very Attractive, Charismatic, Level-Headed
Gear: Expensive clothing, silver hair dagger (Str+1), revolver in purse with regular (and a hidden stash of silver) bullets (12/24/48, 2d6, ROF 1, 6 shots, revolver), jewelry and gems worth £200, 30 shillings, £30, and a hidden stash of gold, coins and valuable gems worth £2000 and growing.
Special Abilities:
• **Create Poison:** can create a dose of injectable or ingestible poison (Vigor roll, -2 with a raise) using her Healing skill. Has a wolfsbane extract (-2 with success, -4 with a raise versus werewolves/wolfmen) ready but untested, some wolfsbane in a vial, and a blessed, silver dagger in her healer’s kit.

The Night Wolves’ Dens

London (Central England, River Thames)

The smugglers’ house is located in the East End in an old warehouse. Beneath the floor is a passage to a low-ceilinged area with a landing large enough for a skiff. A water grate makes it look like part of the sewer system but it is not; it accesses the Thames River. About a mile upriver is a rocky island roughly 50 feet in circumference. In the center of this grass- and rock-covered mire is a depression holding a flat, mossy rock. The 500-pound rock can be moved and uncovers an ancient stone stair into the depths, carved out of the granite of the island. Forty feet down is a roughly circular chamber, perfect for hiding smuggled goods. At night the island is almost always shrouded in mist so those working

on it can not be seen. It was here that Domingo discovered the Lunar Ring and an ancient shrine to Uaasccts!

Leader: Domingo (WC)

Having recently uncovered an ancient cult of Druid moon worshipers, Domingo has become obsessed with the ancient moon cult god Uaasccts. While using the Thames River to smuggle goods into the heart of the Empire, Domingo has begun to expand his cult (without the knowledge or blessing of Lope Osvaldo) setting himself up as “high priest.” He does not realize he courts the god of madness!

Attributes: Agility d8, Smarts d6, Spirit d6, Strength d6, Vigor d8

Skills: Boating d8, Climbing d6, Faith d6, Fighting d8, Guts d8, Intimidation d6, Investigation d4, Knowledge (Occult) d6, Knowledge (Spanish, English) d6, Notice d6, Persuasion d6, Shooting d8, Stealth d8, Streetwise d6, Swimming d6, Throwing d6

Charisma: +0; **Pace:** 6; **Parry:** 6; **Toughness:** 7 (8)

Hindrances: Delusion (major, “I am chosen to return the worship of Uaasccts to the world.”), Secret (major, Siphoning funds to build personal cult not to *Lobo Dio*, discovery leads to Wanted [major] by Lupe)

Edges: Arcane Background (Miracles of Uaasccts), Command, Fervor, Quick

Gear: Clothing, heavy coat (Armor +1), cutlass (Str+2), pistol (12/24/48, 2d6, ROF 1, 6 shots, revolver), 24 shillings, £12, other support includes 3 wolfmen, 3 henchmen, 6 evil cultists (of *Uaasccts*), and 6 smuggler-pirates.

Special Abilities:

• **Powers:** Domingo has 10 Power Points and can use the following powers: *Burst of Madness* (as *burst*, but victims take no physical damage but must roll a Guts check at -1 for each wound they might otherwise have taken or suffer the results of Fear and Reason loss), *Deflection of Madness* (as *deflection*, swirling colors make it hard to focus on the target)

• **Lunar Ring:** This artifact of Uaasccts allows one to summon a Moon Horror once per day with a successful Faith roll. A successful summoning will lower the caster’s Reason by 1 unless he scores a raise. Allows the wearer to gain the Arcane Background (Miracles of Uaasccts) with an advance.

• **Madness Spider Immunity:** Domingo and his cultists are ignored by the Madness Spiders that guard Uaasccts’ places of worship.

Dover (West Central England)

The den is located in a work house run by Roque. It sits on the docks and hides two dock areas under different wings of the rectangular building. Roque is the only one who knows of both sides, one for the smuggled goods of the Night Wolves, and the other for the stolen goods of Roque’s operation.

Leader: Roque (WC)

Roque has a dangerous but easy job and he wants to keep the easy part. Inherently lazy but very clever, Roque has set himself up as a dockworker foreman, employing some of the cheapest dockworkers in Dover. He has organized the

workers to include at least one professional thief whose job it is to evaluate the goods being unloaded for later theft. With his after-hours smuggling business he has become rich and employs a few members who do not realize they have been set up to take the blame for any accusations of wrongdoing.

Attributes: Agility d6, Smarts d10, Spirit d6, Strength d6, Vigor d6

Skills: Boating d6, Fighting d6, Guts d6, Intimidation d6, Knowledge (Politics) d8, Knowledge (Spanish, English, French, Indian, Arabic) d6, Notice d6, Persuasion d6, Shooting d8, Streetwise d10

Charisma: +2; **Pace:** 5 (Run d4); **Parry:** 6; **Toughness:** 6

Hindrances: Greedy (major), Lazy (takes an effort of will [Spirit] to act [but not react]), Obese

Edges: Charismatic, Command, Level-Headed, Rich

Gear: Expensive clothing, rapier (Str+1, Parry +1), pistol (12/24/48, 2d6, ROF 1, 6 shots, revolver), 50 shillings, £20, other support includes 3 wolfmen, 3 henchmen, 8 mercenaries (hired guns), and 12 smuggler-pirates.

