Marylebone Mummy

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Victoriana



THE MARYLEBONE MUMMY

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Kristian: "Dedicated to the preserved dead all across the globe... please don't hurt me"

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THE MARYLEBONE MUMMY

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Reginald Cantwell has recently returned from a holiday in Egypt. The noted doctor has brought back with him a rich trove of quaint artefacts, crumbly papyrus scrolls, and an intact mummy in its ornately decorated sarcophagus. He intends to proudly display his gains to friends and colleagues at his grand home in Marylebone, topping the evening off by demonstrating his medical prowess by unwrapping and examining the mummy. But this exciting educational exhibition attracts nefarious attention, and thieves seek to steal artefacts from the collection. Worse still, others try to use the distraction of the theft to resurrect the mummy!

ABOUT THE MARYLEBONE

Originally published as a much shorter scenario, the Marylebone Mummy has been rewritten, expanded and adapted to the second edition of Victoriana. Those familiar with the original penny dreadful will find much of the premise recognisable, but the scenario itself and the unfolding of the plot has been greatly changed. In this version the mummy itself plays a much grander role in the proceedings

as it tears through Marylebone, mindlessly looking for its home. The role of the thieves and the mysterious society behind them has been lessened to being catalysts, and Al-Gareeb has become a more independent player in the scheme.

This adventure should prove a decent challenge to a group of 1st rank characters. If there are less than 5 or 6 in the group the Gamemaster may wish to lower the abilities and skills of the opposition. If the characters are more numerous or of a higher rank, the Gamemaster should feel no shame in making the villains tougher.

THE VILLAINS OF THE NECE

A secret Egyptian society in London, the Fellowship of the Red Pharaoh, is seeking to restore Egypt's former glory as a world power. To this end they seek to acquire Egyptian artefacts stolen from their sacred homeland.

They have set their eyes on Dr. Cantwell's collection, which includes some potentially magical artefacts. Their mysterious leader has arranged for a small group of thugs to steal these artefacts during the Doctor's soiree.

INTRODUCTION

Britain and Irola

Leading the group of thugs is Al-Gareeb, a Dr. CVIOUS CHEOURICS A WITH

Leading the group of thugs is Al-Gareeb, a fanatic and rare form of snake Beastman, who is planning to betray them. The Fellowship of the Red Pharaoh worship the great red god Sethos, killer of Osiris. Al-Gareeb has shifted his allegiance and now serves the snake god Apophis, whose agenda is opposed to most other Egyptian gods. He believes that the mummy brought to London by Dr. Cantwell is more than the long dead minor functionary Dr Cantwell believes it to be. Al-Gareeb's sources suggest it is actually the long dead Apophid called Kheperenseti, an important priest in the secret cult of Apophis.

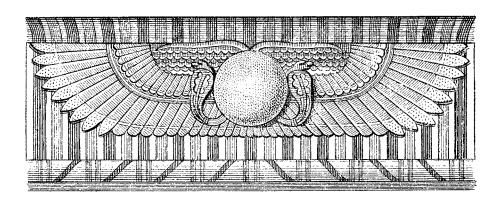
While quite sympathetic to the Fellowship and its 'noble' cause, Al-Gareeb's allegiance lies with his ancestors and Apophis above any loyalty to Sethos. The Fellowship only needs the mummy for its experiments; experiments that Al-Gareeb has learnt are designed to restore an ancient High Priest of Sethos back to life. Using the pittance of ancient necromantic lore Al-Gareeb has secretly stolen from the Fellowship, he plans to resurrect the mummy of Kheperenseti himself and gain access to its ancient knowledge. While stealing the sarcophagus, however, the Fellowship thugs manage to trigger a curse, and the mummy breaks free and goes on a rampage. Dispatching the remaining thugs as planned, Al-Garreb promises sanctuary to the mummy and they rush for a safehouse, a perfumery on Devonshire Street...

PREVIOUS ENCOUNTERS WITH THE VILLAINS

Several of the characters in this scenario are also described in more detail in other Victoriana scenarios. They are friends, contacts or even enemies of the player characters, depending on whether they have encountered them earlier. It is not necessary for the player characters to have been through any of the earlier scenarios to complete this one. We assume this scenario takes place before that of the 'Rise of the Red God'. Many of the clues in this adventure might lead the players to places detailed in 'Rise of the Red God' which the Gamemaster might find helpful (but not essential) to have to hand.

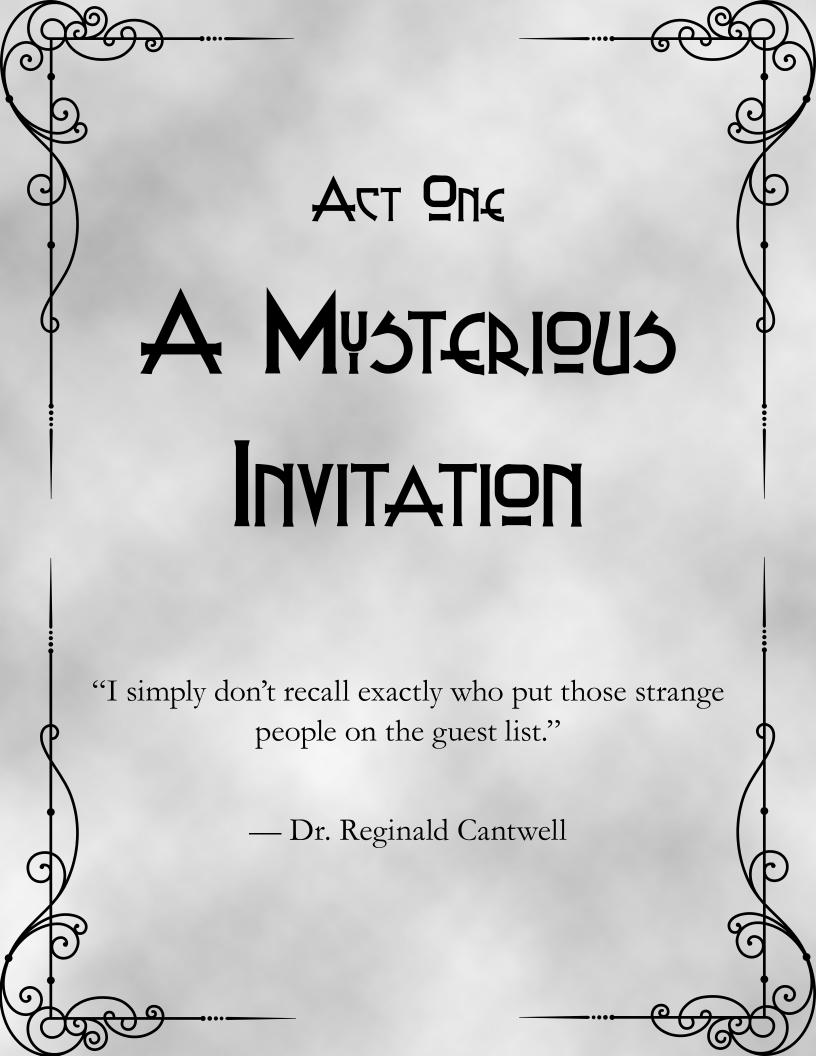
Should the player characters have completed that scenario before playing this one, the mysterious leader of the Fellowship, Professor El-Kheir may not be present at the unveiling (suffering from a slight case of death). If so, the Fellowship of the Red Pharaoh, under new leadership, will still try to steal the artefacts. It is just that their leader will not be attending the soiree. If Lord Highgate was killed or socially ostracised as a result of the events in Spiritual Matters (see 2nd edition core book), he will not be attending either (but may be replaced with his stepson, Donald Matthews-Highgate). If he survived with his reputation intact, he will be ambivalent towards the players, and, while not blatantly rude, he will avoid any contact with them.

dinner guests with previous enemies of the characters in the same manner. However, she should be careful to ensure all parties have the manners not to fight each other over dinner or they will be ejected from the party (and the adventure).



INTRODUCTION

Britain and Irela



The characters, acting individually or as part of a larger association, each receive (by rather inexplicable means) an envelope containing an invitation. The invitation arrives when the character is not at home, and is left on the doorstep by a young lad who was paid a shilling for his troubles. He cannot remember much of his employer. He believes it was a man, but it could have been a woman, dressed in a dark cloak, and the voice was strange and indistinct.

The invitation reads:

Dr. Reginald Cantwell

Having Recently Returned from Holiday in Egypt

Requests the Honour of Your Presence

At A Dinner Reception Displaying His Finds

From A Dig at Thebes & the Cairo Bazaars

Including the Unwrapping of a New Empire Mummy

A handwritten note scrawled on the back claims, "Beware! Thieves Are Afoot!"

For those characters who need more incentive than simple curiosity and principle, the envelope also contains a ten-pound note.

Even if they are not already associates, the player characters in The Marylebone Mummy should need no previous introduction or association. They should quickly realise their common bonds, shared purpose and mysterious means of entering into Reginald Cantwell's circle of friends and colleagues when they arrive at the reception. Given the nature of player characters, it is quite possible they will be the most out of place at the gathering and therefore drawn to each other for company. Lower class characters might be servants of Dr Cantwell. Such a

Clues in the note

The scrawled writing on the back can be discerned to be in a feminine hand on a successful very difficult (6 Black Dice) Appraisal, Perception, Criminology or similar roll. A success on an extremely difficult (12 Black Dice) roll might allow the heroes to suspect that the note was written hastily, by a steady and confident hand.

A successful difficult (3 Black Dice) Perception roll will allow the heroes to discern a distinct smell to the letter. There are traces of a perfume, though it is too faded to make it possible to decide which.

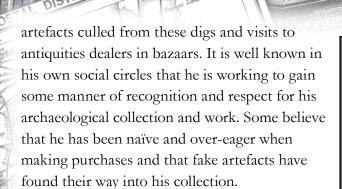
For more detail on who actually sent the mysterious invitation see '...and finally' on page 59.

character could gently gather the rest of the players together and pass information around the group in conversation as the move around the room performing their duties.

Investigating De Cantwell

Those undertaking a bit of information-gathering beforehand — successfully making an Average roll in charm, conversation, local expert, research, or streetwise, while roleplaying appropriate encounters in the right circles — learn that Dr. Cantwell is one of London's most esteemed physicians. He takes an annual holiday in some exotic locale where he can carry out excavations and investigate ancient cultures. His Marylebone home contains various

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CHECKING WITH THE CRIMINAL

Conscientious heroes might take the warning of thieves being afoot seriously enough to look into it before the soiree. They can use their criminal underworld or law enforcement contacts to find out if a heist is being planned. This information gathering should of course be played out as the heroes seek their contacts in dens across London. If the heroes don't have any specific contacts, getting hold of information will involve seeking out bribable gangland big-mouths at seedy pubs in the poorer parts of town, and could lead to some potentially violent situations. Other Victoriana supplements provide quick and ready settings and NPCs that can be used for this purpose.

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Gaining truthful information on whether anyone has been targeting Cantwell's home for a breakin is impossible, but some heroes might think of asking if anyone has been interested in mummies or other Egyptian artefacts. Not much can be learned, but an extremely difficult (12 Black Dice) streetwise or investigation roll might reveal that a 'foreign looking fellow' (the Egyptian Apophid, Al-Gareeb) has been recruiting thugs for an imminent job in the last week. If any hero gains more than three successes he might learn the exact number of thugs that has been hired (see below), but not who they are.

An Alternative Invitation

Some player character groups may not be suited to a social soiree. While their invitations should be a surprise, even then they may stand out far too much. If this is the case they might instead be hired to provide security at the event.

Mr Byrd the butler is worried that his master's rather broad invitations may attract the wrong element. He has been approached by shady characters who tried to bribe him to leave a door unlocked sometime. He doesn't know what these characters might be after, but is worried that if something goes wrong and his employer is robbed, suspicion might land on him. There may be a couple of discrepancies with the count of the silverware that would look bad for Byrd.

If they are hired as security the characters still have a reason to chat to the guests, as they will want to know who can be trusted. The upper and middle class characters can still ostensibly be guests. Where the lower class characters might serve as waiting staff or even wander outside keeping watch from the streets or even the roof.

