

THE STRANGE CASE OF THE SHADOW TRAVELLER



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for 7th Edition

CALL of CTHULHU[®]

THE GASLIGHT ERA



THE STRANGE CASE OF THE SHADOW TRAVELLER

by
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STYGIAN FOX



Where there is no imagination,
there is no horror.

- *Sir Arthur Conan-Doyle*

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INTRODUCTION

The London Spiritualist Society is an austere and respected group which has been active for several decades, attracting many with an interest in the growing spiritualist movement of the Victorian era. Their main membership ranges from those with an interest in discovering the occult, to young socialites seeking a thrill.

The Investigators start as either members or associates of the society. They have been hired by the management to investigate an incident that occurred three weeks prior which left one of the junior members dead and another institutionalised. The society's manager, Lord Henry Walters, believes that several of the junior members conspired to summon a malevolent spirit, and fears that if word gets out then the reputation of the society will be damaged. The investigators then have two goals: ensure that the reputation of the society is maintained, and deal with any wayward spirit that has manifested as a result of the event.

KEEPER INFORMATION

In truth, there is no ghost or spirit at play here, but something much deadlier.

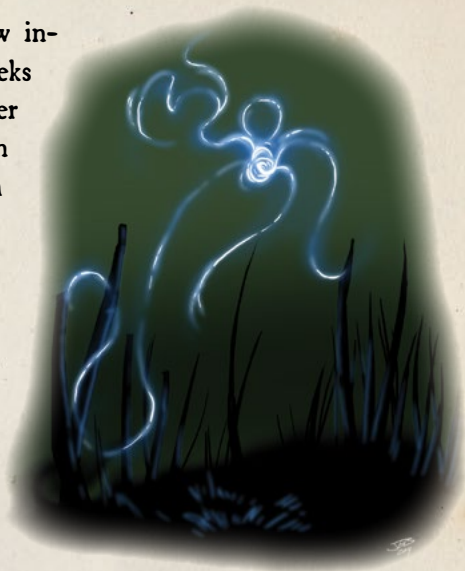
The Traveller is a multidimensional entity which has lived for unknowable aeons, moving across the bounds of time at a whim. Although not malicious, it is curious about lifeforms that are different from itself. Initially inhabiting a different dimension from ourselves, it is naturally toxic to our universe and therefore uses its capabilities to inhabit the bodies of other beings for a limited time in order to interact in a tactile manner with the worlds and eras in which it travels into.

During the ritual attempted by several of the younger spiritualist society's members, the Traveller took advantage of the moment of openness to inhabit the body of Peter Wahlmsey. The experience broke what remained of Wahlmsey's sanity, rendering him inappropriate as a vessel for the Traveller. Eager to find another, it commanded Peter to attack one of the fellow ritualists, namely Richard Keye. To the last remaining attendee, Samantha Mulberry, it appeared as though Peter had attacked and strangled Richard, before Peter collapsed into a bout of frenzied screaming.



THE MYSTERY'S BACKGROUND

In truth, Keye's dead body is now inhabited by The Traveller. Three weeks have passed since, and The Traveller is starting to feel Keye's body begin to corrode. In an effort to establish a sanctuary in this universe, he has begun to make alterations to Keye's ancestral manor, transforming this once austere and imposing building into something quite otherworldly.



OUTLINE

This adventure is played out over two acts.

The first act sees the investigators speaking with Wahlmsey, and possibly Mulberry as well, to gather information about what has transpired three weeks prior. This allows them to pick up on Keye's trail.

The second act plays out in the mutated shell of Keye's manor, which acts much like a haunted house but with the additional threat of twisted and perplexing modifications, including a wealth of disturbing body horror, before confronting Keye once and for all.

Involving the Investigators

The investigators are hired by Lord Henry Walters due to their experience in dealing with the unusual or the occult. It is advised that several of the investigators are already established members of the spiritualist society, with others being close associates, friends or family, or private investigators.

One useful trick to set the atmosphere and establish connections with each member of the group is to ask that each investigator describe a past experience that they have shared with the investigator seated to their left. Encourage them to discuss an event that has brought them closer together, and which has a supernatural element to it.



Act I

When the players are ready to begin, read or paraphrase the following.

"A warm fireplace crackles in the corner of the grand library of the London Spiritualist Society. A dim scent of fine cigar smoke and bourbon hangs in the air, as Lord Henry Walters motions for you to be seated on the plush chairs nearby. It has been a dour and rainy night, and your clothing and boots still feel damp from the rush from your carriage into the austere halls. As your coats are ushered away, Walters slumps into a chair before you. The usually spry old, bearded man's shoulders seem unusually heavy with the weight of what he has summoned you here tonight to discuss."

Lord Walters acts as a gracious host, insisting on the comfort for his guests before he will discuss business. Coffee is served promptly and offers of cigars are made. Once Lord Walters is confident that the investigators are settled, he will explain the situation.

"You won't be aware of this - we've been doing our best to keep this quiet. However, three weeks ago there was an... incident. Three of our younger society members, eager and inexperienced, slipped their way into our library after closing hours. I believe that a few of you were familiar with them in passing, and I'm certain that you've noticed their absence in our weekly meetings, therefore I hope that this revelation will explain their disappearance."

"From what I have been able to uncover, I believe that their intention was to attempt to contact some form of higher spirit. Yes, I know, such rituals are reserved for groups that are guided by our senior members only, and this incident serves as a fine indication as to why that is the case. Peter Wahlmsey, Richard Keye and Samantha Mulberry evidently thought, in their eagerness, that such precautions were too restrictive. The results were, to put it mildly, disastrous. If word of the incident reaches the general public, the result may well prove ruinous for us. But moreso, I am concerned about just what they may have brought forth during their bungling. Therefore I ask you, as experienced members of our society; find out what type of grim and ghastly specter they may have brought forward and deal with it in any way best fitting."

Having made his statement, Lord Walters is willing to entertain as many questions as the investigators have, although he is entirely upfront about how many details he does not possess.

The Ritual: "I only know what we have been able to determine based on what was found at the scene afterwards. A few books pilfered from our library discussing the summoning of ghosts. It seems that they were hoping to hold a seance with one. I have no idea if they were seeking any specific person among the departed, or were simply eager to converse with one of the dead. I'm happy for you to peruse any of those volumes if you wish."