Plymouth (Southern England)

A bait shop and fishing dock adjacent to the Plymouth docks is the location of Fortunato's operation. A section of the dock can be removed allowing a skiff to dock beneath the bait shop for loading and unloading.

Leader: Fortunato (WC)

Leader of the first Night Wolf smuggling den in England, Fortunato has lived up to his name and never been caught. His efforts include shipping untaxed goods to the Americas and siphoning off American goods into the Night Wolves' smuggling ring. Unambitious, Fortunato has not expanded his activities beyond the required smuggling but does keep track of information flowing in and out of Plymouth.

Attributes: Agility d8, Smarts d8, Spirit d8, Strength d8, Vigor d8

Skills: Boating d6, Fighting d8, Guts d8, Investigation d8, Knowledge (Spanish, English, French, Latin) d6, Lockpicking d8, Notice d8, Persuasion d8, Shooting d8, Stealth d8, Streetwise d8, Swimming d6, Throwing d6, Tracking d8

Charisma: +0; **Pace:** 6; **Parry:** 6; **Toughness:** 6

Hindrances: Loyal (to Lupe), Curious, Greedy (minor)

Edges: First Strike, Hard to Kill, Investigator, Very Lucky (+2 bennies)

Gear: Average clothing, axe (Str+2), pistol (12/24/48, 2d6, ROF 1, 6 shots, revolver), 16 shillings, £8, other support of 2 wolfmen, 4 henchmen, and 8 smuggler-pirates.

Livorno (Eastern Italy)

Lucio has set up in a small, old Roman villa overlooking the bay. The old bath house hides a secret passage to a hidden grotto where any skiff would have no problem tying up. Once used to bring water to the baths, it now serves as a smuggling location. Cabal visitors use the north wing.

Leader: Lucio (WC)

The further east the smuggling ring has crept, the greater Lucio's secret desire to raid the Vatican Archives for more

arcane secrets no doubt being suppressed by the church. He views his smuggling activities merely as a way to foot the bills, and often siphons profits from smuggling to pay for independent researchers, usually Cabal forces, to uncover more magic for him. The "Count" would not be pleased to discover this loss of funds.

Attributes: Agility d8, Smarts d12, Spirit d6, Strength d6, Vigor d6

Skills: Fighting d8, Guts d6, Investigation d10, Knowledge (Arcane) d12, Knowledge (History) d8, Knowledge (Spanish, Latin, English, Italian, French, Arabic) d6, Notice d8, Persuasion d6, Shooting d8, Spellcasting d12, Stealth d6, Streetwise d8

Charisma: +0; **Pace:** 6; **Parry:** 6; **Toughness:** 5

Hindrances: Overconfident, Secret (major, Siphoning funds for personal obsession for more magic power, discovery leads to Wanted [major] by Lupe)

Edges: Arcane Background (Magic), Level-Headed, Wizard

Powers: Lucio has 20 Power Points and can use the following powers: *armor* (flame ward), *bolt* (fire darts), *deflection* (flame shield), *blast* (firestorm)

Gear: Expensive clothing, rapier (Str+1, Parry +1), revolver (12/24/48, 2d6, ROF 1, 6 shots), 60 shillings, £24, other support includes 2 rippertech-augmented wolfmen, 4 rippertech-augmented henchmen, 8 smuggler-pirates, and 4 Night Guards.

Cagliari (Southern Sardinia)

Sergio operates this group from a warehouse backed up to the docks. While it doesn't appear to, a section of the dock can be removed and a small fishing boat hauled into the warehouse in minutes, leaving again when convenient. A high tide helps, but a low tide does not allow movement in or out of the building.

Leader: Sergio (WC)

Solid, dependable, loyal and thoroughly unimaginative, Sergio follows the orders of the Lupe without the slightest deviation.

Attributes: Agility d8, Smarts d4, Spirit d8, Strength d8, Vigor d8

Skills: Boating d4, Fighting d10, Guts d8, Intimidation d8, Knowledge (Spanish, Italian) d6, Notice d4, Persuasion d6, Shooting d8, Stealth d8, Streetwise d6, Throwing d6

Charisma: +0; **Pace:** 6; **Parry:** 8; **Toughness:** 7

Hindrances: Loyal (to Lupe), Cautious, Delusion (Minor): Lupe is infallible, Greedy (minor)

Edges: Ambidextrous, Block, Brawny, First Strike, Two-Fisted

Gear: Clothing, two axes (Str+2), pistol (12/24/48, 2d6, ROF 1, 6 shots, revolver), other support includes 3 wolfmen, 4 henchmen, and 8 smuggler-pirates.

Palermo (Northern Sicily)

Severo works with a local family from their ancestral docks. They keep a slice of the profits and turn a blind eye to his activities. Despite this extra cost, he has not lost a shipment and thus reaps a healthy profit.

Leader: Severo (WC)

Careful not to antagonize the powerful families of Sicily, Severo keeps tight control over his small but profitable operation. He gets his poison (made from spine fish) from local friends.