While most player characters will dive in when the trouble starts, if they are employed as security it will be their job to get involved. If the Gamemaster wants to prevent the characters interfering with the stealing of the mummy too quickly they could all be positioned too far away, such as on the roof or in the grounds.

The heroes can easily learn that Egyptian artefacts are not a big seller in the London underworld. While there is quite a bit of smuggling going on, and some theft, this is usually the business of the upper classes. Collections of artefacts are usually quite public, and few would be so daring as to display recognisably stolen goods. Sometimes however, through burglary or other incidents, Egyptian artefacts find their way to the black market of London. A small handful of fences are aware of the potential value of such artefacts and are known to buy and sell them when possible. One of these is Mr. Benedict Glassie, a dealer in 'used wares'.

BENEDICT THE FENCE

Benedict Glassie's little shop is located down the road from St. James Church in Holborn, in the basement of a grimy old apartment building. A small set of stairs under a crooked sign reading "Benedict's" lead down to the small wooden door to the shop. A window covered with soot reveals nothing of what is actually inside. Benedict's is open most days, until 6 pm, but sometimes it closes earlier or later, depending on the whims of its proprietor. The shop itself is cramped and cluttered, with items of every kind piled all over the place, in no discernible system. Here the careful shopper can find great bargains on books, jewellery and even weapons. The great majority of items found in the front of the shop have been acquired legally; either the owner sold them or pawned them to Mr. Glassie. Some have a more dubious origin. It is well known on the streets that Mr. Glassie will buy stolen goods, even the more curious artefacts, and that he sometimes takes "special orders" for particular items. Most of the obviously stolen goods are kept in the backroom. Getting access to these stolen

artefacts will require some roleplaying, as well as a successful use of skills like Streetwise, Charm, Bribery or even Intimidate.

Rummaging through the items on display in Benedict's shop the heroes can find all sorts of things, but not much related to the case. Some of the Egyptian items found in the shop are a golden (fake) ankh necklace, a ring with a blue scarab emblem and a silver bracelet engraved with hieroglyphs. There are also a couple of other oriental trinkets to be found.

When asked about the Egyptian artefacts, Benedict tells them that the above items are all that he has, and that there isn't much interest in it. Few people who are capable of acquiring genuine Egyptian artefacts ever have to sell or pawn them, and those interested in buying them usually have other sources. They do trickle down however, and "sometimes that Egyptian fellow who works at the Egyptian Hall (el Kheir, see the Rise of the Red God) stops by, but he seldom buys anything. Other than that, he can't be of any help to the heroes.

THE ACADEMIC CIRCUIT

The heroes might also decide to check out some of the academic institutions with Egyptian artefacts. The easiest places to get information on Egyptology are The British Museum, The Aegyptus Society and The Egyptian Hall, all of which are detailed in The Rise of the Red God.

The British Museum has a large section of Egyptian artefacts, and the department is headed by Samuel Birch, Keeper of the Oriental Antiquities. Visiting the museum, the heroes are also likely to meet with Mr. Attwood (see below).

The Aegyptus Society, near Pall Mall East and Haymarket, is a closed society, both a gentleman's

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Benedict Glassie

The fence and shopkeeper is a greying gnome with small round glasses, a thin beard, gourd shaped nose and beady eyes. He usually wears old dirty green or brown suits and woollen gloves. When his shop is open he can be found nesting behind an old wooden counter reading one of the many books that he has acquired. He is an avid, yet extremely slow, reader with an unquenchable thirst for knowledge, no matter the subject at hand. If it had not been for the accident of his birth to poor working class parents, he might have been successful pursuing an academic career – perhaps even at a thaumaturgical college or within the church. At least, that's what he tells his regulars. When the shop is closed Benedict Glassie can be found at one of the nearby pubs, spending the day's earnings.

His mother died in a work-related accident when Benedict was a young boy. He was left in the care of his alcoholic father who somehow managed to provide for both of them without steady employment until his death in a back alley brawl. From his father he learned the art of making ends meet on the London streets – swindling, begging, thieving and doing odd jobs best left untold. Benedict 'inherited' his shop from an old acquaintance put away for theft. Initially, he was merely tending the shop, but when news reached him that the owner had died in jail, Benedict changed the establishment's name and went into business for himself.

Mr. Glassie is not the friendliest of shopkeepers, and he makes it perfectly clear to any new customer that he prefers to be left alone. Any questions regarding wares will be met with him waving in its general direction. Items offered to him are given a quick glance before he makes his offer for it, and he will usually not be interested in any haggling. He is careful about his illegal dealings, as he has been caught before. He will do business with those he knows and trusts, and those that can convince him that they have "honest" intentions. A small bribe usually helps. He is wary around people of the upper and middle class, and has a particularly hard time trusting them. While he is verging on middle class himself, Mr.Glassie remembers his lower class roots and those who upset this apparent academic are often surprised by his tenacious skill as a knife fighter.

Rank 4 Gnome Fence (Generalist)

Physical Competence: +2

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Mental Competence: +6

Health: 4 Dice (8 pips)

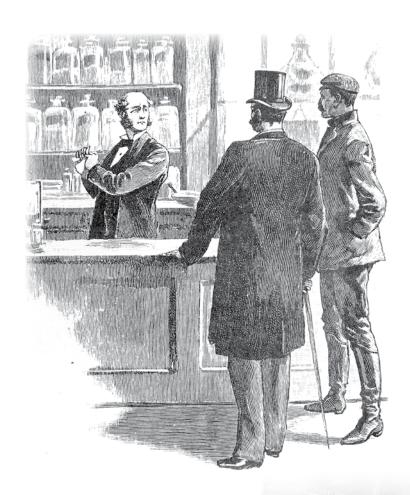
Signature Skills: Appraisal +3, General Knowledge +2, Intimidate +1, Perception +1, Streetwise +3, Swordplay +3,

Traits: Tenacious +2, Surly and Uncooperative +4

Combat Abilities: Knife 5 dice, Damage: Knife (4 dice).

The Egyptian Hall is not a research institution, but an extensive exhibit by Piccadilly Circus, built to resemble the temple of Karnak in Luxor. Characters can enter the foyer for no charge, but seeing the exhibit costs a shilling. There's not much information to get from the manager, Donald Stapleton, but insistent heroes might get to talk to the curator; Professor Kassam El-Kheir (see Act Two).

There's not much information to collect from these places, other than what can be discerned from the underworld. Stealing Egyptian artefacts is something usually confined to Egypt itself, as more scrupulous Egyptologists steal from each other as well as from the archaeological sites. Once the artefacts become part of exhibits or collections in London or other European cities, theft becomes quite rare (although it does happen). At the British Museum and the Aegyptus society, they can learn (unproven and wildly speculative) rumours of an Egyptian organisation that seek to retrieve what they believe to have been stolen from Egypt. They are supposed to be behind a rash of thefts across the continent, but as for a name and specific thefts they are to have committed, the rumourmongers can't say much.



A MYSTERIOUS INVITATION



and avoid all this nonsense."

Dr. Reginald Cantwell

Upon arriving at the Cantwell residence and presenting their invitations to the butler, the heroes receive admittance to the reception. The butler is a well-groomed gnome who answers to the name of Mr. Byrd and, like most butlers of any worth, he is the very image of gentlemanly behaviour. Mr. Byrd at first seems surprised to see the player characters, but admits them after consulting his checklist, which includes their names at the very bottom.

Dr. and Mrs. Cantwell cordially greet guests in the foyer as the butler announces them. Those characters with greater reputations might receive a word of recognition from the Doctor, who tries to keep abreast of current events in politics and world affairs. As those characters of lesser repute slip beyond into the spacious library (wherein the Doctor displays his loot), they overhear a whispered exchange between Cantwell and his wife: "Do we know those people, Reggie?" his wife asks. The Doctor grumbles to himself. "Hmmm, must be acquaintances of that peculiar Ms. Bromwich."

DR. REGINALD CANTWELL

The esteemed doctor is a short and burly fellow, of obvious middle-class standing. He keeps a full and well trimmed beard, without a moustache, that is beginning to get a touch of grey. His skin shows signs of recent visits to Egypt and the desert. Dark and coarse, it makes him stand out from most of the pale-faced socialites of London.

Dr. Cantwell is polite, but rather gruff. He is careful not to behave in an insulting manner, and is quite friendly to most people, but he does tend to be a bit loud and bossy. When people talk to him he will listen, and never interrupt, and when he is himself talking he will ignore anyone trying to interrupt him and only raises his own voice to drown out any protests.

Dr. Cantwell comes from a middle-class family, and has followed in his father's footsteps in becoming a physician. This pleased his family, and ensured his financial security. He did however have personal interests in the direction of archaeology and Egyptology which he has pursued diligently whenever time and money allowed. As a physician with clients among both middle and upper classes, he was able to find friends and patrons that allowed him to travel frequently and to delve into his amateur studies of Egypt. This brought him even more contacts among the upper classes, and he soon found himself in the company of archaeologists, collectors and adventurers of every kind – and he would also find himself quite often in competition with these same people. Everyone is trying to make a name for themselves in this business, by discovering some precious artefact, uncovering an ancient secret or just acquiring the most extensive and valuable collection.

Like most, Dr. Cantwell has dabbled in all these, but he intends this night to be his crowning achievement. The unwrapping of Egyptian mummies has become a popular spectacle in London, but it is often performed CANTWELL'S SOUNDER TO WARRENT ON THE PARTY OF THE PARTY O



Introducing the servants

While Mr. Byrd is the model butler, privately he is a nervous wreck, obsessed with cleanliness and his own appearance. When he thinks no one is watching him, he pinches his arms while berating himself for being less than perfect.

The other servants of the household are as discreet as can be expected, and try not to draw any attention to themselves. During the soiree they are to all intents and purposes invisible, only appearing when someone's drink needs refreshing or a coat needs to be properly put away. For the soiree there are three housemaids and two footmen on duty attending to the needs of the guests, while the cook and a scullery maid work in the kitchen. The butler oversees it all, and makes sure everything is running smoothly and that everyone's needs are met.

If you desire — and the lower class characters wear nothing faintly acceptable to such a gentle gathering — you might play out a short, possibly comical scene in which the butler or one of the household's below-stairs staff (a fetching ladies maid or a dashing footman) feels pity for the obviously out-of-place guest, takes them aside and outfits them with clothing from their own wardrobe (or borrowed hesitantly from their master's). Any successful exchanges with the staff only emphasise their high respect for Dr. Cantwell as one of London's most prominent physicians, an avid and knowledgeable world traveller, and a keen collector of ancient art. If the characters are polite and well-mannered to the staff, they can earn a contact in Dr. Cantwell's house that could be called upon in later adventures.

by charlatans or medical hacks. Cantwell believes that his medical expertise will set him, and his unwrapping soiree, apart from anything else available to the public in London. Of course, the fact that only people of a certain quality are invited to the proceedings will give the event a certain air; and Cantwell has reason to suspect that this particular mummy is special.

MRS. SOPHIC CAM

The evening's hostess is only slightly taller than her husband, but far more slender and elegant. The many years with Dr. Cantwell have taken their toll. She looks frail and avoids looking all but her closest friends in he eyes. For the soiree she is wearing a dark blue dress with discrete gold embroidery. Around her neck she wears a beautifully crafted dark blue ankh.

Mrs. Cantwell is meek, quite shy, and will rarely speak to anyone other than her husband and the servants during the soiree. She spends many evenings alone when her husband is away and is desperate for companionships and society. However, being so out of practice she is scared she will make a fool of herself saying the wrong thing or embarrassing her husband. She will of course converse politely

if anyone addresses her, and possibly forget herself and become animated in conversation with anyone who makes friends with her. When the soiree falls apart due to the thugs invading her home, she will dutifully faint into the arms of her husband or anyone else she is presently entertaining.

Mrs. Cantwell's parents were Dutch middleclass humans who moved to England when she was eleven years old. Her father was a successful trader, with businesses in both Amsterdam and London, as well as a small factory in Manchester. When Sophie married her parents were happy to see her with a man of a respectable profession and stable income, and were keen on seeing their family becoming more "British". Mrs. Cantwell is quite fond of her husband and, even if the passion of their early years has long gone away, she remains faithfully and steadfastly by his side. While her husband seems not to care (or even notice) that their marriage has failed to provide any children, Mrs. Cantwell regrets the situation, particularly when Dr. Cantwell is away on his annual trips to Egypt. She has taken to spending some of her time on her young nephews and nieces, spoiling them at any opportunity with gifts and other attentions in lieu of her own children.