Peter Wahlmsey: "He has been with the society for eight months now. A rather nice chap, if I do say so myself. You might remember him; he brought a rather delightful bottle of port to the gathering last February. Yorkshire chap. Anyway, whatever he experienced on that night appears to have rattled the senses from the poor lad. When he was found in the morning, all the poor chap could do was scream. Perhaps, I believe, in relation to what happened with Keye. Now please understand, I had to pull quite a few strings to ensure that the constabulary were not involved... In either case, Wahlmsey is currently a resident of the Bedford Asylum. I understand that he has been difficult to communicate with. But perhaps he will be more compliant with yourselves?"

Richard Keye: "Richard had been with the society for a year and a half. I... well, I'm rather at a loss as to what happened. I had thought that he would be a sensible sort, he always seemed to have a good head on his shoulders. But, you see, when we were alerted to what had happened and I arrived, poor Richard was long dead. I arranged for a discrete burial at Waybuilder's Cemetery. Aside from that, there's little more that I can tell you."

Murder?: "I won't lie to you, the thought had crossed my mind. Samantha told me as much; she witnessed Peter attacking poor Richard. But I'm strongly of the impression that Peter was not in his right mind at the time. No, there was no motive behind this to make me feel that Peter had planned Richard's death. In short, I do not think it was murder - instead, I believe Peter was possessed by some malevolent thing."

Samantha Mulberry: "I'm not too fond of her, if I'm honest. One of those young women who goes around by herself, if you get my meaning. Doesn't recognise the need for a man. But I'm certainly not going to tell her that to her face, mind you, or I would never hear the end of it. She fancies herself as a bit of an academic, if you can imagine that. I'm not sure which of the two gents it was that led her into this escapade, but she certainly came out of it the most unscathed. It was herself that came to me in the early hours of the morning and alerted me to what had happened. After the incident, she handed in her resignation from the society, but I can have my butler recover her address for you if you feel that it would be for the best to speak with her."

The Spirit: "I don't know a blasted thing about what they may have summoned. Not a damnable thing. I'm sorry. Perhaps Wahlmsey would know more."

Public Reactions: "Yes, I'm very concerned about that. Spiritualism is not exactly a subject that is understood by the general populace. Most of them consider it to be a minor distraction for wealthy children seeking a little titillation that the latest penny dreadfuls just can't provide. I'm



Lord Galters

hoping that hearing about the death of one of our members won't come to light, lest it contribute to the sordid reputation of our pursuits. I'm sure you understand."

Why us?: "Frankly, many of our more senior members... well, they lack the gentle touch that I'm sure you and your colleagues can provide. They tend to be a little bit too eager to discuss the spirit world at the expense of the here and now. Meanwhile, our younger members simply don't have the experience to handle a spirit on their own. I think that you occupy the perfect point between both extremes."

Payment: "Yes, yes, yes. Shall we say two hundred pounds each?"

A successful *Psychoanalysis* roll reveals that Lord Walters is telling the investigators most of the truth in each respect bar one. He genuinely believes that Wahlmsey would not have knowingly murdered Keye, and had a respect for both men. His dismissive attitude towards Mulberry is born of disdain, believing that the realm of spiritualism is an academic subject and as such too complicated for female minds. However, more importantly, the subject of Wahlmsey's institutionalisation is one that he quickly moves away from. If pushed on the issue, Lord Walters admits that he is eager to ensure that Wahlmsey does not go before a judge on charges of murder. He believes that a respected member of the spiritualist society being found guilty of murder would tarnish the reputation of his organisation irreparably, which is why he rushed to arrange for Wahlmsey to be committed to an asylum instead.

FURTHER RESEARCH

Once the investigators have completed their discussion with Lord Walters, they are free to either leave immediately or make use of his library. A successful *Library Use* roll will furnish the investigators with ample resources concerning ghosts and spirits, including volumes concerning how to deal with possession. Ultimately, however, none of this information will be of any aid to them, as it is not a ghost or a spirit that the investigators are dealing with. Instead, if the investigators pass this roll, provide them with general knowledge tidbits on the subject and discreetly make a note confirming their success; later, when it becomes clear that The Traveller is

not a spirit, the keeper should inform the investigators of this discrepancy and highlight to them that they appear to be dealing with something even more otherworldly.

BEDFORD ASYUM

A dreary pall of rain starts as the investigator's carriage arrives at the gates of Bedford Asylum. A dour, squat, bleak building of harsh brick, the exterior of the asylum seems drenched and intimidatingly barren of windows. The edifice is surrounded by a tall wrought-iron fence, giving it a sense more of brutalism than hospitality.

Mental health treatment in this time was a complicated affair. Contrary to popular belief, medical practitioners were not driven by sadism, and often genuinely did strive to provide care for those in their care, but this was also tempered with a culture which felt that such treatment was best meted out sternly in order to have any benefit. The days of considering mental illness to be a 'moral failing' are generally a thing of the past, however treatments were still often very physically agonising or outright harmful, and did little to resolve the ailments for which they were hoping to treat. This, mixed with squalid conditions, left many mental health hospitals during the Victorian era to suffer from very little in the way of hospitality. Doctors would often care little if a procedure would hurt the patient, so long as it may resolve the effects.

As the investigators dismount their carriage, inform them that they notice another carriage waiting in the driveway. This should seem unremarkable to them, and the driver ushers any nosey parkers quite rudely - he has been instructed by his passenger to wait for his return. In truth, the passenger is none other than Richard Keyes, being ridden by the Traveller. His intention is to ensure that none who witnessed his arrival remain to threaten him, and he plans to begin with Wahlmesley's death.

An Investigator with a background in the Medical field can gain entry to interview Wahlmesey without significant difficulty by simply introducing themselves to the hospital's senior doctor. Dr William Walsh, a surly and short-tempered grey-haired man, takes his duty to protect the patients in his care but will be content to allow the investigators to interview



Peter Wahlmesey

Wahlmesey if they can convince him of their credentials. The investigators may attempt to convince him that they are with the police, visiting medical professionals, relatives or close friends of the patient, and so on - either one will require a successful hard *Fast Talk* roll. Alternatively, a sizable donation made to the hospital via a *Credit Rating* roll may allow the investigators to be permitted to examine the facilities and interview the patients.