Attributes: Agility d8, Smarts d6, Spirit d6, Strength d10, Vigor d8

Skills: Boating d6, Fighting d8, Guts d6, Knowledge (Spanish, Italian, English) d6, Notice d6, Persuasion d6, Shooting d8, Stealth d8, Streetwise d6, Swimming d8, Throwing d8

Charisma: +0; **Pace:** 6; **Parry:** 8; **Toughness:** 8 (10)
Hindrances: Cautions, Loyal (to Lupe), Mean, Greedy (minor)

Edges: Connections (Sicilian criminal family), Combat Reflexes, Improved Block

Gear: Average clothing, heavy coat with metal plates (Armor +2), cutlass (Str+2), six throwing knives (3/6/12, Str+1, +1 Throwing, -1 Fighting, poison-coated: Vigor roll or paralyzed 2d4 rounds), rifle (24/48/96, 2d8, ROF 1, 8 shots, AP2), 30 shillings, £12, other support includes 4 wolfmen, 4 henchmen, and 8 smuggler-pirates.

Nantes (Eastern France)

Rainerio has used his position to confiscate a warehouse where he stores impounded goods for the French Republic alongside his smuggled wares. Creative bookkeeping ensures the French authorities learn nothing and he keeps the competition out.

Leader: Rainerio (WC)

Rainerio has managed to place himself within the French navy as the Naval commander of this small port. This excellent cover has allowed him to keep his smuggling actions totally concealed and made his post one of the most lucrative in the Night Wolves' organization.

Attributes: Agility d8, Smarts d8, Spirit d8, Strength d6, Vigor d8

Skills: Boating d6, Fighting d8, Guts d8, Intimidation d8, Investigation d8, Knowledge (French Navy) d8, Knowledge (Spanish, French, English, Portuguese) d6, Notice d8, Persuasion d8, Shooting d8, Stealth d8, Streetwise d8, Swimming d6, Taunt d8

Charisma: +2; **Pace:** 6; **Parry:** 7; **Toughness:** 9 (12)
Hindrances: Greedy (minor), Loyal (to Lupe), Overconfident

Edges: Charismatic, Command, Connections (French military)

Gear: Military uniform, boilerplate (Armor +3 torso), magic rapier (Str+2, Parry+1, AP2), revolver (12/24/48, 2d6, ROF 1, 6 shots), 40 shillings, £16, other support includes 2 wolfmen, 4 henchmen, 8 mercenaries, and 16 smuggler-pirates dressed as French naval personnel.

Toulon (Southern France)

Epifanio has charmed several widows out of their holdings and now has a lovely villa on a cliff overlooking the Mediterranean. Stairs lead down from the villa to a dock for his personal boats, with a hidden warehouse behind a

simple storage shed propped up against the cliff. The back wall opens, and caves carved into the cliff give the smuggled goods, and bound women, a dry and secure storage space. Being just at the edge of town, Epifanio's wild parties cover the movement of smuggled goods, and enslaved women, from this hidden spot.

Leader: Epifanio (WC)

A man who defines narcissism, Epifanio is primarily a slaver out of Europe in addition to his smuggling actions. He is a connoisseur of fine things with an eye for the ladies, and the morals of a rat. He hates Benjamin Venceslas, whom he feels is cutting down his wealth by cornering the Arab slave trade.

Attributes: Agility d8, Smarts d6, Spirit d6, Strength d8, Vigor d8

Skills: Climbing d6, Fighting d8, Gambling d4, Guts d6, Knowledge (Nobility) d8, Knowledge (Spanish, French, English) d6, Notice d6, Persuasion d6, Riding d6, Shooting d8, Stealth d8, Streetwise d8, Taunt d8

Charisma: +2; **Pace:** 6; **Parry:** 8; **Toughness:** 6
Hindrances: Delusion (minor, "All ladies find me irresistible."), Greedy (minor), Vengeful (major)

Edges: Attractive, Connections (Toulon city leaders), Frenzy, First Strike, Improved Block, Marksman, Quick, Rich

Gear: Fine clothing, magic belt of protection (A successful Smarts roll activates the magic armor [a ghostly mist surrounds the wearer's body], which lasts 3 rounds and can be activated, as an action, twice every four hours), magic rapier of bleeding (Str+1, Parry+1, if it inflicts a Shaken result the victim will continue to lose blood until a Healing roll or a Vigor roll (-2) is made. Blood loss causes the equivalent of a Shaken result at the end of victim's turn), revolver (12/24/48, 2d6, ROF 1, 6 shots), 60 shillings, £24, other support includes 2 wolfmen, 4 henchmen, 8 smuggler-pirates, and 8 mercenaries (hired guns).

Cadiz (Southern Spain)

Archippos owns a horse farm on the outskirts of town, and stables and warehouse next to the docks. Wagons of hay move from his warehouse/stables to his villa stables and back, bringing food to his horses (with smuggled goods well-hidden in the wagons' center). One Mummy Horse guards each stable, hiding in a stall near a hidden floor entrance to an underground storage area.

Leader: Archippos (WC)

A horse breeder of some note, none suspect that his coastal mansion hides the entrance to a secret smuggling den!

Attributes: Agility d8, Smarts d8, Spirit d8, Strength d8, Vigor d8

Skills: Fighting d8, Gambling d6, Guts d8, Intimidation d8, Knowledge (Equestrian) d8, Knowledge (Spanish, French, English, Ancient Egyptian) d6, Notice d8, Persuasion d6, Riding d10, Shooting d8, Stealth d8, Streetwise d8, Taunt d8, Throwing d8

Charisma: +0; **Pace:** 6; **Parry:** 6; **Toughness:** 6
Hindrances: Delusion (major, "I am the greatest horseman

in the world.”), Greedy (minor), Habit (minor, Gambling)

Edges: Beast Bond, Beast Master, Rich

Special Abilities: Scroll of horse mummification allows Archippos to create Mummy Horse by means of the sacrifice of one proper horse and one intelligent creature (human level intelligence), Written in ancient Egyptian hieroglyphics.