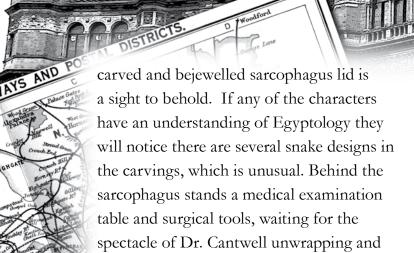
THE LIBRARY

The library encompasses much of the ground floor and forms the central gallery for Cantwell's archaeological hobbies. Chandeliers hanging from the high ceiling provide light, though rich draperies cast much of the room in shadow. Large bookcases line the walls of the library, the subjects of which range from the purely medical to the history of Egypt, the architecture of the pyramids and the burial rites of the Egyptian Empire. A wheeled staircase, folded against a wall, grants access to the top shelves of the bookcases. Several French doors in one wall lead out to a narrow balcony. A door in the back wall leads into a small corridor (with a door to the outside) and the Doctor's personal study. A blazing fire in an ornately carved stone fireplace flickers at one end of the library provides atmospheric illumination for the display.

Glass cases are nestled in between bookcases and neatly arranged in lines in the middle of the library, exhibiting the Dr. Cantwell's Egyptian finds. Large, glass fronted cabinets show off tall items, including several animal mummies, stone statues, and chunks of colourful frescoes hewn from tomb walls. Glass cases in wood-framed cabinets allow guests a closer view of many smaller, flat objects: bits of papyrus scrolls, collars of gold and lapis lazuli, rings set with carnelians, pottery shards, decorated axe heads, and many blue faience amulets in the shape of miniature gods, mummies, ankhs, scarabs, and wadjet eyes.

The display's centrepiece, the mummy sarcophagus, stands upright on a special frame in the corner, eerily illuminated by the fireplace's flickering flames. The ornately

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dissecting the mummy.

During the reception, the characters have an opportunity (indeed Cantwell will insist!) to freely roam about the room, examining more closely the artefacts in glass cases lining the walls and the impressively decorated sarcophagus standing near the fireplace.

Anyone inspecting the vitrines can learn more about the artefacts within with a Very Difficult (6 Black Dice) appraisal, forgery, or Lore roll. Those successfully appraising the curios or checking for forgeries realise that Dr. Cantwell acquired an equal mix of true archaeological treasures and recently manufactured fakes undoubtedly bought through dubious antiquities dealers and bazaar merchants. Those successfully applying their Lore also spot some of these pieces as the true treasures amidst the forgeries and lesser pieces.

The most valuable authentic items include a ring inscribed with some hieroglyphics, a gold and lapis lazuli collar in the shape

A Brief Egyptological Dictionary

Ankh: The Egyptian symbol for life. Appears much like a cross topped with a large circle.

Carnelians: Quartz stones of a pale to deep red or reddish brown colour. Often used as Talismans by the Mohammedans people who believed they granted courage

Faience: A type of ancient pottery distinctive for its advanced glazing technique that uses tin. Also used to refer to ceramic beads crafted in Egypt.

Lapis Lazuli: A gemstone renowned for its deep blue colouring flecked with silver and gold pyrites. It is one of the earliest gemstones used in jewellery and was highly popular in ancient Egypt.

Natron: A hard salt used as a preservative and in the creation of mummies.

Scarab: A dung rolling beetle popular in Egyptian design. The scarab shaped God called Khepri was believed to roll the sun across the sky.

Vitrine: A small glass fronted cabinet used to display small items and antiquities.

Wadjet Eyes: A design, also called the 'Eye of Horus', used in painting and pottery. Many Egyptians are shown using black kohl to create this design on their own eyes.

of a winged vulture, a serpent shaped Egyptian head dress, a ceremonial dagger with a bejewelled hilt, and a pair of gilded bracelets. The ceremonial dagger incorporates several serpent design motifs in its decoration (odd since the snake-god Apophis opposed most of the Egyptian gods) just like the sarcophagus. Those mediums present for whom the Gamemaster rolls at least 2 successes for their magic sense ability feel a tingling sensation running down their spine. Something in the room — a guest, one of the artefacts, or the mummy sarcophagus itself — exudes a magical aura. For those rolling five or more, they hone their senses and realise that the serpent shaped headdress in a case of jewellery is in fact magical, and that the sarcophagus radiates a strong magical quality.

To the untrained eye, the sarcophagus decoration includes stylised figures of animal-headed people, inlaid wings crossing the chest, and many intertwined snakes. Any heroes making a difficult (3 Black Dice) Perception roll notice that snakes and snake-headed figures adorn various scenes on the coffin. By examining several inscriptions inlaid into the sarcophagus surface a further Extremely Difficult (12 Black Dice) Lore roll might yield knowledge. The investigator can ascertain that the body within belongs to an ancient priest serving the reviled snake god Apophis,



and that Apophis was an Egyptian god of Chaos and Entropy.

MINGLING WITH GUESTS

While the heroes make their way through the library to view Cantwell's treasures, they wander among various people invited to the soiree. Most chat in small groups, though a few wander off to peer into the vitrines or gawk at the Egyptian sarcophagus. The servants delicately manoeuvre around the guests, offering platters covered with champagne glasses and hors d'oeuvres. On a successful difficult (3 Black Dice) Perception roll a hero might be able to recognise the perfumed smell from the invitation (that is, if they noticed it in the first place). Someone among the guests is wearing the same perfume, but who it could be is impossible to discern.

Several guests stand out of the crowd, pay particular attention to the heroes, or otherwise get in their way while examining Cantwell's artefacts:

MR GERALD ATTWOOD

A minor functionary from the British Museum, here to view Cantwell's loot to see if any pieces might prove suitable for purchase and display in the Museum's famed Egyptian galleries. Tall for a gnome, Attwood stands about 4' 3" and is dressed in a fine tweed suit that obviously cost him a great deal of

money. He holds a carved walking cane in his right hand, which he will lean on slightly with both hands as he examines the contents of the displays. He's a friendly chap, but quite shy and reserved, and he tends to mumble when he is unsure of himself or the topic of conversation. He is however quite passionate about oriental studies and Egyptology, and quite knowledgeable in the area. The best way for the heroes to have Mr. Attwood warm up to them is simply to "talk shop". He will talk and instruct quite eagerly on all matters of ancient Egypt to anyone who displays their own aptitude and interest for the subject.

MISS SUSANNA BROMVICH

This young Eldren lady with raven hair and a matching evening gown wafts about the room with an eerie mystique. She leaves behind her a faint scent, the trail of subtle, yet spicy, oriental perfume. After examining each artefact, she makes some arcane gesture with her fingers and mutters a few unintelligible words. If she encounters the heroes, she draws back, stares at them as if they were devils, mutters the word "Apophis," and drifts off to another corner of the library. If the characters try to follow her, she continues to glide away. If they succeed in cornering her, she calls out for rescue from the unwashed fools who are harassing her, and any other male guest will come to her aid, asking the characters to please spend their time elsewhere.

Ms. Bromwich is in fact quite disturbed, but also a talented medium. Throughout her troubled childhood she kept experiencing peculiar feelings of both dread and joy, and at times she claimed to be able to see things that no one else saw. At first, her parents interpreted it as the product of an overimaginative child, but as she grew older she became even more adamant about these things. It became obvious to her family that her mental health was rather frail, and with the help of their family physician they hoped to remedy the situation. So far they have had no luck. And while they have managed to keep it from becoming a scandal, Ms. Bromwich's peculiarities have become known in certain circles, and any hope of securing her a decent husband is quickly fading. Usually Ms. Bromwich would never be allowed outside without a chaperone, but she managed to thieve away her father's invitation to the soiree and sneak out to make an appearance in his name - feeling strangely drawn to Cantwell's party.

If the heroes actually manage to get anything out of her, it is that something strange is in the air. That the dead are calling out restlessly, Apophis stirs and that the ancients should never meddle in the affairs of mortals. Observant heroes, succeeding with a very difficult (6 Black Dice) perception roll might notice that the skittish Ms. Bromwich avoids both Professor el-Kheir and Lady Miriam.

MR. ALGERMON DUNBAR

This pompous and jingoistic clerk from the Foreign Office rambles on insufferably about the innumerable troubles with the Ismalic Indians and Arabs, and why they should just do as they are told and accept British culture. He views anyone looking idle as an immediate audience for his lecture on the subject. Ironically he's never been farther away from Britain than the French Riviera. However, his work does involve a lot of reports and papers from the Middle East, and he does have a certain interest in Egypt. He's just slightly more interested in himself, his own opinions and hearing the sound of his own voice. He gives special attention to any unwed ladies at the soiree, being well past 40 years old and a bachelor; he'll do his best to charm any potential female candidates. And his idea of charming means being pushy, loud and blowing his own horn as much as possible – he is a rather important gentleman, after all, and a member of several influential gentlemen's clubs.

Dunbar's girth matches his pomposity, it is apparent that he has not missed many meals. He is continually wiping sweat from his broad forehead and balding pate, and observant characters notice that he smells faintly of spoiled milk and lamb. He wears a grey tailored suit, a dark waistcoat, and a tie with a golden pin. He sports several gold rings, some signifying membership in different gentlemen's societies, including the Freemasons.

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Lady **M**iriam

[November 2,

This elegant lady stands slightly apart from the rest of the crowd, and she has an air of mystery to her. Her dark eyes peer out over the mingling socialites, and whenever her eyes meet those of one of the player characters she seems to give them a knowing smile and a nod, though they can't be sure. She shows a genuine interest in them if they approach her and, if she has not met them before, she'll be particularly interested to learn as much about them as possible. Lady Miriam wears an exquisite, old-fashioned dress in dark grey and green colours with her dark hair cascading over her shoulders. Her voice is silky soft, friendly and seductive. Her eyes are both cold and warm at the same time, and she smiles mysteriously, as though amused by a joke only she has heard.

A relative new-comer to London, Lady Miriam has made little effort to socialise with her own class of people (whoever they may be), and has instead ingratiated herself among the artists and bohemians of the city. She appears to be drawn to beauty, and the people she surrounds herself with are either makers of wondrous art or are themselves beautiful. Many of her 'society' have accompanied her to the soiree, including Robert Doyle. (For a little more information on Lady Miriam, see The Dragon in the Smoke.)

ROBERT DOYLE

The rather handsome dark-haired bohemian Eldren hanging around Lady Miriam is Robert Doyle. As one of Miriam's favourites he is one of the 'personalities' of the group of like-minded bohemians who are in attendance this evening. Robert Doyle is friendly, openminded and quite approachable, even if the player characters haven't met him before. In fact, he seems to shockingly abhor many of the social customs that insist on deference to his upper class station. Sometimes he might go a bit overboard with his friendliness, but he's always polite and well mannered.

He considers himself something of a misunderstood poet, and can often be found in the Ten Bell's Pub with Lady Miriam, where he recites his poetic creations. This is also where he can indulge in his other addictions, such as alcohol, absinthe and opium – what the dilettante calls his good life. (For more information on Robert Doyle, see The Dragon in the Smoke.)

PROFESSOR KASSAMEL-KHEIR

Standing out as an obvious foreigner thanks to his dark skin and accent, the professor is a short, portly fellow wearing a fez and a beige traditional North African robe. He hovers over the glass cases, pointing to various objects and explaining their possible provenance and history to those nearby. He

seems at ease among the other guests, and will speak at great lengths about the artefacts and the history of his homeland, Egypt. His voice is calm and soothing, almost like singing, and his demeanour is nothing but pleasant. Though if any of the characters are female Eldren, he stammers and stutters when they give him their undivided attention.

Kassam el-Kheir serves as the respected curator of the Egyptian Hall, where he spends a lot of time keeping track of Egyptian artefacts in London. He's been working there for several years after finishing his education in Britain. He first came here twenty years ago to attend university and stayed, making only the occasional trip back to Egypt and North Africa. He seems quite up-to-date on the situation back home, and his eyes gleam enthusiastically when he's talking about his homeland.