Investigators who meet Wahlmesey can speak with him in private if they wish, or have orderlies on hand to assist otherwise. Cells in the asylum are not padded (such was installed later), and are lined with rather solid bricks which have been mercifully stripped of any restraints and in its place ample comfortable bedding has been provided. An investigator will be shown to the door of Wahlmesey's cell, and provided with a wooden chair should they wish to sit and speak with him, although orderlies may unlock the door and allow the investigators to sit in the cell with him should they request.

Wahlmesey is, according to Dr Walsh, making exceptional progress. This may not be evident to the investigators, however. His treatment has included extensive use of hydrotherapy, a non-invasive procedure that is certainly progressive for its time, but has left Wahlmesey suffering recurring bouts

of hypothermia. This presents itself in frequent bouts of shivering and a pronounced stutter.

Initially Wahlmesey seems disoriented. A successful *Persuade* roll will make the information that the investigators can recover from him far more lucid, otherwise it will come across as fragmented and with little in the way of through-line; events that he describes will not necessarily follow cause and effect. He will not discuss any matters of the spirit with any orderlies present. The Keeper should avoid depicting Wahlmesey (or, indeed, any person suffering from mental health conditions) as terrifying or a source for horror.

The Ritual: "Yes, I admit that it was we performed the damned ritual. It wasn't all my doing, though. Richard and Samantha were both very eager to do it, too. It was bloody stupid of us. Not that I remember much of that night, if I'm honest with you."

What do you remember: "I remember everything up until the spirit arrived. Drawing the circle, lighting the candles, making the chants and giving the offerings, all of that I can recall as clear as day. But then everything became a haze, and I genuinely remember nothing until I was staring down at Richard's body."

The Spirit: "It wasn't anything malevolent that we were planning, we weren't trying to open the door to anything ungodly, I swear to you. We simply wished to see for ourselves, prove if what we had been promised by the spiritualist society was in fact true. I mean, I've heard of possession - when a spirit takes control of a body - but I had never intended to recreate that, much less be the victim of it myself! I know that there's no proof that this happened, and that everybody believes that I murdered Keyes, I doubt that I'll ever be allowed to see the outside of these walls."

Richard Keyes: "I didn't kill him! We were friends, I tell you. I would have done anything for the chap. I mean, I... I think he liked Samantha more than me, I admit that, but that was no reason for me to murder him. Maybe if you can find the spirit, you can... I don't know. I don't think there's any type of evidence that could prove my innocence. I think that all I have to look forward to is more treatment."

Treatment: "I definitely feel less panicked and hysterical. That's what the doctor says, at least. I still have nightmares about what happened, though. But that's okay; Dr Walsh has said that if I continue to make improvements, he may be able to authorise the use of his electric healing devices."

There is little further information that Wahlmesley can provide, as he has remained in the care of the facility since the night of the ritual. However during the conversation, the investigators are observed by The Passenger. Leaving Keye's body in the carriage parked outside, The Passenger extends his awareness into Wahlmsel's cell, observing the investigators and their interactions with the patient. At any point during the discussion, ask the investigator with the highest *Occult* rating to make a Hard *Occult* skill roll. If they pass, they are left with a chilling sensation of being watched, the hairs on the back of their neck rising and a damp sweat growing across their brow. They lose 1/1D3 Sanity Points for this experience.

If the investigators linger in the hallway of the hospital, they may well witness Wahlmsley's death; four minutes after the investigators have left, The Passenger strikes. A terrifying scream of agony fills the halls, horrifying to those who hear it. Anybody rushing back to the cell will witness the patient wreathed in flame. Wahlmsley dashes himself fiercely against the walls, trying in desperation to stifle the fire that consumes him. There is no evident source of the conflagration - the room is untouched, with the source of the flames seeming to be Wahlmsley's own flesh. The investigators are free to try as they might to aid him, but by the time that the door to his cell has been opened there is no life left in the man, as he will have already passed away from the severe burns. Witnessing this will require a 1D4/1D10 Sanity Test. Simply hearing the screams but refusing to travel back to the cell, however, is haunting enough in and of itself, resulting in a 1/1D6 Sanity Test being required instead.

SAMANTHA MULBERRY

As the only witness who retains a firm grasp on reality, Mulberry is a potential lead for the investigators, and a valuable one at that. Unfortunately following the events that she witnessed, she has very little interest in humouring the society or its members any further. Lord Walters will

direct the investigators to Mulberry's home address, listed in the society's ledgers, should they wish to discuss the events of the ritual. She lives on her own in a small flat in Baker Street - something which Lord Walters finds disagreeable.

Named as Edmund Mulberry by her parents, Samantha was assigned male at birth, but presents as female. She guards this part of her past closely, much to the chagrin of her parents. She is very much aware of the societal expectations of women during this patriarchal age and, when greeting the investigators, will be certain to gauge their approach and attitudes. She is far more open to those who she feels are sympathetic to her views on women's rights and, if engaged in discussion on the matter, will earnestly praise the writings of Mary Wollstonecraft.



Mulberry Residence

At the time of their discussion, Samantha wishes to try to forget everything about the society, although she is happy to entertain the investigators, particularly those who she considered good acquaintances from her time as a member. Inviting the investigators into her sitting room, Samantha will waste no time in offering them a cup of freshly brewed hemp tea and,



Samantha Mulberry

as long as the course of the discussion does not steer too directly towards the society, remains amiable. When the investigators press, she will attempt to change the subject - a successful *Psychoanalysis* roll indicates that she is uncomfortable remembering the events that transpired.

There are several approaches that the investigators may try to convince Samantha to tell them what she witnessed. A successful *Persuade* roll will instill Samantha with an understanding of how

important the situation is. A successful *Charm* roll will put her at ease, making her feel comfortable enough to relate her experience. *Fast Talk* rolls do not work on her, however; she becomes flustered, then annoyed, before angrily ushering the investigators out on their ears and refusing to divulge any further information. Should they avoid doing so, and succeed in getting information from her, Samantha will give the investigators the following statement of events.