Gear: Expensive clothing, magic saber (Str+2, +4 from horseback), revolver (12/24/48, 2d6, ROF 1, 6 shots), 80 shillings, £32, a wolf companion (equal to a dire wolf), other support includes 2 wolfmen, 2 henchmen, 8 smuggler-pirates, 8 mercenary horsemen (hired guns with Riding d8), and 2 Mummy Horses (which guard the stables holding his smuggled goods).

Pravia (Northern Spain)

Aaron's hilltop fortress is a basic stone keep with a 20 foot circular stone wall. The keep has a dungeon with several storage rooms, a prisoner cell area, a central guard room (all areas accessed from the guard room), and a secret escape tunnel (trapped) to the base of the hill. The warehouse in town holds goods going out, they are just never taxed by the town assayers.

Leader: Aaron (WC)

The first smuggling point was established in this northern coastal town. The town mayor has been compromised with his only daughter being held by Aaron as hostage to his turning a blind eye to Aaron's activities. The local royal guardsmen are under the command of the mayor and do nothing against Aaron. The church priest has been suborned and now is an acolyte to Aaron. Aaron has set up shop in an ancient hilltop fortress as a High Priest of Lobo Dios, the Wolf God. (exalted high evil priest/warlock)

Attributes: Agility d6, Smarts d8, Spirit d10, Strength d8, Vigor d8

Skills: Faith d10, Fighting d6, Guts d8, Healing d6, Intimidation d8, Knowledge (Ancient Deities) d8, Knowledge (Spanish, French, English) d6, Notice d6, Persuasion d8, Shooting d6, Stealth d6, Streetwise d6, Taunt d8, Throwing d6

Charisma: -2; **Pace:** 6; **Parry:** 6; **Toughness:** 7 (8)

Hindrances: Mean, Ugly, Vow (major, Serve and obey Lupe, the avatar of Lobo Dio).

Edges: Arcane Background: Miracles, Charismatic

Powers: Aaron has 30 Power Points and can use the following powers: *boost/lower trait* (a ghostly wolf form surrounds the target adding supernatural agility, strength or vigor to the target (only affects those attributes but all skills associated with them are equally affected), *smite* (weapon grows ghostly wolf teeth), *quickness* (form of the ghost wolf), *speed* (wolf's legs).

Gear: Robes of the wolf (as leather armor [+1] over torso, head (not face), arms and legs), "wolf jaws" (worn over hand, Str+2, second raise strikes the weakest armored location, weight 5, as leather armor for hand/arm), pistol (12/24/48, 2d6, ROF 1, 6 shots, AP1), 32 shillings, £16, other support includes 4 wolfmen, 4 henchmen, 8 smuggler-pirates, 12 evil cultists (of Lobo Dio), and 1 evil

priest.

Villa de Conda (Northeastern Portugal)

Ramon Cadeyrn has a stone house by the sea and has purchased the local quarry from the previous owner. By day local workers remove the stone from the quarry. By night goods are moved in, and out, of the quarry by using wagons that supposedly hold building rock. The goods wait in the mined out caves until they are ready for movement. The stone house overlooks both the sea and the quarry.

Leader: Ramon Cadeyrn (WC)

A loyal and battle hardened man, Ramon Cadeyrn is the only other man who knows all the dens of the Night Wolves. He is in contact with the Cabal and is negotiating the price for the Night Wolves participation. Some of his members have had Ripper implants in order to "improve" their combat capabilities.

Attributes: Agility d10, Smarts d8, Spirit d8, Strength d8, Vigor d10

Skills: Boating d6, Fighting d10, Guts d10, Intimidation d8, Investigation d8, Knowledge (Tactics) d8, Knowledge (Spanish, Portuguese, French, English) d6, Notice d8, Persuasion d8, Riding d10, Shooting d10, Stealth d10, Streetwise d8, Survival d8, Swimming d8, Throwing d8

Charisma: +0; **Pace:** 6; **Parry:** 8; **Toughness:** 10 (12)

Hindrances: Loyal (to Lupe), Overconfident, Vow (major, Serve and obey Lupe).

Edges: Block, Combat Reflexes, Command, Dodge, Florentine, Hold the Line, Two-Fisted, Level-Headed, Tough as Nails

Gear: Heavy reinforced coat (armor +2 to torso, arms, legs), expensive clothing, sword (Str+3), rapier (Str+1, Parry+1), heavy revolver (12/24/48, 2d6+1, ROF 1, 6 shots, AP1), 40 shillings, £16, other support includes 4 wolfmen, 4 henchmen, 8 smuggler-pirates, and 12 mercenaries (hired guns).

Tangier (Eastern Morocco)

The tavern has a raised floor that allows demasted skiffs to slide in underneath and unload right to the tavern stores. During the day traders are always coming and going from the tavern, and they all store their goods in the attached storehouse. The switches are a breeze and the clientele are as nasty as they come!

Leader: Benjamin Venceslas (WC)

Leader of the twelfth established den, the ultimate flesh peddler Benjamin Venceslas has far more ambition than revealed by his façade of tavern-owner-by-the-sea. With connections to several powerful African sheiks, he trades European females for African ivory, gold and gems, and is very rich. He is secretly seeking information to the lost city of Ophir and King Solomon's Crown, having heard the tale from a drunken Portuguese trader (the 12th hand seeking glory).