The Professor spends a great deal of time hovering around the ceremonial headdress, gazing at its unearthly beauty, but he is quite interested in several of the artefacts in Cantwell's possession. He will make several praising remarks about the genuine artefacts in the collection, while quietly sneering at the fakes to anyone nearby. He expresses a great interest in the forthcoming unwrapping of the mummy, and is quite sure that this will be a very interesting evening. (For more information on Professor el-Kheir, see Rise of the Red God.)

CAPTAIN REGINALD LUDDINGTON

One of the evening's perfumes is the unmistakable smell of cheap whiskey, which lingers around the Captain. A tall and bulky human, who once served with distinction in India and North Africa, Captain Luddington is now a doddering old fool. Over the years the Captain has become forgetful and illtempered, and he spends much of his time reminiscing about the good old days, and how much better everything used to be. In his opinion the Empire is going to hell in a handbasket, mostly due to a lack of both discipline and common decency. After several years of military service, Captain Luddington retired and started hiring himself out to private contractors as a guide and guard. He is well known to the many Egyptologists who have ever needed to safely transport artefacts from Egypt to Europe, and many of them have used his services for security. This is how he got to know Dr. Cantwell, who has hired the Captain for several of his annual trips to Egypt, and they have become steadfast friends and companions. The Captain now prefers to stay in his London apartment, but does keep in touch with his former employers. This means he tends to get invited to social events such as this despite his rather poor manners and spoiled demeanour.

The Captain wanders around Cantwell's collection, reminiscing about the artefacts he helped secure. Frequently he will look at the artefacts in the vitrines so closely that he actually smears his nose against the glass. He

constantly mutters apologies for bumping into people, blocking their view, and otherwise making a nuisance of himself.

The Captain's pepper grey hair is still cut in a tight military style. Despite his unsteadiness on his feet, he makes an attempt to snap to attention whenever he addresses a woman. Apart from the smell, he hides the fact that he is drunk pretty well.

MR. SOWALD MOFFATT, ANDHIS WIFE ELEANOR

This Dwarven couple are dressed in very fine clothes. She wears a green dress and pearl necklace. He wears a clean white suit, shiny black shoes and purple gloves. His beard is trimmed short and is as black as his hair. A burning cigarette protrudes from his mouth. They keep to themselves, and seem quite disinterested in the exhibit, preferring to stand at one end of the room watching the other guests. Mrs. Moffatt is a busybody, know-it-all dwarf who cares more about who's attending and what they are wearing than what artefacts Cantwell brought back from Egypt. Her slouching husband takes the brunt of her opinion in the form of a constantly running society commentary. She will diligently point out any apparent flaws in character or appearance in the other guests, while her husband drones his disinterested affirmations and lazily eyes the more beautiful female guests.

[NOVEMBER 2,

LOAD CARLTON HIGHGATE

If he survived his encounter with the players, Lord Highgate can be found wandering by himself, inspecting the displays seriously. He is a proud elderly man, sporting a grey sideburn beard as neat as the dark suit he's wearing. At times he will lean on his walking cane while looking at the obvious fakes on display, making a slightly audible disapproving sound. Lord Highgate is well known as a collector of Egyptian artefacts, and he hosts his own display in his London home. He's also known to be a charitable philanthropist, and has given money and aid to several deserving people and initiatives, including several Churches. It is, however, rumoured that he has an increasing interest in spiritualism, and even séances.

Depending on whether or not he knows the player characters already, his reaction to them will range from aloof and disinterested to friendly or even hostile. In general Lord Highgate is a man well aware of his social standing, and he is not keen to lower himself to associate with those beneath his station. He is always polite, but will rarely converse with the lower classes. Exceptions are made for incredibly graceful and polite characters that have an outstanding reputation.

For those who show an interest in his opinion on the artefacts, he will be only too happy to point out which of them he knows to be fake (although he may not be right). While he does grant Dr. Cantwell some grudging respect, he believes that he has (once again) been fooled in regards to the "special" nature of his mummy. In fact, Lord Highgate wouldn't be surprised if it was a fake as well. While the doctor is quite well-meaning and enthusiastic in his archaeological endeavours, Lord Highgate finds him overly naïve, and predisposed to making a bit too much out of it. There are some artefacts in his possession that Highgate wouldn't mind acquiring himself, but in general the Lord believes Dr. Cantwell's reputation would be better served if he stuck to his actual profession, a rather useful and humanist one at that. (For more information on Lord Highgate and his family, see Spiritual Matters in Victoriana 2nd edition.)



The Guests in Brief

For most of this scenario, statistical details for the guests are unimportant. Just about all of them will take no direct action in combat or be able to offer much new information. If you need details, assume most guests are Rank 4 Generalists with a mixture of social skills and little else.

To save you digging through the text, here are basic summaries of each guest. Each one also carries an adventure seed. These can be used to add further layers to the adventure or to hook the characters into another escapade to follow this one. The Gamemaster might ignore them completely though if she wants to keep things simple or the players aren't too interested in talking to the guests.

Dr Reginald Cantwell

Human, high middle class, short and burly. Slightly pompous.

Wears a fine quality evening suit and a forced smile all evening.

Adventure Seed: Cantwell suspects the Aegyptus Society is looking to steal his collection. Sir Reginald Haines has written to Cantwell several times asking to see his collection, however they refuse to allow Cantwell to join. Either the Aegyptus Society seeks to steal something valuable from Cantwell or seeks to reclaim something they suspect he stole from them.

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Mrs Sophia Cantwell (the Doctor's wife)

Human, high middle class, thin. Shy due to loneliness.

Wears a dark blue dress with matching jewellery in an Egyptian style.

Adventure Seed: The frail Mrs Cantwell is being romanced by a young man called Gerald Hathering. He met her when she attended one of her husband's Egyptological soirees and they talked all night. Now he has sent gifts and accosts her on the street when she is alone. He desperately wants to run away with her but she is dutifully married and cannot. She has kept his attentions secret from her husband, and wants the players to find Hathering and politely ask him to stop harassing her. However, she desperately hopes he will not as she secretly wants him to take her away from her life of dull obedience.

Mr Gerald Attwood

Gnome, middle class, academic from the British Museum. Friendly but shy.

Tall (for a Gnome) wears an expensive tweed suit.

Adventure Seed: Atwood is mostly useful as a neutral figure to explain the various details of Egyptology to the characters. However, he has recently come across a strange artefact at the museum that he cannot identify. Perhaps the players might be able to visit one day and take a look.

Miss Susanna Bromwich

Eldren, upper class, Medium, distant and dreamy. Mad as a box of badgers.

Elegant and graceful with long black hair, wears a black dress in a fashionable style.

Adventure Seed: Susanna is an adventure waiting to happen. Her father might engage the players to keep her out of trouble, or to find her if she goes missing again. She might easily find herself in danger should she tell the wrong person the details of one of her incisive visions.

[NOVEMBER 2,

Mr Algernon Dunbar

Human, middle class, Clerk at the Foreign Office. Racist and jingoistic, loves the sound of his own voice.

Well past 40 years old, rotund and balding, wears a grey tailored suit.

Adventure Seed: Dunbar has found several ways to enhance his civil service pay, many of them involve turning a blind eye to impropriety, but he has recently embarked on a few ventures of his own. He is not above slavery and helps illegally import the people of other nations for any use their buyers want to put them to. As he sees it they aren't really people, and relocating the England, even as slaves must be better than living in their own backward lands. Right minded players who discover his disgusting business should do their best to put a stop to it. Unfortunately it is bankrolled by some very nasty people.

'Lady' Miriam

Little is apparent about Miriam except her aura of mystery. She is charming and elegant but always gives the impression she is not telling you everything.

This evening she wears a dark grey and green gown in a very well dressed but old fashioned style.

Adventure Seed: Miriam has so many secrets we can't possibly list them here. Like Robert she appears in 'Dragon in the Smoke' and can be used as a hook for that adventure. Miriam is always on the lookout for talented artists to join her social set and will be very interested in looking at the artistic efforts of any characters.

Robert Doyle

Eldren, upper class, Poet. Stylish and bohemian but friendly. Taste for absinthe and opium.

Handsome and dark haired, wears an elegant and expensive suit.

Adventure Seed: Robert can be used as a hook to draw the characters into the adventure 'The Dragon in the Smoke' as his young cousins have gone missing.

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Professor Kassam el-Kheir

Human, middle class, suspicious and condescending, but polite.

Dusky North African appearance, portly, wears a plain suit and a fez.

Adventure Seed: El-Kheir is also the high priest if the Fellowship of the Red Pharoh. He is one of the brains behind tonight's adventure. However he is also looking for recruits and will subtly try to sound out the characters on their attitudes in case they might make good members of his organisation.

Captain Reginald Luddington

Human, middle class, stuffy old conservative military man. Reeks of whiskey.

Wears his dress uniform and several medals.

Adventure Seed: The captain has recently become the victim of blackmail. Some papers were sent to him that suggest he was responsible for a massacre in India that has been hushed up. If word gets out his reputation will take a dive and he'll have no chance of getting work. More worrying is that he feels horribly guilty, but his drinking has softened his memory. He has a few memories of being involved in the horrible affair, but was it as a soldier obeying bad orders or the instigator? Can the players find out the truth, and will they help the Captain if they know what he has really done?

Mr. Oswald Moffatt

Dwarf, high middle class, smokes constantly and tries to look above the whole thing.

Wears a white suit and has a neatly trimmed beard.

Adventure Seed: Perhaps due to his growing dislike of his wife, Moffatt has developed a fetish for tall women. He will do his best to lure any tall female to his boudoir. If he thinks the lady is of low standing he is not above offering her money.

[NOVEMBER 2,

Mrs. Eleanor Moffatt (his wife)

Dwarf, high middle class, busybody and know-it-all.

Wears green dress and expensive pearl necklace.

Adventure Seed: Eleanor has made a dreadful mistake. She got the wrong end of the stick about a local piece of gossip and wrote a letter to one of her rivals (a Mrs Jane Martinson). However, the rumours were not true and Jane has threatened to show her scandalous letter to all and sundry at her next luncheon. Can the players break into the nearby Martinson home and steal the letter before Eleanor is pilloried in society?

Lord Highgate

Human, upper class.

(More information on Lord Highgate and his family can be found in 'Spiritual Matters' in the Victoriana 2nd edition Core Rulebook.)

Adventure Seed: If this adventure is being played before 'Spiritual Matters', Lord Highgate can be used to hook the characters into that adventure.

In addition to these named guests and the player characters, another ten or twelve people (mostly couples) are also in attendance. The Gamesmaster can fill out these numbers with whatever takes her fancy. However, most will be academics or curious middle class socialites.



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THE FIRE, THE THIEVES, AND THE MARYLEBONE MUMMY

"There was no way to stop them! They had guns and knives, and the fire threatened to destroy far more than they could ever steal!"

— Dr. Reginald Cantwell

DINNER AND FINE WINE

After giving his guests an hour or so to enjoy his hospitality and marvel at the treasures he retrieved from Egypt, Dr. Cantwell steps up to the upright sarcophagus and calls for attention.

"Ladies and gentlemen. It is my supreme privilege to welcome you to my home tonight to witness the unwrapping of the mummy of Kheperenseti, a minor functionary in the temple of Amun-Re at Luxor. I personally excavated this sarcophagus from a pit-tomb in the Theban necropolis overlooking the great mortuary temples of New Empire pharaohs. However, before we begin the long and fascinating process of unwrapping the past, I'd like to offer you all a glass of port and some refreshment while I explain the process we will be so fortunate to witness tonight."

With that the guests will all be ushered into the dining room next door, where a long table has been set out with a buffet meal. Cantwell knows he must feed his guests, but didn't want anyone dropping canapés or crumbs on his precious artefacts. Dinner is also a good time to explain what he is about to do. Firstly so that any ladies might be forewarned of the potentially ghoulish and shocking operation, secondly so that he can waffle on in detail about his finding and how clever he is.

Over dinner Cantwell will talk at length about the procedure (which is far simpler than he makes out) and servants will show the guests drawings of other unwrapped mummies. In this way the host and hostess can make sure every guest is all right with looking at dead people in bandages and won't cause a scene with fainting or screaming.