WAYBUILDER'S CEMETERY

If the investigators choose to examine Keye's grave, they are in for a most disturbing experience. In the otherwise empty graveyard, the investigators move through squat monuments to the departed, many of which are decayed and crumbling. The graveyard has a feeling of abandonment to it, as though not even the resurrectionists would waste their time attempting

Handout 1: Samantha Mulberry's Statement

"I won't lie to you, it was Wahlmsey's idea to break into the society's library. Well, I say 'break in', but in truth there was no breaking involved. He had been able to procure a copy of the key. Slipped it from old Waters' pocket, I believe. I suppose that if anything, that goes to show that there was no harm intended, don't it? And that's a fact, mind you - none of us, not him or Keye or myself, none of us intended any ill.

It was all meant to be just a bit of fun, was all. A chance to see if there was any real truth to what we were supposed to be doing there, or if the whole thing was a big scam. You know, we were all members of the society for almost a year, each of us, and not one of us had so much as seen a ghost. I mean, we've all had our times sitting in a dark room with the others, holding hands and looking into candles and all that rot.

While the other two were getting the room set up, I found one of the books from the library. It weren't much, just a lot of words on summoning ghosts, spirits and spectres. I didn't think it would really work, mind you. I mean, not really. In any case, we all sat cross-legged on the floor in a circle. Keye lit a few candles and Wahlmsey started to read from the book. Everything was just as you would expect at first. But then Wahlmsey stopped reading. He closed his eyes and his head slumped.

A few seconds later he opened them again, and I swear to you, I knew it wasn't him any more. He got up and launched himself at Keye - the poor man didn't have a chance to react before Peter had his hands around his neck. Keye fell to the ground under Peter. I remember he struggled fiercely, but then his body went limp. I was trying to pull Peter away from him, but it was no good. Peter didn't release his grip until Keye was...

Handout 1 continued...

The moment that Keye was dead, Peter collapsed as well and started to scream. It was like he was horrified at what had happened - what he had just done. I can tell you, and I mean this with every fiber of my being, whatever awful thing had possessed him in that moment was gone. Instead all that was left in the poor man was terror. I tried to shake him, but he was inconsolable. By then, two of Walters' assistants had come to the library and found us. In desperation I fled, hurrying into the hallway - they followed, but Peter and Richard's body remained in the library as I ran. I didn't stop until I got to Walters' bedchamber. I told him what had happened, what we had done. He came with me, and he also tried to rouse Peter from his hysteria, but to no avail.

He told me that he would sort things. See that Peter was brought to a hospital, and that Richard was given a decent burial. Told Richard's family that he was attacked by some vagabond out on the city streets, I believe. Awful man. Damn him, and damn that entire organisation. I told him, right to his face, what I thought of him and his society. I pray that I'll never see him or the inside of that library ever again."

to pick clean the bones in this barren soil. Upon arriving at the grave of Richard Keye, the investigators find the earth upheaved, ruptured up in a great mound. The wooden coffin lies broken beneath, and is open.

This is not so unusual, as resurrectionists do ply their trade in many graveyards of London - however these grave-robbers have long since determined that this yard offers slim pickings. However, a successful *INT* roll indicates that it has been forced from inside. Discovering this will require all investigators present to make a Sanity roll or lose 1D4/1D8 Sanity.



Richard Keye

CARRIAGE CHASE

At any point after the investigators have visited the asylum, when they are leaving either Mulberry's flat or the cemetery, The Traveller attempts to arrange an accident that he hopes will end their lives. As they leave one of the afore-mentioned locations, a runaway carriage will hurtle down the road towards them, mounting the pavement if necessary. The terrified horses are frantic, their hooves splashing

rainwater heavily against the cobblestones, their driver (ridden by The Traveller) fiercely lashing at them. Select two investigators at random and ask them to make a successful *Dodge* roll. If they pass, they are able to jump out of the way in time, whilst failure will result in 1D12 Hit Points of damage as they are caught beneath the hooves of the horses.

With a clatter, the carriage will attempt to turn and pursue the investigators once more. Investigators who can make a successful *Idea* roll may note that this is the same carriage which they recognised at the asylum. If the investigators tarry, select two more at random and request another *Dodge* roll as the carriage bears down on them again, using the same resulting damage as above. If they are quicker to act, however, they have a few options.

Firstly, if the investigators attempt to split up on foot, the carriage will pursue any one of them at a time (and ignoring any who are injured and lying prone on the cobblestones to be dispatched later). Investigators may attempt to flee into one of the neighbouring alleyways, which are too narrow for the carriage to successfully navigate. Doing so requires a success on a *Dexterity* roll in order to reach the alleyway before being struck. However even this will not assuage The Traveller, who will attempt to pursue them down the narrow streets. This is precarious, and the carriage may break a wheel at any moment (see later).

A second option for the investigators may be to mount their own carriage. If they do so, The Traveller recognises that his prey are likely able to evade him and opts to break off his pursuit. Canny investigators may opt to turn the tables here and pursue the errant carriage as it flees from the scene. This will require a hard *Drive Carriage* roll from whichever investigator wishes to act as the driver, with success allowing them to maintain speed with their fleeing attacker. If they fail, howev-



er, their own carriage's wheel breaks on a sharp turn, necessitating all in the carriage to attempt a *Jump* roll, with failure resulting in 1D10 Hit Points of damage from the fall, and success at the jump resulting in only 1D4 Hit Points of damage.

Assuming the investigators do not fail to control their carriage, there is a chance that The Traveller's carriage may break a wheel during the speedy pursuit. For this to occur, any one investigator must reduce their *Luck* by ten. Doing so will prevent the carriage from either escaping or from striking any investigator that is still on foot. Assuming that this occurs, the wheel buckles and cracks, causing the carriage to topple to one side, bringing it crashing down to the cobblestones violently. Wood smashes and splinters, the horses are crushed in the horrific scene, and the driver is thrown free from his chair.

This is a traumatic experience to witness and live through, and all investigators present must make a *Sanity* roll or lose 0/1D6 *Sanity*. Those who remain on the scene may sift through the wreckage for clues, however. They make a troubling discovery if they can make a *Spot Hidden* roll - the driver's neck was cut wide open, sliced deeply. It is a very neat cut, however, and could not have been done during the crash. If the players do not piece this together, ask for their investigators to make an *Idea* roll to recognise that this would indicate that the driver, who was fully animate throughout the chase, must have had his throat cut with a knife sometime before the pursuit began. This discovery will require a *Sanity* roll; a success or failure results in a 1D4/1D6 *Sanity* loss.