Attributes: Agility d6, Smarts d10, Spirit d8, Strength d6, Vigor d6

Skills: Boating d6, Fighting d6, Gambling d8, Guts d8,

Intimidation d8, Investigation d10, Knowledge (Poison) d10, Knowledge (Spanish, Portuguese, French, English) d6, Lockpicking d6, Notice d10, Persuasion d8, Shooting d6, Stealth d6, Streetwise d10, Taunt d8, Throwing d6

Charisma: +2; **Pace:** 6; **Parry:** 5; **Toughness:** 5

Hindrances: Greedy (major), Yellow

Edges: Connections (North African Sheiks), Charismatic, Very Rich

Special Abilities: With a successful Knowledge (Poison) roll, he can prepare a poison (ingestion or contact) that can kill or paralyze for 2d6 rounds (not both), if a successful Vigor roll is not made by the target, at -2 with a raise.

Gear: Expensive clothing, magic robe of protection (Successful Smarts roll activates *armor*, causing the robes to harden like steel, glowing a deep blue, up to twice every four hours), magic fire scimitar (Str+2, a successful Smarts check causes the blade to burst into fire [*smite*], up to twice every four hours), rifle (24/48/96, 2d8, ROF 1, 8 shots, AP2), 100 shillings, £40, other support includes 2 wolfmen, 4 henchmen, 8 smuggler-pirates, and 12 mercenaries (hired guns).

Fighting the Night Wolves

Characters going up against the Night Wolves will find themselves opposed by a well-organized and informed network. As the Rippers dismantle more and more of the Night Wolves' dens, Lupe's network will react as described below:

Up to two dens lost: Lupe orders his minions to gather information on the characters by any means necessary. Given the many connections available, this should not prove difficult. Pictures of the characters are distributed to the other dens, with a warning to be on the lookout. Characters find future dens on high alert.

Three dens lost: Lupe becomes somewhat concerned, and each character receives the Wanted hindrance (minor), reflecting Lupe's desire to catch them. Esmelda becomes a bit worried over the slowdown of her wealth.

Four dens lost: Lupe takes a personal interest in whoever is harming his pack family. Each character receives the Wanted hindrance (major), reflecting Lupe's desire to destroy them. Esmelda starts to investigate the characters, to see if one may be vulnerable to her charms.

Seven dens lost: If Domingo, Roque, Rainerio, Epifanio, Archippos, or Benjamin are alive, they become disloyal and go rogue, killing Lupe's wolfmen and claiming the characters are responsible. They may seek Cabal aid if the characters are near. Raymond Caderyn will seek closer relations with the Cabal in an all-out attempt to destroy the characters. Esmelda secretly contacts the characters, giving them inside information on Night Wolf plans, but deflecting any suspicion onto another den leader, preferably Raymond Caderyn.

Nine dens lost: If Lucio still lives, he becomes disloyal, killing his wolfmen, abandoning the pack and joining the Cabal. The dens remaining loyal are abandoned, and the wolf retreats to his headquarters. Half the forces are sent out to hunt the players while the rest prepare to defend the den at Lina. Esmelda contacts the players and begs for help

"escaping" the demons holding her prisoner. If the players need help, she attempts to poison as many Night Wolves as she can, and will give any other aid as long as she has at least one patsy (or it appears as though the characters will win anyway).

Should the Night Wolves' headquarters at Lina be discovered, and Lupe killed at any time prior to the above conclusion, Raymond Caderyn will attempt to keep the dens together (but most will go rogue). Lucio will join with the Cabal, changing masters to gain increased security. Fortunato, Sergio, Severo, and Aaron will turn first to Raymond Caderyn and then, if he is dead, will go rogue (probably joining with a local competitor for security). Domingo, Roque, Rainerio, Epifanio, Archippos, and Benjamin will become independent as soon as possible. With Lupe dead, the remaining wolfmen will stay with their den. Expansion: Lupe adds, or replaces, about one den each game year, continuing to head east and north and averaging one to two dens per major country. Of the dens that become independent, only Epifanio and Benjamin will expand, adding weaker outposts in bordering countries at a rate of one per year. Since Epifanio's first expansion will be in North Africa, he and Benjamin will quickly come into conflict.

Forces of the Cabal

Dire Wolf (companion): see *Savage Worlds*, page 125.

Evil Cultists (of Uaasccts): see *Rippers*, page 124, plus "touch of madness." The cultists can, as an action, chant "Uaasccts" (*you-ass-kits*) and force anyone within hearing to make a successful Spirit roll or suffer a Fear roll and loss of Reason. The test is adjusted by the number of cultists chanting, using the rules for Ganging Up.

Evil Cultists (of Lobo Dio): see *Rippers*, page 124, plus "bite of the wolf." This is a weapon that fits over the arm and acts as a set of wolf jaws (Str+2, weight 5, as leather armor to hand/arm) on a normal hit, granting a bonus damage die on a raise, and the "Go for the Throat" monstrous edge on a second raise! This weapon takes some getting used to, so it is treated as improvised for the first month of use.

Evil Priest: see *Rippers*, page 124, but armed as evil cultists of Lobo Dio.

Henchmen: see *Rippers*, page 125.

Henchmen, Rippertech-Augmented: Add Priest's Heart (see *Rippers*, page 58) to standard henchmen.