While the dinner is less formal than a usual dinner party, it is anything but informal. Every character must make a Wits + Etiquette roll to make sure

they use the right fork and pass the port correctly. As an informal gathering the rules are ironically slightly trickier to read, meaning 2 Black Dice must be rolled (including a class modifier as the gathering is considered 'middle class'). Failure means the character makes a minor gaff that might cause a little tutting from the guests; a Foul failure will actually cause offence to the hosts and probably some of the guests. If the characters have been good to the servants and friendly, they may choose to help. They can quietly point out the right fork to use reducing the Black Dice against a character by 2. Conversely, those who have annoyed or upset the servants may get erroneous advice, adding 2 Black Dice to their roll.

THE ATTACK

As the meal progresses, there is a sudden crash heard from the room next door. Those who rush to the door will find it is jammed shut. However, before they have a chance to find out why, there is another crash as a shocked servant girl drops her silver tray to the floor. "Fire!" she shouts, "Fire!" as a flaming gasoline bomb smashes through the window setting fire to the curtains. The fire spreads quickly, filling the room with smoke.

This is all part of the villains plan to steal the mummy. One of the gang has sneaked in as a servant. It is him who puts a chair against the dinning room and pushes over a case to further brace it. This is the noise that got the character's attention initially. Meanwhile the other thugs need to keep the guest occupied, hence the gasoline bomb. While the guests try to break out of the dining room, the thugs are making off with the mummy. All they need to do is drag it out of the

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French doors (opened by the thug disguised as a servant) onto a trolley and into the carriage. Unless the players do something spectacular, it is unlikely they can stop this happening.

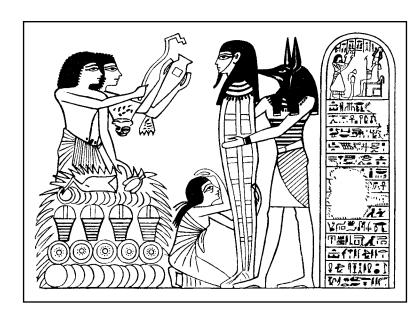
Those who jump through the flaming window will be set alight as well as take damage from the broken glass. While it will make a spectacular exit, doing so earns the character 10 points of damage. However, this amount is reduced by 1 for each success they can make on a Dexterity + Athletics roll. Either way, when they land they will be on fire (check the Core Rulebook p219 for details).

Breaking down the door is not too hard but takes time. If 2 characters (or 1 Ogre, the most people that can fit around the door) can score a total of 10 successes between them with a Strength + Might roll, the door will break open. So breaking down the door takes as many rounds as it takes to gather the successes. There is another door in the room but that too has had a chair placed under the handle. It is easier to break down (requiring only 5 successes) but leads into the corridor rather

than the study where the theft is being carried out.

Remaining in the room is not a good idea as not only is it on fire but it is filling with smoke. Many of the guest may be overcome quickly. After the first round everyone in the room must make a Resolve + Willpower roll each round to remain conscious. Each round they remain in the room they must add another Black dice to this roll. If the doors are opened, the servants will fight the blaze, and by the time the fight is over they will have been able to put it out.

By the time the characters can join the fray the mummy itself is already being stolen and the remaining thugs are doing their best to loot the study. There are at least six thugs, an Ogre and Al-Gareeb. Two thugs stand guard by the French doors, rifles hidden under their cloaks, ready to threaten anyone who realises what's going on. Alongside them is their cloaked leader, Al-Gareeb, who carries a gun. Two more thugs start looting the display. They have specific orders to get the headdress and the ceremonial



The Villains and Thieves

Artefact Thieves

Rank 3 (Generalists)

Physical competence: +3

Mental competence: +3

Health: 3 Dice (6 pips)

Signature Skills: Swordplay +2, Blunt Weapon +2, Dodge +3, Fisticuffs +3, Intimidate +2, Streetwise +1, Firearms +1

Traits: Strength +1, Coward when outnumbered +4, Nasty piece of work +4, Threaten the innocent +2

Combat Abilities: Large Knives 5 dice, Small clubs 5 dice, Brass Knuckles 6 dice, Crocket Rifle 4 dice. Damage: Large Knives 7 dice, Small Clubs 5 dice, Brass Knuckles 4 dice, Crocket Rifle 4 dice

Ogre Thug

Rank 4 (Generalists)

Physical competence: +7

Mental competence: +1

Health: 8 Dice (16 pips)

Signature Skills: Fisticuffs +3. Dodge +2, Intimidate +3

Traits: Nasty piece of work +4, Threaten the innocent +5, Throwing +2, Improvised Weapon +2, Streetwise +3, Sewer Lore +2, Conceal +1

Combat Abilities: Fists like bricks (Fisticuffs) 10. Damage: Fists like bricks 6 Dice

dagger (which they already have) the rest is just a bonus. Two more thugs are instructed to carry the sarcophagus out. The Ogre, who (underneath his ragged cloak) is wearing an Egyptian-style loincloth and engraved bracelets, wields a long knife. His job is to delay anyone trying to stop the theft. Apart from Al Gareeb and the Ogre, the thugs are typical human and beastman scum hired from the London streets. They have no connection to the Fellowship of the Red Pharaoh. THE FIRE, THE TH

The Gamemaster is free to add as many thugs to the party as she sees fit, and should probably count at least two per player character present.

The thieves plan to use the confusion caused by the fire to get away with their rather ambitious theft of the mummy. Four of them are to gather the valuables, while the rest keep guard and try

to keep any interlopers of their back. Displays are broken, and the items inside are thrown into two large bags, while the sarcophagus is tipped over onto a large canvas which two cloaked thugs start carrying out. At the same time the rest of the thugs will wave their weapons at anyone who tries to stop them, and the large Ogre will push



back those that get too close. Anyone who makes a Very Difficult (6 Black dice) Perception roll will notice that the lid of the sarcophagus is loose, and those who make a Very Difficult (6 Black Dice) roll using any skills in magical awareness (such as a Medium power) will notice that something magical is stirring.

Player characters are highly likely to try to fight off the thieves no matter how outnumbered or outgunned they are. It's just something player characters tend to do. Those distracted by the fire in the study won't see the thieves break in as the study is across a small corridor. Those watching from the corridor will also be looking in the opposite direction to the thieves' entrance although the Gamemaster may allow them a Very Difficult (6 Black Dice) Perception roll to notice something behind them.

However, those who remain in the library most certainly will see the theft, although it still takes them by surprise. In general, there should be enough thugs to keep the characters at bay long enough to escape with the mummy and valuables. If the characters manage to stop the theft, all is not lost. Al-Gareeb is unlikely to be captured as he is furthest away from the action and will run if things look bad for his men. He'll hide nearby and watch for another chance. The sarcophagus will easily get opened in the fight, triggering the rise of the mummy. It will break out and smash its way out of the library when all the fuss has died down. Al-Gareeb can then follow it.

During the robbery, Dr. Cantwell will discourage fighting and be adamant that everyone remains

The servants during the attack

When the attack occurs, most of the servants will be serving dinner, or being on hand in the dining room. So they will be in much the same position as everyone else. They will do their best to put out the fire unless otherwise ordered. Once the doors are opened, one of the girls is ordered to go for help by Mr. Byrd, who himself will escort her outside. After which Mr. Byrd has a slight nervous breakdown, and hides himself in a cupboard. He can probably be seen entering the cupboard by the player characters if they follow the thieves outside. He will stay there, by himself, traumatised, crying and cowering until someone comes to get him or he manages to collect himself a couple of hours later. He will soon return to normal, and act with his ordinary calmness, at last while there are still people around to see him.

calm and concentrates on putting out the fire. The thieves won't get away with it, he states with well-pretended certainty. He's afraid that any attempt at stopping the thieves will cause more damage than the theft itself, both on his property and on his reputation. His guests will agree, as all of them are non-combative or just plain scared. The only exception to this is the Captain who has taken a little too much brandy and is sleeping in a chair. Nothing will wake him up until after the battle. Once the thieves leave Dr. Cantwell will be quite furious, and encourage someone to follow and stop them before they get away.

THE FIRE, THE

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If the loot is secured, the thieves will rush for the front door in an orderly fashion. First come the ones carrying the artefacts, followed by the two carrying the mummy. Bringing up the rear are Al Gareeb, the Ogre and any remaining thugs. They slam the door behind them, jam it with a large plank and head off around the corner, where a carriage awaits.

To follow, the heroes can either break down the front door or go through one of the windows. The strong, barricaded wooden door is tough to break down, and has a structural integrity of four "health" dice. The windows have only two dice, but they are small, and there's always the risk of cutting oneself on the sharp glass.

Once they are outside, the characters step into the dark mist that is spreading across the street. With an average Perception roll, they can hear the faint rumbling of thunder not too far away - the sound of stormy weather approaching. Across the street a pair of puzzled upper class onlookers, out for an evening stroll, observe the goings on. If they make eye-contact with one of the heroes, one of them - a portly chap with a small hat and an umbrella tucked under his arms – gingerly raises him arm and points towards the corner, indicating the way the thugs ran. The heroes hear a loud crash from the same direction and the sound of horses moving off down the cobbled street. Running around the corner, they find a carriage standing askew in the middle of the street, without its horses. In the distance they can still hear the horses galloping away. One of the carriage wheels is lying a couple of yards away from the carriage. The carriage itself is surrounded by the prone thugs. The sarcophagus lies splintered by their side.

Arriving at the scene the heroes can choose to follow Al-Gareeb's trail (see below) or rummage through the thugs' bodies and secure any evidence and loot. In the latter case they would first have to get rid of the snakes, who are still quite agitated. There are seven snakes in all, poisonous and aggressive. Two of them are hiding underneath the bodies of the thugs, while the rest are curled up next to them, waiting to strike. The ogre is lying behind the carriage, still alive, struggling with two snakes of his own, and will only appear after a while, unless the characters decide to circle the wagon before dealing with the snakes. The Gamemaster might play up the groans and crashes of the Ogre's unseen fight to suggest a larger beast lurking behind the broken carriage.

Fortunately, if any of the characters gets infected with snake poison, Al-Gareeb is carrying an antidote. Unfortunately they won't get their hands on it before they capture him. The only other alternatives are to rush the victim to a physician and risk loosing Al-Gareeb or leave the victim behind.

Once the snakes are taken care of, the heroes can retrieve most of the stolen merchandise, except for the headdress (and of course the mummy!). Players can discover that the headdress is missing with a difficult (3 Black Dice) Perception roll, although those who noticed it in the Library may well make a point of looking for it anyway. Searching through the bodies, some of which are only unconscious, they find little to tell them who, or what, was behind the raid.

What they do find is disturbing: some of the thugs suffered several broken bones, and sport gashes that could only have been made by claws. It is highly unlikely that these were caused by snake THE CHASE IS ON

At Britain and Irela

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While things may have gone well in the heist, the escape didn't go as planned for Al-Gareeb and his men - especially for Al-Gareeb's men.

The villains made their way around the corner, where their carriage waited. As the two thugs carrying the sarcophagus prepared to lift it up on the roof of the cab and fasten it there, one of the other thugs shrieked, stumbled backwards and fell. He was opening the carriage, planning to deposit his bag of valuables there and was surprised by a snake springing from the seat and onto his throat. The first snake was followed by several others, laid as a trap by Al-Gareeb to rid himself of his employer's thugs.

The other thugs barely had time to react to the snakes before the sarcophagus, already halfway to the roof of the cab burst open with a crack. The wrapped mummy leaped out into the street, roaring at his desecrators. Kheperenseti's wrath was swift, using magic and brute strength to toss the thugs every which way, and letting his brethren snakes deal with those who stay down. This isn't part of Al-Gareeb's plan. He was going to take the sarcophagus to a secret location to return it to life. However, Kheperenseti laid a curse on his tomb that his body would rise to destroy those who disturb his rest. Luckily for him, Dr. Cantwell (wanting to save the surprise for his party) was insistent the sarcophagus remained firmly closed before this evening. During the violence of the heist, the thugs broke the seal, triggering the awakening of the mummy. Al-Gareeb is not really prepared for this turn of events, but in the long term it is more than he possibly hoped for.