However as a reward for their efforts, the investigators are able to discover amongst the wreckage (or with a successful *Spot Hidden* roll should the carriage escape them) that the carriage's body bears an emblem, similar to a personalised vanity plate, etched on the rear bumper. The engraving is the coat of arms of the Keye Estate, indicating that this carriage belongs to Richard Keye's family.



ACT II

The Keye Estate

Richard Keye's family is affluent, holding a small (by noble land-owner's standards) estate in Camden. Surrounded by a wall, the estate boasts twenty acres of land upon which rests a sizable manor, a pleasant garden and coach house.

By the time the investigators ingress into the Keye Estate, The Passenger has already begun to make the house his own. With little need for the house's serving staff, or indeed his host's mortal family, he has murdered all living inhabitants of the mansion. This is not an act of spite for him, however, but one of construction - now that the Traveller has rendered down their bodies, he can begin to reconstruct their biological matter into something that more accurately resembles his original homelands. Thankfully there is no way that the investigators can know of this from a simple external examination of the building itself.

A: Veranda

A squat wooden veranda stands before the main front door, its roof offering a merciful shelter from the rain. A single oil lamp burns outside the door, illuminating the area meekly. As the investigators climb the steps onto the deck, they will catch sight of a bloody image - a fox, turned entirely inside out. The Traveller had taken an interest in the non-human inhabitants of the area surrounding the house, and has taken the time to use this animal as a way to figure out how the internal organs operate. Those who witness must make a *Sanity* roll, or lose 0/1D3 *Sanity*.

B: Main Foyer

The main foyer of the manor is small for a building of this size, with a cozy fireplace crackling away in one corner. A set of large wooden double doors sits on the northern wall, and a hallway extends to the east. From the entryway to the foyer, the investigators can look up to see a second story balcony. A grandfather clock ticks ominously in the corner of the chamber.



The Key Estate

C: Hallway

This hallway leads to the stairway to the upper floor. The Traveller, sensing the investigators ingressing on his territory, uses a spell-like ability to alter the flow of space and time in this hallway. Any investigator walking through this hallway towards the stairway will feel their body gradually moving slower and slower.

When they are ten foot from the stairway, they find that they can no longer move any closer to it. As far as any investigator caught in this trap can tell, they are still walking or running (albeit slower, as though they are trudging through tar), but the stairway remains a constant ten foot away from them. Even more bewildering, any investigator who watches one of their colleagues at this stage will see them standing stock-still and unmoving. This is deeply unsettling for all involved, and those who witness must take a 1/1D4 Sanity Test. The investigators may move away from the stairway without any adverse effects.

THE KEY ESTATE



D: Main Dining Room

A large dining room - clearly the pride of the family - stands empty, lit by only oil lamps hanging from the walls and any light filtering through from the large bay windows. A foul smell pervades the room. A vast oak table dominates the middle of the room. It is still set for the family's dinner, with the food now rotting and infested with flies.

On their first visit to this room, the investigators can hear the quiet sound of laughter emanating from the play room.

E: Playroom

The lamps in this room are smashed, the only light coming through the room's windows. This room has been used as a playroom for any of the Keye family children, and Richard himself played here as a child. There are several boxes that contain model trains and wooden blocks, most of which are covered with dust sheets. There are several soft toys and dolls, one of which is a large clown.

The Traveller, having found the clown doll, recognised it as an item of importance to his host's memories. Curious as to the object's purpose, he made the decision to alter the doll - perhaps in an attempt to give the inanimate object life, believing it to be dead. Constructing for the clown a rudimentary nervous system and brain tissue, the Traveller modelled his creation after that of one of the manor's dogs.

Upon entering the room, the clown will advance eagerly towards the investigators, laughing wildly. Witnessing this will require the investigators to take a 1/1D6 Sanity Test. In actuality, the clown's intellect and thought processes are entirely that of a domestic dog, and it will make no attempt to attack or harm the investigators other than in self defence. If it reaches the investigators, it will attempt to rub against them and lick them - which is certainly still rather disturbing. Should the investigators harm the clown in any way, they will find that its wooden body contains blood, internal organs and other biological matter, therefore breaking the clown doll apart will result in yet another 1D4/1D8 Sanity Test.

F: Sitting Room

A comfortable room, with several luxurious (although dusty) chairs. Several large windows arrayed around the room's round wall, giving a near-panoramic view of the grounds. A few jars of brandy and fine cigars are stored in a cupboard in the corner of the room.

Investigators who linger in this room will start to notice a small bloodstain on the ceiling. As they watch, the blood starts to grow and swell, blossoming out and starting to drip. Should any investigator touch the blood, they will find it to feel very cold.

G: Kitchen

The Keye estate has a well-stocked kitchen. A wooden pantry holds old partries and meats, all stored safely, whilst tables are piled with plates and cutlery.

When the investigators first enter the room, nothing unusual will occur. Yet when they attempt to leave the room they will find that the door is locked. Breaking through the door will require a successful Strength test, following which the investigator may deal damage to the door (which is considered to have 10 Hit Points).

Whilst the investigators are attempting to break down the door, the Traveller will attempt to lash out at them. Using his psionic capabilities, he hurls sharp cutlery, knives and heavy pots and pans at the investigators. For each turn the investigators remain in the kitchen following their discovery of being locked in, they must pass a Dodge test or be assailed with a barrage of sharp objects. Those who are unable to evade them take 1D6 Hit Points of damage. This will continue on each turn until the investigators either escape the kitchen or perish in the attempt.

Should the investigators return to the kitchen later, they will find the room in a state of disarray following these events, but the cutlery remains where it fell with no further sign of animation.

H: Store Room

This otherwise unremarkable room contains boxes and crates, and several wardrobes of belongings which have been stored away safely. There are pieces of broken furniture and cluttered detritus abound, but investigators who can make a *Spot Hidden* roll can locate two hunting rifles and six rounds of ammunition (1D8 damage) stored in one old wardrobe, stored away when the former Lord Keye became too old to be able to successfully mount his horse to engage in fox hunting.