Madness Spiders of Uaasccts

These fist-sized, eight-legged horrors are not of this earth. They look like hunting spiders, with shiny black exoskeletons and eight glowing red eyes. They display a swirling yellow pattern on their black backs. Their bites inject the very madness of Uaasccts!

Attributes: Agility d10, Smarts d4(A), Spirit d6, Strength d6, Vigor d6

Skills: Climbing d12, Fighting d6, Guts d6, Intimidation d8, Notice d8, Stealth d12, Tracking d6

Pace: 8 (Run d10); **Parry:** 5; **Toughness:** 9

Gear: 50% chance of 4d6 shillings' and 2d6 pounds' worth of gear, goods and trinkets, usually on the desiccated

bodies of earlier victims.

Special Abilities:

- **Bite:** Str+1
- **Exoskeleton +2:** The tough carapace of the spider protects it from attacks.
- **Poison (-2):** The bite of the spider causes instant madness for those who fail their Vigor roll. Roll 1d6: On a 1-4 the victim is trembling with unreasonable fear (treat as Shaken but unable to recover for 2d6 rounds), on a 5-6 the victim experiences hallucinations of horrible creatures all around (treat as a failed Ripper Psychosis roll) for 2d6 rounds or until a joker is pulled.
- **Wall Walker:** Can move over vertical surfaces as if on level ground.
- **Fleet-Footed:** In the wild these creatures are quite fast.

Mercenaries (hired guns): see *Rippers*, page 119.

Pace: 6; **Parry:** 6; **Toughness:** 9

Special Abilities:

- **Claws:** Str+3
 - **Undead:** +2 Toughness, +2 to recover from Shaken, immune to poison and disease, no additional damage from called shots, ½ damage from firearms and other piercing weapons.
 - **Fear (-2):** Horrific appearance causes a Guts check at -2 if the target can hear the insane mutterings of the creature.
 - **Fearless:** immune to fear effects.
 - **Two-Fisted:** Can attack with either arm without a multi-action penalty.
 - **Ambidextrous:** No off-hand penalties.
- Weakness (Cold Iron):** As with many creatures from beyond our world, these creatures suffer +4 damage from cold iron weapons.



Mummy Horse

An ancient Egyptian scroll (along with human sacrifice) creates these monsters from the healthy bodies of prize horses. Only affecting horses whose lineage could be traced back to one of the first horses of the Arabian kings, the sacrifice of the proud horse's spirit, followed by ancient Egyptian rituals of mummification, allows the creation of these emaciated, living-dead monstrosities.

- Attributes:** Agility d4, Smarts d8(A), Spirit d10, Strength d12+5, Vigor d12
- Skills:** Fighting d8, Intimidation d8, Notice d8
- Pace:** 6; **Parry:** 6; **Toughness:** 13
- Special Abilities:**
- **Fear:** Anyone who sees a Mummy Horse must make a Guts check.
 - **Improved Arcane Resistance:** +4 armor versus magic and to resist magic effects.
 - **Kick:** Str+3 damage due to massive hooves.
 - **Mummy Rot:** Anyone shaken or worse by an attack of a Mummy Horse must make a Vigor roll, with failure indicating Mummy Rot and an immediate Wound.
 - **Size +3:** These monsters come from the bodies of the best horses ever bred for war.
 - **Undead:** +2 Toughness, +2 to recover from Shaken, immune to poison and disease, no additional damage from called shots, ½ damage from firearms and other piercing

Moon Horror of Uaascetts

This creature from the dimension of madness is bright white on the face side and black on the back. Standing some seven feet in height, ragged robes hide the lower torso. It has two arms ending in preying mantis-like claws, and the constantly-muttering face of a long-dead cadaver. The Moon Horror is a disturbing and deadly creature on many levels.

- Attributes:** Agility d8, Smarts d6, Spirit d8, Strength d10, Vigor d10
- Skills:** Fighting d8, Intimidation d8, Notice d6, Stealth d6, Taunt d8, Tracking d6

weapons.

Weakness (Fire): Like all mummies, mummified horses suffer +4 damage from fire and suffer a -2 to attack anyone brandishing an open flame.

Night Guard: see *Rippers*, page 128.

Smuggler-pirates: use Misguided Minions, see *Rippers*, page 128.

Wolfmen: see *Rippers*, page 137.

Wolfmen, Rippertech-Augmented: Add Slayer's Skin (see *Rippers*, page 58) to standard wolfmen.

Religious Edges

by Chris Hartmann & Gordon Lawyer

Religion can play an important part in any *Savage Worlds* setting. However, in most “realistic” settings the faithful aren’t granted nifty arcane powers. Still, belief has its benefits, which are represented in game terms by the following Religious Edges. This approach to religion would be appropriate for any game set in “the real world,” or “realistic fiction” like the TV shows *Babylon 5* and *Firefly*.

Unlike other Edges, Religious Edges are conditional in the benefits they grant and the believer must adhere to the tenants of his chosen faith. The occasional indiscretion will have no effect. But if they pile up fast or the character commits a serious breach, the benefits of these Edges are lost until some form of penance is served.

Faith

Requirements: Spirit d8+

While you may not be able to divvy up five loaves and two fishes among five thousand, your strong beliefs help you endure tough moments. Your character gets a +2 to resist any Intimidation or Taunt rolls.

Conviction

Requirements: Spirit d10+, Faith

You have absolute faith that your god is looking out for you and will protect you from all harm. You gain a +2 bonus to all Guts rolls.