Given the snake attacks, a couple of the thugs realised that Al-Gareeb was double-crossing them and attacked him with their knives. They managed to wound him before they were dispatched. Once the thugs had been neutralised, the mummy of Kheperenseti turned toward Al-Gareeb, who managed to calm him by speaking in the Egyptian tongue. Using ancient magical control words, Al-Gareeb convinces Kheperenseti to follow him, but as they attempt to enter the carriage, the already panicking horses tore free and ran away. The villains had no other choice but to seek out another mean of escape, and they ran as fast they could down the darkening street. Al-Gareeb is carrying his weapons, a bag of snakes and the Egyptian headdress stolen from Dr. Cantwell. They find their first sanctuary in an old shop on Devonshire Street.

The only witnesses to what happened are the dying thugs and a young servant girl on her way home. She hides behind a few barrels and stays there until she thinks it's safe. Unless the heroes take the time to look around and thus find her (requiring a Very Difficult (6 Black Dice) Perception roll), she will stay there until they're gone as well, when she will sneak off, avoiding the police. Depending on the heroes' demeanour and appearance, the servant girl will be hard pressed to tell exactly what she saw. In time though, her story will become a growing rumour and part of local legends of the Marylebone Mummy of 1867.

bites. One of them, a scruffy looking human, has a piece of paper in his pocket. Written with an unsteady hand, the note reads: "Henu Setekh", which for anyone who reads Egyptian means "praise Sethos". The piece of paper serves to identify him as a member of the cult, but not necessarily as a loyal and trusted one.

If the characters approach the carriage, there's a sudden roar, and the carriage is pushed further into the street as the strangely dressed Ogre bursts forth from behind it. Two snakes are firmly attached to his neck and abdomen, and he seems to have lost his cloak. He waves frantically, tearing at the snakes and bashing away anyone who gets in his path. His body is covered with bloody wounds, bites and claw marks. He shouts and grunts in an unfamiliar language (Egyptian) and tries to run down the street before collapsing to his knees. He curses in English, while gulping down vomit: "Damned per-sef! Filthy bastard snake-faced traitor...praise Sethos, the Red Pharaoh comes..." Coughing up blood, he dies, sprawling face down in the street.

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A Very Difficult (6 Black Dice) Perception roll will lead the heroes to immediately notice a trail of blood leading away from the scene. Otherwise they will notice it when they get up close during their search of the area with an Average Perception roll. With some degree of regularity, splotches of blood on the cobblestone street mark the path made by Al-Gareeb and his mummified companion. But shortly after seeing this, the heroes can feel the first drops of rain on their heads and brows – it's starting to rain. Common sense dictates that the rain will wash away the trail pretty quickly, and as people start pouring

Cobra snakes

Physical competence: +6

Mental competence: +6

Health: 4 Dice (8 pips)

Signature Skills: Dodge +3, Athletics +5, Hide & Sneak +5, Perception +3, Bite +2

Traits: Slither +4, Being camouflaged +5

Combat Abilities: Poisonous Bite 8 dice. Damage 3 dice + Poison (Potency 5, Fortitude success: Nausea, -1 strength, -1 dexterity, Fortitude Failure: Nausea, -2 strength, -2 dexterity, -2 Health Pips/ Potency/Half Hour)

out of nearby buildings to see what the whole racket has been about, and someone starts calling for the police, the player characters have to decide if they're going to pursue or wait around. Stressing that the rain is starting to fall, washing away their own sweat and blood as well as the blood on the street, should give them the sense of urgency to rush onwards.

Police arrive a few minutes later, and will demand that anyone in the vicinity remains to make a statement. Dr. Cantwell and some of his guests arrive shortly after. Unless the heroes have followed Al-Gareeb's trail, they will lose it now as the rain washes it away, and the police make their critical inquiries.

The bloody trail leads the characters through several of the fashionable streets of Marylebone. As the rain pours down on them, and the thunder cracks, they make their way past the old and well-kept houses with their large garden squares that dominate the area. Above the rooftops, church-steeples can be seen through the misty air in

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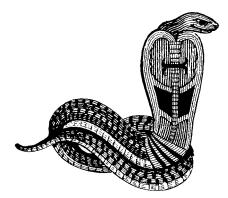
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almost all directions. The quickly vanishing trail leads them northwards, towards Regents Park (the most important landmark in the area) ending up on Devonshire Street near Park Square, and by the back entrance to a respected perfumery – known just as the Devonshire Scent.

YASMUTASA SHT TA NWQDWQHC

A narrow path between the shop and a small garden leads to the back door of the perfumer's workshop. However, the door itself won't open something inside may be bracing it shut. The blood trail ends here, where Al-Gareeb believes he will find sanctuary. He also hopes to find the necessary needles, threads and bandages to patch himself and Kheperenseti up. The distinguished Eldren who owns the store is an old business associate of Al-Gareeb. With his many contacts in the east, Al-Gareeb is able to bring in spices and other important aromatic ingredients used by the perfumer in his creations. Al-Gareeb's hope is that he might convince the owner to let him and Kheperenseti hide in the shop for a short while, once the perfumer returns to open the next day.



The characters may attempt to force open the back door, but that is very difficult. Al-Gareeb has pulled a heavy cabinet across the door and braced it with a table. To force the door a character must make a Strength + Might roll

against 6 Black Dice. Every success on the roll moves the door open an inch. It will need to open at least 4 inches to let anyone squeeze through, but only Halflings or Gnomes. 6 inches might allow a thin Eldren to pass but 8 inches are required for a human. If you want an Ogre to get in this way just forget it. The cabinet behind the door and the door will both have to be destroyed to allow that!

Sadly, shouldering the door may lead to minor injury. A maximum to 2 characters can attempt to force open the door at the same time. Those that do take 1 point of bruise damage for each attempt they make.

If the players decide to try another (quieter) entrance they can try the front door. The street is dark enough that if they are quick they shouldn't be spotted. Silhouettes of fashionable furniture can be seen through the dark front windows of the Devonshire Scent. Discrete white drapes outline the corners of the two windows on either side of the locked front door (requiring a successful Difficult (3 Black Dice) Pick Locks roll to open).

Both the front of the shop and the workshop in the back are shrouded in darkness. Al-Gareeb won't risk revealing himself by using any light. Instead, he sits in the corner of the workshop, the mummy towering above him. The front of the shop has several small tables with exquisite silver racks holding vials of perfume, and there are several comfortable chairs available for the patrons. It's decorated to resemble a parlour in an upper-class home. The walls are lined with oak cabinets with locked glass doors displaying even more vials of perfume. There's a modern cash register, painted in gold and silver on a counter in the back of the room. A green curtain behind the counter covers the closed (but unlocked) door to

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the workshop in the back.

The perfumer's workshop seems more like an alchemist's laboratory. Shelves crammed full of bottles, vials and pots cover every wall. Even more equipment clutters the large worktable in the middle of the room, along with an ancient-looking leather-bound book full of spidery writing (and containing the sum of the owner's professional secrets).

Al-Gareeb huddles in a dark corner under a small table, behind a waist-high bottle of pure alcohol. Kheperenseti, seemingly unaware of the principles of hiding, stands upright next to him, blending into the corner's gloom (a Very Difficult (6 Black Dice) Perception roll will allow the heroes to discern that there's an unusual shadow in the corner). If they bring their own light, the both of them will be revealed.

When he hears the heroes approach, Al-Gareeb will quietly release his five remaining snakes, including a king cobra. They will slither along the floor, and attack any hero caught unaware. In the dark a Difficult (3 Black Dice) Perception roll will allow the heroes to hear the snakes, while a Very Difficult (6 Black Dice) roll will actually spot them in the dark. If the characters don't bring any light the Gamemaster should play up the scene for all its worth. Every shape could be an enemy waiting to pounce. Al-Gareeb will take his time, waiting for the right moment to strike if the snakes cannot do the job.

Luckily (perhaps) the characters have back up. Captain Luddington has also been following the trail. He comes bursting through door from the front of the store, brandishing a revolver and a kerosene lamp. Exactly when is up to the Gamemaster, perhaps he breaks the anticipatory mood of menace with his attack or maybe comes in later and joins a battle that has already begun.

Loyal to his friend Dr. Cantwell, he has been hot in pursuit of the heroes, pausing only at Cantwell's home to grab a pistol and a lamp. His entrance lights up the back of the workshop, and unless anyone has used a torch or some other light source, this will reveal Al-Gareeb's face and shape as that of an Apophid, and a Difficult (6 Black Dice) Perception roll will reveal that under his rotting bandages, the Mummy is also an Apophid. Al-Gareeb is now wearing the serpentine headdress, which allows him magical control over the snakes.

Captain Luddington fires a round into the air, and hoarsely orders everyone to halt! He shakes his lamp towards the mummy, which first steps back at the sight of the open flame, before - with a guttural roar and an Egyptian curse - he springs forwards knocking Luddington and his dangerous fire aside. The mummy tears through the front door, while Luddington's lamp crashes to the ground splashing blazing kerosene all around. The floor near the entrance starts to burn first, quickly setting fire to the curtain covering the doorway, blocking the front exit and direct pursuit of the fleeing mummy. Given that the room is wooden and filled with flammable perfumes and alcohol, the fire doesn't stop with the curtains. In a few rounds (at the Gamemaster's discretion), the bottles containing alcohol will burst and the fire spreads explosively, adding greatly to the dangers involved in fighting Al-Gareeb. Meanwhile Al-Gareeb will make a move to capture Luddington and use him as a hostage, though the captain will resist. Failing that he will attempt to cover the mummy's escape, even at the cost of his own life.

During the fight the heroes can hear shouts and a few screams outside, and the sounds of a police whistle. The flaming building is obviously attracting attention. If Al-Gareeb and his snakes THE CHASE IS ON!

Britain and Irela



Snakes Alive!

The snakes will move to attack the characters very quietly. However, they may knock over bottles or disturb ingredients as they move around the room.

Cobra snakes

Physical competence: +6

Mental competence: +6

Health: 4 Dice (8 pips)

Signature Skills: Dodge +3, Athletics +5, Hide & Sneak +5, Perception +3, Bite +2

Traits: Slither +4, Being camouflaged +5

Combat Abilities: Poisonous Bite 8 dice. Damage 3 dice + Poison (Potency 5, Fortitude success: Nausea, -1 strength, -1 dexterity, Fortitude Failure: Nausea, -2 strength, -2 dexterity, -2 Health Pips/Potency/Half Hour)

King Cobra

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Physical competence: +7

Mental competence: +7

Health: 4 Dice (8 pips)

Signature Skills: Dodge +3, Athletics +5, Hide & Sneak +6, Perception +3, Bite +2

Traits: Slither +4, Being camouflaged +5

Combat Abilities: Poisonous Bite 9 dice. Damage 4 dice + Poison (Potency 7, Fortitude success: Nausea, -1 strength, -1 dexterity, Fortitude Failure: Nausea, -2 strength, -2 dexterity, -2 Health Pips/Potency/Half Hour)

are dispatched, the heroes can retrieve the headdress, as well as the antidote for the snake venom (although the small bottle isn't labelled...). The heroes can than either try to stop the fire raging in the workshop, or head out into the street and attempt to pursue the mummy. Out on the street they will find a small mob gathering to watch the fire and gossip. A few people even try to form a bucket chain to put out the flames. The topic of conversation – the cloth wrapped creature that tore through the shop windows and headed down the street, pursued by the police.

If he is captured alive, Al-Gareeb will refuse to talk. The Apophid will hiss and swear at the heroes in Egyptian. He will try to escape at the first opportunity, but if the heroes manage to turn him over to the authorities they will take him into custody, for a while at least. The Fellowship of the Red Pharaoh will attempt to free him from jail, either through force or by using their political influence. Whether or not their leader will believe that he is telling the truth when he claims he didn't betray them, only time will tell. If he is taken back into the fold, he might try to escape the clutches of the Fellowship, and leave for Egypt or some other sanctuary where he can continue to scheme in the name of Apophis.

Rank 6 (Focused)

Mental competence: +5

Physical competence: +4

Health: 4 dice (8 hits)

Signature skills: Athletics +4, contortionist +6, Enchanting +1, hide & sneak +5, intimidate +4, perception +4, streetwise +5, Thaumaturgy +6, Necromancy +3, Lore +6, History: Egypt +8, Religion: Egyptian/Apophis +8, dodge +4, swordplay +5, firearms +2, disguise +4, conceal +4

Traits: Slithering +4, Not being noticed +6

Combat abilities: Dagger 9 dice, Tranter, 0.44 cal.(pistol) 6 dice, Spells 11 dice. Damage: Dagger 6 dice, Tranter, 0.44 cal. 10 dice.