I: Mud Room

The mud room is a small room next to the kitchen, where household staff remove their coats and boots after working outside during the rain. It is sparse and somewhat drafty, and contains relatively little of note. A canny investigator who can make a *Spot Hidden* roll will find an old pair of pruning shears in the gardener's coat pocket, capable of doing 1D3 damage, but there is naught else to find here aside from a quick exit to the rear of the property.

J: Servant's Bedroom

This room is uncarpeted and unlit, bearing three small beds and meager washing facilities for the house staff. Not all of the household staff lived at the property, but those who could not afford their own living accommodations would do so. The room is equipped for multiple occupancy, and although it is comfortable enough it is still depressingly sparse in contrast to the more lavish decorations of the areas of the house that were not designated as 'the servant areas'. The bedroom is a safe area on the ground floor with nothing to torment or haunt the investigators, and there is no horror to be found in this room (aside from the reminder of a chillingly vast class divide).

K: Basement

Should the investigators venture into the hallway to the north of the servant's bedroom, they will catch sight of the vision of a small girl in a white dress. She runs along the hallway, around the turn and out of sight. Those who follow her find this set of stairs which lead down into the dark, unlit basement. Ask any investigators who witness the vision of this girl to make a Listen roll. If they succeed, they will note that the girl's bare feet made no sound on the floorboards as she ran into the basement (a realisation which will necessitate a 1/1D4 *Sanity* roll.)

The insinuation here, of course, is that the girl is a ghost who is beckoning the investigators to follow her into the dangers of an unlit basement, where all manner of horrors may befall them. In truth, the girl is a vision by the Traveller, who recognises the belief in the supernatural in the investigators and wishes to test its boundaries.

If the investigators choose not to venture into the basement, there are no repercussions. However if they choose to, the lack of lighting makes traversing the stairway hazardous. Unless they bring a lit lamp with them, walking down the stairs will require a successful *DEX* check, with a failure resulting in a fall that will cause 1D3 Hit Points of damage. If any investigator who falls was carrying a lamp, it is destroyed in the process.



Once in the basement, they will find themselves in a small room primarily used for the storage of dry wood and coal, used to heat the rest of the house. The air in the basement is biting cold, and the stone walls feel damp to the touch. Any sound, no matter how small, echoes through the room, including the sound of the investigator's own breath, giving the chamber a sense of being somehow alive. Occasionally, the investigators may hear - or feel, across their feet - the scuttling of rats. If the investigators start to dig in the coal, there is a 25% chance that they may risk being bitten by any disturbed rats, which would cause 1D3 Hit Points of damage as the rodent latches onto any offending hands and bites for all its worth, before letting go and scurrying off into the darkness again.

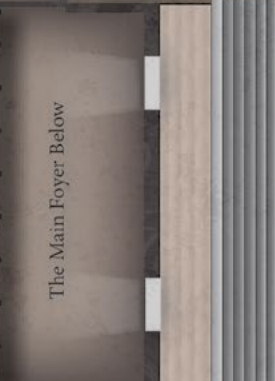
Although the basement is unpleasant, it is not haunted. The Keeper should allow the investigators to explore the room, describing the atmosphere as densely and worryingly as possible in order to build tension. As they ascend the stairs to leave the basement, they hear an echo of a soft and malicious laughter ringing through the walls, resulting in a 0/1 Sanity roll for everyone who hears it.

L: Washroom

This otherwise stately washroom has seen better days. Whilst it would usually be spotlessly clean, with furnishing that allows for bathing and water heating, it has now been befouled by the Traveller's experiments. The room is littered with broken wood and ceramic, everything coated with a sickly greasy substance. The bathtub makes a disturbing gurgling sound; ask all investigators to make a *Listen* roll, with success indicating that the sounds appear to be close to, but not exactly, that of a voice pleading for help.

The estate's butler, Henry McKinley, rests in the bathtub - but he is not at all identifiable. Following the Traveller's 'modifications' to his body, McKinley is now in an entirely gelatinous state. To any investigator that peers into the bathtub, they will see a reddish-yellow thick liquid, not unlike congealed fat and blood, with nothing to identify it as a human being. Nevertheless, the butler is very much alive, conscious and aware of both his surroundings and his current state of being.

FIRST FLOOR



THE TOWER

BASMENT

If any investigator stands at the rim of the bathtub, McKinley will attempt to leap from the bathtub and latch onto them. His intention is to be brought with them and escape the manor, but he has no means to do so by himself. Worse, his attempt to grapple onto one of the investigators is likely to be construed as an attack. McKinley cannot be harmed in his current state, and freeing themselves from his grasp will require the investigators to make a successful *Hard Strength* roll. Other investigators may aid in this by taking a *Hard Strength* roll with a penalty die. For each turn that the investigator is unable to free themselves from the gelatinous entity, they will take 1D3 Hit Points of damage as the butler smothers them and the victim receives a -10 to their next *Strength* roll to escape. If, after three turns, the investigator has been unable to dislodge the creature, it may spread out to envelope a second investigator; and then, after three more turns, spread out to envelope a third investigator to a maximum of three victims.

Once dislodged, the gelatinous object will attempt to pursue the investigators out of the room. It cannot be hurt or killed, but once the door is barricaded then it will take the creature many hours to be able to squeeze under the door.

M: Main Bedroom

A lavish bedroom, decorated with beautiful wooden furnishing. The room is dominated by a single large four-poster bed, decked in crimson fabric. It is luxurious.

The Traveller is aware, due to the residual memories present in his host body's brain, of the importance of this room to his family. The lord of the manor, Richard's father, would often bed the female servants in this room. Richard's feelings towards his father's extramarital affairs was conflicted, and the Traveller struggled to parse those sentiments. As a result, the Traveller mostly avoids using this room in any of their experiments. Instead, this room is predominantly used as to deposit waste matter, parts of the household that the Traveller can find no use for such as their bones. For this reason, any investigator entering this room will witness a grisly tableaux - seven human skeletons in various states of decay, seemingly picked clean of any fleshy matter, litter the chamber.

Some are intact, whilst others appear to have been simply hurled into the room without any care, breaking on impact.

Witnessing this pile of bones requires the investigators to make a *Sanity* roll or lose 1/1D6 *Sanity*.