Martyrdom

Requirements: Veteran, Conviction

Sometimes, the world can be a dangerous place for those who follow the path that their god lays before them. The hardship of travelling into wild regions to convert the heathens can really put the strength of your conviction to the test. So can the unfriendly—and sometimes lethal—reaction of those heathens who do not wish to be converted. You gain a +2 bonus to Vigor rolls made to resist fatigue.

Clergy

Requirements: Faith, Knowledge (Theology) d6+

You are an ordained minister, priest, monk, nun, rabbi, or other recognized leader of your religion. You command respect and receive a +2 to Charisma when dealing with followers of your faith. Unlike the other Religious Edges, the benefits of Clergy will only be lost if word of your indiscretions gets out. Once it does however, it can be far more difficult to regain use of this Edge. As well as serving penance to regain Faith, the wayward preacher must gain absolution from the higher authorities in the church as well as the congregation. Since Clergy isn’t as directly affected by belief as the other Religious Edges, you could request the GM to waive the Faith requirement. But you should give a good reason as to why word of your faithlessness hasn’t gotten out. Regaining the benefits of Clergy when lost under such circumstances should require the purchase of the Faith Edge.

Characters in Mass Battles

by Jamie Lindemann

As it stands, a *Savage Worlds* Wild Card has very limited options in a Mass Battle. He may Shoot, Fight or Spellcast his way to a meager level of involvement, but he is denied truly daring maneuvers. Borrowing a concept from AEG’s *Legend of the Five Rings*, it is now possible to examine a hero’s involvement in Mass Battles in greater detail.

What Changes?

Not a great deal. Mass Battles are still played out as described on p. 104-105 of the *Savage Worlds* rules, but this article replaces the “Characters in Mass Battles” sidebar. A few more wrinkles are added to the process, namely the level of engagement, tracking which side is winning from turn to turn, and a modified Mass Battle Chart for Character Results.

Procedure

1. Determine where your support is being granted for this turn. *Reserves* indicate you are back in the supply lines or rallying archers, sorcerors, or air support. If on *The Front*, you are fighting or directing fighting at the center of the battle itself, along your side’s battle line. *Behind Enemy Lines* means you are well forward of your army’s position, taking the fight directly to the enemy.
2. Check on how well your side is doing. If the two forces are within one Mass Battle token of each other this turn, the battle is considered Even. Otherwise, your side is either Winning or Losing.
3. Roll your character’s Fighting, Shooting, or Arcane Skill, as appropriate. Add +1 to this roll for each Rank you have

above Novice, to account for your character's various abilities. Cross-reference this roll with the appropriate row and column on the Mass Battle Chart. *Note that this roll is not modified by the difference between the two side's tokens.*

4. Apply any Battle modifiers from the chart to your General's Knowledge (Battle) roll at the end of this turn. Roll the specified amount of damage and apply it to your hero. If the entry specifies that your side must "Lose a token," your failure has cost your side badly and you must remove an extra token in addition to whatever losses or gains you take this turn. If a Battlefield Event is indicated, draw a single card from a full deck and consult the list below to see what Fate has offered you.

Battlefield Events

A new addition to the Mass Battle Rules, Battlefield Events are those rare chances a hero has to engage in truly daring feats, above and beyond the norm for his comrades. These encounters should vary from battle to battle, prompting the GM to create new ones and drop others as the war goes on. This general list can be modified however you see fit, and as always, no GM should ever feel that a random chart supersedes his or her authority to implement whatever they want to see in their game.

As a player you always have the option of refusing to accept a Battlefield Event, especially if you have just taken serious damage fighting your way forward to such a position. There is no penalty for refusing the Event, but remember that someone may have witnessed your refusal to accept Fate's offer...

Draw	Result
2-3	Meet Your Match
4	Attack the Reserves
5	To Me, Boys!
6	Hold This Ground!
7	A Clear Shot
8	Seize the Objective
9	Medic!
10	Mercy on the Field
J	Avoid Your Fate
Q	Mystical Blessing
K	Our Orders, Sir?
A	Be Prepared to Dig Two Graves
Joker	Renew the Fighting Spirit

List of Battlefield Events

A Clear Shot: The front line opens up and you have a clear shot on the enemy commander! The shot won't be easy (generally Long Range with some cover), but if you succeed in Wounding the enemy officer they lose a token as their forces scramble to recover while their General is being

tended to.

Attack the Reserves: Suddenly, a path breaks in the fighting that reveals the reserves of the opposing army. You have an opportunity to strike their archers, spellcasters, or support warmachines. Succeeding in this dangerous action will force a additional -2 Battle modifier on the opposing army this turn since their support forces were tied up in defense.

Avoid Your Fate: The Fortunes are leading your way. Ignore all damage you might have otherwise suffered this turn.

Be Prepared to Dig Two Graves: You see an enemy officer cut down one of your closest comrades. You may spend the rest of the battle looking for him. Whenever you roll on the Mass Battle Chart for the rest of this conflict, you may move yourself one entry up, down, or side-to-side to place you on an entry with a Battlefield Event which you may immediately consider the "Meet Your Match" opportunity with this foe.

"Hold This Ground!": Your leader tells you to hold this area. Remain at your current level of Engagement until further orders come through. Every turn you hold your position, you net your side an additional +1 Battle bonus as you maintain your strategic position.