Sample spells: Darkness of ages, Ectoplasmic bonds, Etheric Bolt, Etheric Bludgeon, Steely skin

Al-Gareeb has enchanted his dagger with a befuddle spell. Should any hero close with him and receive a hit from this weapon, he must roll his Resolve + Concentration higher than the Apophid's Mental Competence + Enchanting or become confused and suffer a -3 dice penalty to all action rolls for a number of rounds equal to the total of the character's successes. Al-Gareeb also has a few aggressive spells in his arsenal, but mostly he will rely on the standard etheric bolt.

Captain Luddington

Rank 8 (Focused)

Mental competence: +4

Physical competence: +7

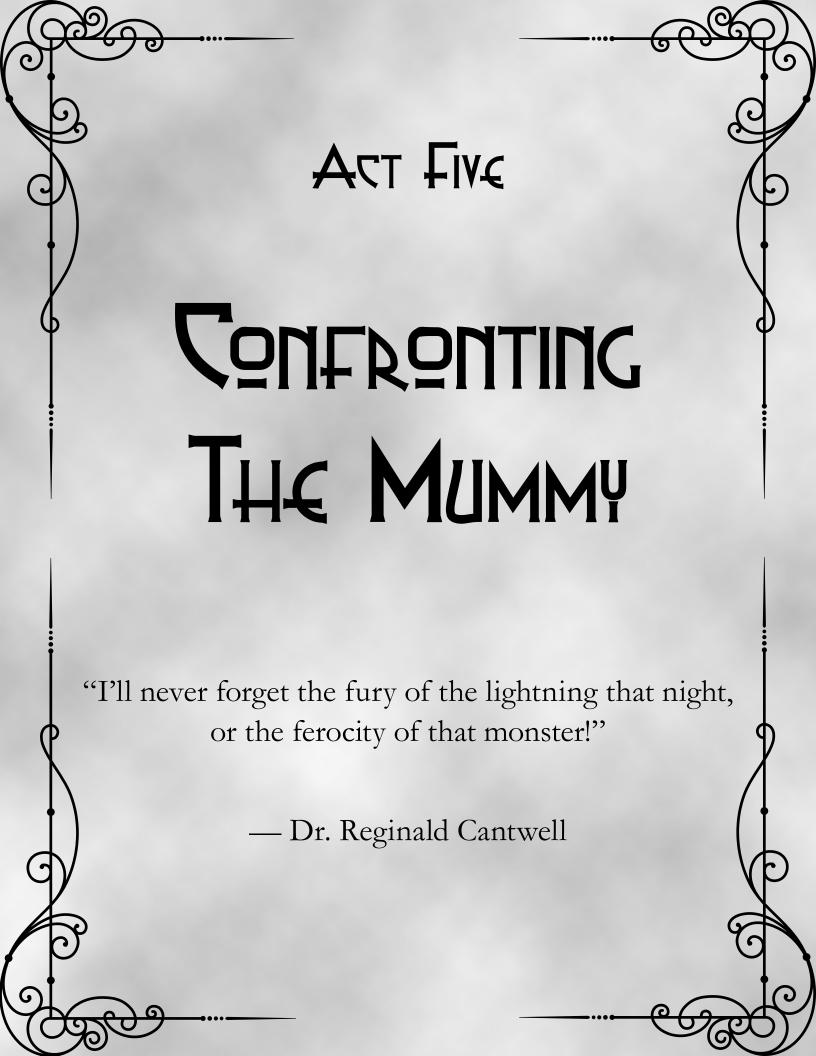
Health: 5 dice (10 pips)

Signature skills: Act +3, appraisal +6, conversation +2, etiquette +2, perception +4, streetwise +5, Culture: Egypt +3, Culture: India +2, dodge +5, swordplay +2, fisticuffs +4, firearms +5, improvised weapons +2, blunt weapons +3, survival +4, tactics +3, tracking +3

Traits: Be obviously drunk +6, staying on his feet while drunk +5,

Combat abilities: Colt 1851, 0.36 cal. 12 dice. Damage: Colt 1851, 0.36 cal. 8 dice.

Article and Irela



The crowd outside the shop is rather anxious. Everyone is talking and shouting worriedly, unsure about what they saw, yet still trying to convince the others to believe their version of the event. Someone, or something, burst through the window before it caught fire. It seemed like it had wrapped itself in the tailor's cloth. Some are quite insisting that it was some kind of hideous monster, with a long tail and short arms. Others, more calmly state that, improbable as it sounds, it looked like one of those Egyptian Pharaohs on display in the museum. Some might even mutter a reference to Dr. Cantwell's planned soiree: "Didn't Dr. Cantwell propose to unwrap one of those ungodly things tonight?"

No matter what they think they saw, they can all agree that headed towards Marylebone road. The police were hot on its tail, but it was moving fast – whatever it was.

The Mummy leaves a trail of terrified onlookers as it makes its way westward on Marylebone Road, knocking aside anything that gets in its way. As the heroes follow, they come across people dusting off their coats after being knocked to the ground, as well as barrels and crates that have been smashed or thrown into the street. Horses tear away from their binds, and run off with their owners following. More mysteriously, a steady stream of cats run, screaming and hissing, in the opposite direction to the heroes. They instinctively flee from the servant

of Apophis. And everywhere, people stand around, pale-faced and trembling. They peer nervously through their windows, trying to see what all the ruckus is about, while witnesses on the street seem undecided whether to continue on their way or perhaps follow in the trail of the monstrosity and the police.

The Gamemaster should use the chase rules in the Victoriana Core Rulebook (page 224) to see who manages to keep up. The will probably be too far behind the mummy to catch it. However, it may add drama if they have to stop to allow some members of the group to catch up. If they leave too many people behind, they may not be able to stop the mummy, but time is of the essence.

The trail leads them to the Marylebone Church, and the nearby St. Mary-le-Bone & St. George Burial Ground. From here, they can easily hear the hoarse chanting of the mummified priest. A street away from the church and accompanying workhouse lies the fashionable graveyard, final resting place of the wealthy and influential. The graveyard crackles with harsh blue-white flashes as lightning furiously crashes to earth amongst the tombstones. In the middle of this maelstrom the alien-looking Apophid mummy is stretching his arms to the dark skies. Around him, several uniformed policemen slouch, heads tilted downwards and arms hanging limply to the ground.

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THE GRAVEYARD RUMBLE

During his romp through Marylebone, Kheperenseti acquired a tail of ten chasing police constables, and arriving at the graveyard he turned his magic at them, entrancing them. Kheperenseti, as an adept magician and priest of Apophis, draws strength from places of worship, and as an undead he draws equal strength from the dead. Confused and dazed after so recently being stirred from thousands of years of sleep, Kheperenseti was instinctively drawn towards a place where he could regain his strength and compose himself. Escaping from the perfume shop, freed from the influence of Al-Gareeb, he sought out a nearby holy place and necropolis. Gaining in strength he swiftly reached out to his pursuers to capture their minds, trying to make them his servants. Then calling on the powers of above and below, he reaches out to those interred in the ground beneath him in an attempt to strengthen the numbers of his followers.

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Whether they jump the fence or burst through the gates, the heroes are instantly noticed as they enter the graveyard. Several of the constables turn menacingly towards the heroes, and start to move aggressively towards them. Kheperenseti isn't able to control all of them fully, those whose will is too strong to be commanded to do his bidding will remain motionless during the battle. They will collapse to the ground once the heroes are able to physically attack the mummy, weakening

Entranced Police Constables

Rank 5 (Focused)

Physical Competence: +5

Mental Competence: +0 (their will has been sapped)

Health: 3 Dice (6 pips)

Signature Skills: Athletics +3, Blunt Weapons +3, Dodge +2, Intimidate +3, Legal Matters +1, Perception +3, Fisticuffs +4

Traits: Fortitude +4, Drool +2, Dedicated +3, Thick +3, stumble around and drool +4

Combat Abilities: Truncheon 3 dice, Fisticuffs 4 dice. Damage: Truncheon 4 dice, Fisticuffs 3 dice.

its hold on the men. The number of constables attacking the heroes should be equal to the number of player characters, plus two. While they aren't difficult to kill or incapacitate, observant and conscientious heroes might recognize that the police officers aren't themselves, and killing them would be rather unethical. The challenge therefore is to incapacitate them, without harming them unnecessarily. Although – not all heroes are that fond of the law or its representatives...

THINGS START TO GET WORSE...

As the constables are being dispatched by the heroes, they are reinforced by the living dead who are arriving in increasing numbers, and

The Living dead

Rank 4 (Generalists)

Physical competence: +4

Mental competence: +3

Health: 6 Die (12 Pips)

Signature Skills: Fisticuffs +4

Traits: Hate the Living +4

Combat abilities: Fisticuffs 8 dice. Damage 3 dice

Qualities: Ageless, Immunity: Poison, Immunity:

Mind affecting magic, Flammable

Mummy of Kheperenseti

Rank 9 Mummy (Focused)

Mental competence: +8

Physical competence: +4

Health: 6 dice (12 hits) (+2 armor due to mummification)

Signature Skills: Fisticuffs +4, Thaumaturgy +5, Necromancy +6, Acrobatics +4, dodge +4

Combat abilities: Fisticuffs (claws) 8 dice, Thaumaturgy 13 dice, Necromancy 14 dice. Damage 6 dice

Sample Spells: Botheration, Ectoplasmic bonds, Etheric Bolt, Etheric Inferno, Etheric Bludgeon, Steely skin, Flames of Magic, Death's Cold Touch, Death's Lingering Stench, Dust, Life Drain, Seize Undead

Qualities: Ageless, Immunity: Poison, Immunity: Sleep & Sleep Magic, Unstoppable, Vulnerability: Fire complication

with increasing frequency. They slowly emerge from their graves, first their hands or their face emerging from the mouldy ground, splinters of their caskets on their hands and foreheads. Pulling themselves up from the earth they converge on the heroes and attempt to destroy them. The longer the heroes take to dispatch them and reach Kheperenseti, the more they become – but there are never more than 10 at any time. 10 is still far too many for most parties to handle easily, particularly considering the rough night they've been having so far. The first to get out are those most recently buried, and as the fight progresses, the corpses become older and more decayed. Most of them are infested with worms and other creatures living off their decaying bodies.

The first of the living dead will tear itself from the ground three rounds after the characters start their fight with the constables. And the rest arrive according to the following chart;

And from round 23, there are three zombies unearthing themselves every second round. Time is definitely not on the heroes' side, and they are served best if they are quick to dispense with Kheperenseti's minions and engage him physically. The main goal of the zombies is to protect their master, and keep the heroes from getting to him. They are relentless, but will leave any prey if their master is in more apparent danger from someone else.

CONFRONTING

Kheperenseti is not up to his full strength, and he knows that he might not be able to defeat the heroes. While aggressively defending himself with every means available, he makes his way, slithering, towards the nearby Marylebone

Round #3 of the fight: 1 zombie
Round #6 of the fight: 1 zombie
Round #9 of the fight: 1 zombie
Round #11 of the fight: 1 zombie
Round #13 of the fight: 1 zombie
Round #15 of the fight: 1 zombie
Round #17 of the fight: 2 zombies
Round #19 of the fight: 2 zombies
Round #21 of the fight: 2 zombies

Church. Being weakened, Kheperenseti will use his claws, and sometimes his fangs, to ward fend off the heroes, but he will also fling magic spells at them to the very end. He will roar, hiss and slash at the heroes, and make a great spectacle of himself. If not too caught up in the fight, the heroes might notice that a small audience has started to gather on the streets, looking in awe at what has and still is transpiring at the graveyard. Kheperenseti is tough to bring down, but not impossible. If he can, he will try to break into the Marylebone Church, where he will try to hide in the crypt. Unfortunately it was walled up several years ago, although he might still be able to find a

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All through this scene the lightning storm is ravishing the beautiful graveyard. Lightning strikes everywhere, even near the heroes themselves, with loud cracking sounds – as if the heavens themselves are being torn apart by the ancient Egyptian priest. Sparks and cracked stone is flying everywhere at every strike, and gouts of dirt are being thrown into the air. Fresh graves are stirring, as the dead are slowly rising, digging themselves out. In the centre of it all stands Kheperenseti, the mummified Apophid priest of Apophis. The ancient wrappings are starting to fall apart from age and the stress of reanimation, revealing the preserved dead flesh underneath - a large serpent creature, with a head shaped like a deadly cobra, and an elongated tail. Short arms and legs sprout from the body of what would otherwise be an extremely large snake with a human face. The rain keeps pouring down from the torn skies, washing away the blood, sweat and tears of the heroes as they struggle their way through hypnotized police constables and the living dead towards the source of the trouble. The ground becomes slippery, and the graves become muddy.