N: Music Room

This room contains a grand piano - and, more impressively, a phonograph. The Traveller has no understanding of musical instruments, and so has ventured rarely into this room. As a result, the investigators may make use of this room as a makeshift sanctuary if they wish.

O: Formal Room

This room, previously used to host parties, is entirely wrecked. Furniture is broken and litters the room, and surfaces are smeared with blood and viscera. The room is more like an abattoir than anything else, and a sickly metallic smell pervades the air.

When the Traveller arrived at the estate, he found several horses in the stables. These creatures perplexed the interdimensional creature - how could such a species survive without the ability to procure its own nourishment? The Traveller went about correcting this mistake. Inside this room is the result of his correction to domestication - three horses have been fused together into one entity. Their teeth have been replaced with those fitting of a carnivorous predator, as have their hooves, and the monstrosity is now especially hungry. Once it catches the investigators' scent, it will pursue them relentlessly.

P: Secondary Bedroom

This room was used by children who grew up in the estate, or in their absence, any guests that might visit. Richard has not used this room since his return, instead opting to sleep in the upper tower.

Q: Upstairs Hallway

This hallway opens out into a balcony which overlooks the below hall. The floorboards here are very slick, wet with a gelatinous slickness of the molten remains of the Keye estate's inhabitants. As the investigators proceed, the wall is coated in such substances, making it very unpleasant to the touch.

As the investigators cross the hallway, they encounter Richard Keye's father. The old man is now part of the wall, bodily fused into the structure of the house itself, but there is enough of his anatomy left to reach out to the investigators and manifest facial features. As the investigators walk past, the old man's hand will jut outward from the wall, dripping with blood, and attempt to grab for one of the investigators. The poor investigator must make a successful *Dexterity* roll or slip on the floor as they pull back, with a failure resulting in them hurtling from the balcony and falling into the foyer below (suffering 1D12 Hit points of damage in the process).

Witnessing Lord Keye in this state requires the investigators to make a *Sanity* roll or lose 1D4/1D8 *Sanity*. If the investigators do not immediately attack, Lord Keye will manifest a



face, albeit a malformed and skeletal impression of one, from the viscera that is smeared on the wall. He pleads with the investigators to hear him out. If they do, he states the following.

“Listen to me. I am Peter Keye, lord of this estate. Or rather, I was until my son did this to me. I assume that is why you are here. You are looking for Richard, is that right? He is up in the tower room, from what I am aware of. Don’t ask me how this happened to me, as I barely understand it myself. I know only that my son returned to the manor a fortnight ago. It was a rain-soaked night, and I scarce recognised him. As he stepped in from the night outside and I rushed to greet him, I noted a fire in his eyes. I know not what had transpired, but he had the seeming of a man entirely unlike the son that I recognised. Had I not seen him with my own eyes, I would not have believed it to be him. He spoke of strange things, of planets beyond the sun and of cosmos beyond what even our greatest astronomers could measure. He spoke of time aeons gone and the mutability of physical matter. He seemed frantic, studious of the world around him in a way that I have never recognised in him. He even talked of flesh - oh good god, that is why he did this to me, to show me that we are naught but malleable pieces of meat. Please, I beg you, end this. Don’t leave me here to suffer like so. I beg you.”

The investigators may attack the manifestation to slay him after he explains this, or any time before that. Lord Keye makes no attempt to fight back, and any attack that deals more than 6 Hit points of damage will end his suffering. If the investigators do so, they regain 1D6 *Sanity* points. However if the investigators refuse outright to kill him or do not manage in their attempts to do so, Lord Keye wails in agony and misery, his pained screaming causing the investigators present to suffer a further 1/1D4 *Sanity* loss.

R: Study

The study is a quiet room, relatively unscathed. The Traveller has recognised the purpose of this room, and uses it to maintain a series of notes of the experiments that are being performed. By leafing through papers that are stored on the desk. Many of the notes are confusing, and illustrations do not seem to make much sense to the investigators (as though the person writing them does not natively see the world through the same visual

spectrums as humans), and make frequent references to the 'inhabitants of this world' and the 'mutability of the human bodily structure'. It should be clear to anybody reading these notes that they appear to indicate that the writer is not a native to this planet.

S: Library

The door to this room pulses as the investigators touch it, and as they enter into the room they will be able to hear the sounds of a heartbeat reverberating through the walls themselves. Once, this room held many books, but they are gone now to make way for the Traveller's redevelopment of the tower. Now the library resembles, more than anything else, a cathedral. The floor and walls are coated with a thick, flesh-like substance which pulses. This substance comprises the remains of the estate's mortal inhabitants. A stairway, appearing to be little less than cartilage, allows access into the upper tower room. Entering this room causes the investigators to suffer a 1D4/1D6 *Sanity* loss. At this stage, if any investigators passed their Library Use roll to research spirits in act one, the Keeper should inform them that this entire affair is unlike any spectral haunting ever documented. The revelation of the Traveller's origin is not a startling reveal, more a growing realization that is intended to be drip-fed slowly across this act of the investigation, and if it is not entirely clear to the players by this point then the Keeper should have no hesitation in giving them a subtle guiding direction towards that.

U: Tower

Ascending the slick, sticky stairway up to the tower room is unpleasant and revolting, leaving the investigator's shoes sticking to the surface as they do so. Eventually the stairway leads through another doorway, which opens into the tower room. Although from the outside the room appears intact, the ceiling appears translucent from the inside of this room. Looking up provides not only a clear view of the sky, but of distant swirling galaxies and distant star clusters. This skyscape is impossible to see from the earth with the human eye, but yet here it is, fully visible above them. The room itself contains much of the same flesh-like substance as before, but in addition the middle of this chamber houses a large semi-translucent

cocoon. Within this pod-like container slumbers Richard Keye's body. He is much the worse for wear, his corpse deteriorating rapidly due to bodily decomposition.