Medic! In the midst of battle, a member of your side goes down, meeting your gaze and calling for your help by name! You can charge in and save him if you wish, putting you at the Heavily Engaged mark for two turns. If you can drag him back to the Reserves on your side, you may have won an ally for life.

Meet Your Match: Across the raging melee, you lock eyes with one of the enemy elite. The call is clear: we settle this, here and now. Other combatants will not interfere during this skirmish. If you are successful, the enemy loses a valuable Wild Card, essentially costing them a -2 Battle modifier every turn for the rest of the battle.

Mercy on the Field: Between breaths you notice a wounded enemy. He calls out for you to help him. There's no penalty for you to refuse, since he is behaving like a coward, but if you rescue him, he may have valuable information, remain in your debt, or both. The same procedure as "Medic!" is used.

Mystical Benefit: Your side's spellcasters have chosen you for a beneficial enhancement. The GM will determine which power has successfully been used, or he may simply increase one of your stats by a die type for the remainder of the battle.

Our Orders, Sir?: In the chaos around you, it suddenly becomes clear that you are the highest ranking individual on your patch of battlefield. For the remainder of the battle, you command a unit of 3-5 allied Extras. They assist you in any subsequent Battlefield Events, and grant you a +2 to rolls on the Battle chart.

Renew the Fighting Spirit: You immediately regain any lost Bennies. If you haven't spent any, you get one more.

Seize the Objective: The enemy standard, a powerful artifact, or a briefcase with future plans for the enemy—whatever the objective, Fate has delivered it to you. You

have to wrest control of it from enemy forces, but if you succeed at the skirmish level, you can bring a major boon back to your side. You are immediately considered Heavily Engaged next turn, and make subsequent rolls on the Mass Battle Chart at -2. You can only move one level of engagement per turn, meaning you must carry the objective for at least three turns to get it back to your side. If you are successful, the enemy immediately loses a token and suffers a -2 modifier to its Morale tests for the rest of the fight.

To Me, Boys! You find yourself in your commanders presence. His guard has been eliminated, and you are volunteered to protect him as he makes his way across the battlefield. You must follow him wherever he goes, so the GM will determine your level of engagement for the rest of the battle. Promotions may be in order for faithful soldiers.

Options and Closing Notes

As suggested, it is to your benefit as a player or GM to create new Battlefield Events specific to the battle you are fighting. Make note of specific objectives and opportunities for each side, and replace any opportunities that are not working as well for your side. Also, you may find that with the new Battlefield Events that the party will want to engage in multiple-character actions together. In this case, use the rules for Cooperative Rolls on page 56 of the *Savage Worlds* rules, with each additional character making his or her own Fighting, Shooting or Arcane Skill roll and adding the modifiers to a single elected "leader" (perhaps the character with the highest Knowledge [Battle] of his own, or the Command edge). This way, they all help make a single roll and can engage in the same Battlefield Events as a party, rather than playing out lots of small scenarios across the board.

Example: During the Battle for Rush Creek, a small human force is flanked by a group of Orcish raiders. These brave Orc warriors succeed in ridding their homelands of the human incursors, and a small band of warriors in particular are integral to their victory. Droogah the Invincible rolls for his involvement in the Mass Battle, which his side is Winning, and he decides to be Heavily Engaged. He rolls his Fighting and gets a Success. He gets a +1 for his side, but the 2d6 damage dice explode, inflicting a Wound on him. So much for an easy fight...

A few turns later, the orc lines are getting hammered by artillery and the battle has dragged on for too long. Attracting the attention of Skur'zzah the Eldritch and their diminutive ally Grot, Droogah convinces his boys that they should go all out, pushing for Heavily Engaged on an Even battlefield. Skur'zzah gets a Raise on his Faith roll and Grot succeeds on his Shooting roll, getting Droogah a +3 for his Fighting roll. Not surprisingly, he gets a Raise, which nets his side a +2 for this turn, but also a Battlefield Event! They draw a 3, and the fighting clears for an instant to reveal the human warmachines which have been pummeling the Orc lines. With a barbaric yawp, Droogah & Company charge down on the human reserves to settle this battle for good.

Your army is:	You are fighting...				
Winning	In Reserves	<i>At The Front</i>	Behind Enemy Lines		
Even		In Reserves	<i>At The Front</i>	Behind Enemy Lines	
Losing			In Reserves	<i>At The Front</i>	Behind Enemy Lines
Critical Failure	Lose a token 2d6 damage	-2 to Battle 3d6 damage	-2 to Battle 3d6 damage	Lose a token 4d6 damage	Lose a token, -2 to Battle 4d6 damage
Failure	2d6 damage	2d6 damage	3d6 damage	-1 to Battle 3d6 damage	-2 to Battle 4d6 damage Battlefield Event
Success	No damage	+1 to Battle 2d6 damage	+1 to Battle 2d6 damage Battlefield Event	+1 to Battle 3d6 damage	+1 to Battle 3d6 damage Battlefield Event
Raise	+1 to Battle No damage	+1 to Battle No damage	+2 to Battle 2d6 damage	+2 to Battle 2d6 damage Battlefield Event	+2 to Battle 3d6 damage Battlefield Event
2 Raises	+1 to Battle No damage	+2 to Battle No damage Battlefield Event	+2 to Battle No damage Battlefield Event	+2 to Battle 2d6 damage Battlefield Event	+2 to Battle 2d6 damage Battlefield Event