You might want to use the lightning strikes as an aid to the heroes if they are in trouble, by perhaps having one of their foes being struck and pulverized by a brilliant and explosive lightning strike. Perhaps this is even how Kheperenseti

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Some fights get a little messy, and some heroes are prone to tearing their foes apart both figuratively and literally. In which case, GMs should keep in mind that Egyptian mummies have been partially eviscerated – meaning that their internal organs have been removed (being the primary source of the enzymes that break down the human body after death). Most of Kheperenseti's organs have thus been removed, except for his heart, which Egyptians traditionally left inside their mummified nobles. Bags of divine natron replace the removed organs in the chest cavity and the abdomen. The brain has also been removed, and the Mummy is therefore, strictly speaking, driven by its spirit rather than its mental faculties.

Since the heart remains inside the Mummy's body, it can be considered a weak spot. Destroy the heart, and you destroy the Mummy. Still, the mummification process has given it armour in the form of hardened bandages.

himself is stopped, distracted by the players, unable to control the powers he has unleashed. Or perhaps an inventive player character has some means or other to turn their foe into a lightning rod – by desperately attaching a metal cane to the mummy, or something similarly heroic.

If Kheperenseti makes his way to the church, being killed by the lightning might provide a dramatic and satisfying end to the encounter. Instead of trying to break into the church, Kheperenseti starts slithering, effortlessly up the church walls, towards the steeple where he intends to hide. The heroes are hard pressed to keep up, and are probably resigned to shoot or fling objects at the fleeing mummy. Once he reaches the steeple, lightning strikes, blasting Kheperenseti in a great hail of sparks and fire. His charred remains fall heavily to the

street below, shrouds still burning but quickly extinguished by the pouring rain.

When, or rather if, the tired heroes manage to defeat the rampaging mummy, its shrouded serpentine body slumping to the wet ground, the gathered crowd gives a roaring applause. Slowly they start to approach the graveyard, to inspect the mummy and the damage it has caused, and to congratulate the heroes. The heroes are surrounded by a throng of people, curious onlookers and a couple of reporters, all shouting their questions and their praise at them. Emerging from the crowd is Dr. Cantwell, along with a couple of police officers. Grabbing their hands, he asks them to come with him, and join him at his home.

As they are escorted away, the police offers try to calm the crowd, while a few reporters follow the heroes and Dr. Cantwell back to his home. If he CONFRONTING THE M

survived, Captain Luddington will quietly join their little entourage.

From separate parts, in the outskirts of the crowd, two of the guests from the evening's soiree watch the departing heroes with great interest. One is smiling, pleased that they heeded the note alerting them to the situation, and equally pleased at their success in handling the affair in a manner far beyond expectation. The other, ponders silently at the chain of events. When he ordered the theft of the artefacts, he did not recognise the threat represented by the priest of Apophis, an enemy of his master – the Red God, Sethos. Was he somehow betrayed? No matter, Dr. Cantwell's artefacts were only marginal in his greater scheme. He leaves the crowd to start his planning anew: the Red Pharaoh will come.

[November 2]



To be continued?

You don't want to end the scenario? Or perhaps you want to keep Kheperenseti around as a recurring menace? Once the heroes have caught up with the mummy, and engaged him in close combat, there's a pretty good chance he can be defeated. There are not many places he can hide, and for all intents and purposes, Kheperenseti has his back against the wall.

You can however decide to have him escape into the church, or perhaps he will manage to slip away into the sewers. Kheperenseti is slippery and an able contortionist, and could quite easily get away from anyone ganging up on him, and slide himself into an open sewer grate. Once there, he can swim away beneath the sewage surface, and find some sort of safe haven.

He may not escape, but everyone loves a misinterpreted death. Lightning strikes a large tombstone, as Kheperenseti loses his balance after a lucky blow. He falls backwards and into a freshly dug grave, just as the nearby tombstone is blown sideways by the lightning strike, tumbling heavily into the open grave and over the trapped mummy. More debris might perhaps fall over the grave or a second lightning strike smashes into the open grave, throwing dirt into the air, collapsing the hole in the ground and burying Kheperenseti – for the time being. From there, he might escape miraculously when no one is looking.





Once back at Dr. Cantwell's home, the characters are brought to the parlour, where they are offered a hot meal, something warm to drink, and a few stiff drinks. Regardless of class and race, they are treated in a friendly manner and with gratitude. The usual social norms will be forgotten due to the great relief everyone feels after the characters' actions, but will return in the morning. There are only a couple of police inspectors present, and they insist on being allowed to ask a few questions and get their story. Afterwards they will ask the characters to come down to the station the next day and give an official statement. They will be asked to keep the story to themselves, as rumours are already spreading throughout London, and the police would prefer to keep a lid on it. "No need to disturb people's sleep, with such unpleasant... terrors, eh?"

Dr. Cantwell will be very grateful for the heroes' efforts to stop the thieves, praising them for their selflessness. Only after they have eaten and had their drinks will Dr. Cantwell bring up the subject of the stolen artefacts, unless they have been presented to him by the characters already. If they left the artefacts by the carriage, Luddington collected them under the noses of the police, and produces the bag containing them. If the characters brought them from the scene, they can either present them to an extremely pleased Doctor, or they might claim that some of the thieves got away with them, and keep them for themselves. To convince Dr. Cantwell of this requires a Very Difficult (6 Black Dice) Bull roll.

So grateful for their deeds is Dr. Cantwell, that he rewards the heroes with £5 each and, if their story is sufficiently dramatic and compelling (requiring a Very Difficult (6 Black dice) Charm roll), they

will have gained a friend for life and an important contact. Dr. Cantwell is an important figure among London's physicians, and could be a valuable asset in the future. At the Gamemaster's discretion the police inspectors might be equally impressed, and the heroes might gain a contact in law enforcement.

The heroes are offered rooms in the Cantwell home for the night or comfortable rides back to their homes. Should they push their luck and outstay their welcome, they will quickly lose all the goodwill they have gained.

THE STORY SPREADS

The next few days the story that a mummy broke free from an upper-class soiree and tore through Marylebone spreads like a wildfire. As with most rumours the details vary, but most agree that the mummy slaughtered several people before being brought down at a graveyard by a group of outstanding citizens. Some blame the arrogance of the upper-class, others still believe it's a good lesson that one should not meddle with that old Egyptian stuff. Others still blame the Thaumaturges and their wicked magic, while others claim it was a foreign plot, Egyptians or Mohammedans causing havoc. No matter the explanation, the Legend of the Marylebone Mummy is becoming firmly entrenched in the local popular culture, and the 'unknown heroes' are lauded by everyone.

Well, relatively unknown. The day after the incident, the player characters are approached by several reporters wanting to tell their story. If the player characters first refuse, they will be offered money for the exclusive rights, as much as £2 for each of the heroes. Resourceful heroes might

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Keeping the treasure

Keeping the treasures for themselves poses several risks beyond complications with the authorities. Trying to sell them proves difficult, as word spreads quickly through the underworld that the pieces are hotly-pursued stolen property. The story of the Marylebone Mummy will be well-known after a few days, and the heroes of the incident will have a hard time selling reportedly missing Egyptian artefacts without attracting unwanted attention.

Furthermore the thieves were no petty criminals, and disappointment only angers their shadowy master, who seeks to acquire them through other, more sinister means. They have gained the animosity of the Fellowship of the Red Pharaoh, and attracting attention to their possession of the artefacts will definitely provoke some response. Whether or not the Egyptian trinkets have any ancient curse, they remain

use the situation to sell the story for even more money as a popular Penny Dreadful that might gain the main characters plenty of fame.

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In addition to monetary rewards and new friends (and enemies), the heroes stand a good chance of gaining some fame. Depending on how they handle the situation and the reporters.

Completing this Penny Dreadful successfully

is worth a base of 2 experience points. The Gamemaster might award additional points based on these suggestions: Another experience point is granted for realising that a woman wrote the note and that she is at the soiree, yet another experience point is granted for realising that the theft was orchestrated by a shadowy organization and that Al-Gareeb betrayed them. Additionally an experience point each can be granted for suspecting that the mastermind of the theft was someone at the party and for understanding that Apophis and Sethos (or the Red God or Pharaoh) are two different Egyptian deities at odds with each other.

Though the characters should not be rewarded more than four points for this adventure. Feel free to subtract an experience point if the characters successfully keep the artefacts for themselves, feel equally free to reward them for this, if you so wish. Also remember to reward good role-playing and interaction during the soiree as much as success fighting the mummy and Al-Gareeb.

...AND FINALLY

Of course, the real question is who actually sent the invitation to the players in the first place. There are a few possibilities which we'll offer here and allow the Gamemaster to make her own mind up.

The first possibility is Miss Bromwich. She saw the impending villainy in her dreams and got hold of additional invitations through her father. She added the writing, enclosed the £10 note and sent them to 'the right people' as defined by

It is also possible the mysterious Lady Miriam sent the note. Her ability to perform such feats is as powerful and inscrutable as the lady herself. However, why she engaged the player characters and who she is exactly will remain a mystery for now.

The final possibility is that one of Dr Cantwell's servants heard rumblings in the criminal underground about the possibility of a theft. Eager to keep his or her ties secret for fear of being fired he or she simply added a couple of extra invitations to the list.

Even with these three options the Gamemaster might add a fourth, a patron of her own, who will be using the player characters to do what needs to be done for some time to come...







Britain and Irela



AP2PHID5

Both Al-Gareeb and Kheperenseti belong to a rare beastman sub-species called the Apophids, children of the ancient Egyptian snake god Apophis. They call themselves "per-sef," literally "coming out of the snake." Their scaly skinned bodies retain the snake-like characteristics in their head, facial features, and tail, though their lithe bodies employ arms. Some claim they emerged from a foul magical experiment in ancient times, while superstitious Mohammedans view them as emissaries of the devil.

Rare even in their homeland of the Middle East, they live apart from society, often in the criminal underworld where they can more easily disguise their true appearance. Apophids stick to the shadows, avoid casual contact with others and hide their snake faces beneath broad-brimmed hats, hoods, and even masks. Lone Apophids congregate with others of their kind in poverty-stricken areas for survival. Many rely on various forms of magic to disguise their presence when absolutely necessary to venture out in public.

They also ally themselves with criminal elements that can help ensure their survival and give them meaningful employment slowly undermining the society that spurns them. Religious fanatics in Egypt and India, where cobras and other asps are revered as godly messengers, often shelter them and provide useful work in their own radical Gareeb, work for a shadowy organization in London seeking to steal Force: and use them to summon magical powers to free Egypt from the yolk of foreign powers. Al-Gareeb, however, saw fit to betray this organization known only as the Fellowship of the Red Pharaoh, as their loyalties lie with Sethos and aim to resurrect this ancient deity. Al-Gareeb, like many Apophids, is loyal above all to Apophis, his paternal deity.

As characters, Apophids gain a +1 Dexterity and +1 Presence bonus, but suffer from a -1 Strength penalty and the complication foreigner. They gain an animal trait like most beastmen, which might a natural weapon such as their claws or sharp teeth. Some may have a poison bite or the ability to crawl through small spaces.

APPENDIX



You are Cordially Invited...

... to a dinner party by the renowned explorer Dr Reginald Cantwell.

Dr Cantwell has plans to unwrap his latest find during the soirce, a brand new type of Egyptian Mummy. Plenty of learned and renowned people will be at the engagement, but which one secretly invited the characters along?

They will have little time to wonder, or to even sample the appetisers. An ancient curse and a sinister organisation have other plans for the evening's entertainment. Can the characters unwrap the sinister secrets of the mummy, or will the ancient powers of the dead empire claim them first?



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