Keyes will not respond to the investigators. In fact, he appears to be entirely dead by the time the investigators gain ingress into the tower. In actuality, the Traveller is very much aware of their host's surroundings. The Traveller will watch what the investigators choose to do before opting to make his move. The cocoon is thick and very resilient to damage, but can be ruptured open if the investigators attempt to tear at it. Doing so, however, results in a sickly bile-like substance leaking from the pod, which has a 40% chance of spilling onto the investigator's hands (presuming that appropriate protection is not taken) and dealing 1D4 Hit Points of damage. Once inside, however, the investigators gain full access to Keye's body. Keye himself is very much dead, and there is nothing left of him within the body. He is entirely puppeted by the Traveller, and any attempt to rouse his mortal self will be met with only mockery - the Traveller causing the body's head to jolt back and forth and laugh at the investigators. Should



the investigators attempt to destroy Keye's body, the Traveller will force the corpse into action.

Initially the Traveller will target the investigator with the lowest Sanity points remaining, attempting to perform a successful grapple on the victim. Once grappled, the Traveller will attempt to abandon Keye and transfer his consciousness into the new victim, a process that can be halted only by the investigator making a successful hard *POW* roll. Failing this roll will result in the investigators mind being opened to the Traveller, causing the victim to experience flashes of a great and infinitely cold cosmos, aeons of uncaring time, planets of desolation orbiting life-destroying suns, and the terrible insignificance of humanity. That investigator must then make a *Sanity* roll and lose 1D6/1D20 *Sanity* - if this causes the investigator to drop to zero Sanity Points or less, then the Traveller takes control of the

Handout 2: Possession

"Your mind floods with images of planets - no, entire universes - beyond our own. A voice pounds through your head, sending what little remains of you shattering into a thousand fragments. In its place is the knowledge that you have travelled far, moving between worlds and times, journeying through space and suns. Here on this small rock of a planet you have found a most amusing little race of creatures, and you're quite impressed with what you can do with them. However first, you need to deal with the ones that are trying to disrupt you..."

You are now possessed by the Traveller!

Your previous character is dead, and you now occupy their body. You may now act in any way that you wish in order to get rid of the investigators. You can not yet possess another body, as doing so will require that you rest for an extended period of time first. However you may attack the other investigators with any weapons that you possess, or attempt to convince them to leave of their own free will. The Traveller is not a ravenous monster, but a cunning and inquisitive mind equal to your own, so choose your actions wisely.

investigator. If an investigator is possessed by the Traveller, hand them the 'Possession' handout. If the Traveller is unsuccessful in his attempt to possess the investigator with the lowest sanity, he will attack the investigators physically, using Keye's decaying claws.

Once Keye's body is destroyed, the Traveller will have no remaining corporeal anchor to this planet. The investigators witness the Traveller's native form - a shimmering and pulsing light, writhing with tendrils - elevate from the body's mouth and float free. Existing in a different physical plane, it is immaterial to any damage that can be dealt to it, but it knows that it now lacks any means to remain in this realm. Frantically it will attempt to attack one of the investigators at random, lashing out at it with its tendrils, but finds that its blows simply move through the victim's body without any impact. With a final wail, the Traveller is evicted from the earth, fading away before the investigator's eyes.

CONCLUSION

If any of the investigators survive, and are not rendered institutionalised from the horrors that they have witnessed, they are awarded their promised £200 from their employer. If any of them died from the horrors of the flesh tower, the survivors receive an additional £50 to make up for their experience in witnessing their friend's horrible death and to pay for their dry-cleaning.

If the investigators wish, they may push for more money. A successful Luck or Bluff roll will earn them each an additional £100 from Lord Walters if they threaten to divulge details of the incident to the press, something which Walters is eager to avoid - however, doing so would isolate the investigators from the society. If they choose to go to the newspapers, they will be paid £150 for their story to split between them. This, though, would result in them being banished from the society outright, and possibly face further social repercussions among high society as a result.

Helping Lord Keye end his suffering restores 1D6 *Sanity Points* to the investigators.

If no investigator was possessed during the finale of this adventure, this restores 1D8 *Sanity Points* to the investigators.

Evicting the Traveller from this planet restores 1D10 Sanity Points to the investigators.

If the Traveller either slays or eludes the other investigators, they may continue their experiments in secret in the ruins of the Keye Estate. In this case, the other investigators gain no Sanity Points back, and the Traveller may arrange to haunt them again at some future point...

IMPORTANT NPCs AND ANTAGONISTS

PETER WAHLMSEY (31, He/Him) - Occult Scholar

STR 65 CON 65 SIZ 45 INT 60 POW 35
DEX 45 APP 65 EDU 70 SAN 5 HP 13
DB: none. Build: 0 Move: 8 MP: 8

ATTACKS

Fighting (Brawl) 35%, damage 1D3

Skills: Anthropology 55%, Art/Craft 64%, Credit Rating 54%, History 55%, Intimidate 30%, Library Use 40%, Occult 45%, Spot Hidden 60%, Psychoanalysis 52%.

Poor Peter was raised in a wealthy family, his parents hoping that he would one day take on the family business, but Peter had no interest in such and spent his inheritance in pursuits of entertainment and pleasure. He had hoped that the spiritualist society would fill a deep need in his life for something greater beyond him, but his experience with the Traveller has left him institutionalised. He hopes to one day make a recovery.

SAMANTHA MULBERRY (34, She/Her) - Occult Scholar

STR 55 CON 85 SIZ 50 INT 65 POW 55
DEX 40 APP 65 EDU 75 SAN 55 HP 14
DB: none. Build: 0 Move: 8 MP: 11

ATTACKS

None above base.

Skills: Archaeology 55%, Art/Craft 45%, Credit Rating 24%, History 55%, Library Use 20%, Medicine 35%, Occult 65%, Persuade 60%, Psychoanalysis 56%, Survival 34%.

Samantha keeps her family at a great distance, as they would not understand the path that her life has taken. It is one that, if unearthed, would render her open to scandal. Even so, she hoped that her time in the spiritualist

society would provide her a chance to explore beyond that which is seen on the surface of reality. After her experience, she wants nothing more to do with them.

LORD HENRY WALTERS (54, He/Him) - Spiritualist Society Manager

STR 55 CON 70 SIZ 50 INT 65 POW 60
DEX 85 APP 40 EDU 70 SAN 60 HP 12
DB: none. Build: 0 Move: 9 MP: 12

ATTACKS

Fighting (Brawl) 45%

Firearms (Rifles) 50%

Dodge 67%

Skills: Bargain 21%, Climb 50%, Fast Talk 45%, Intimidate 35%, Jump 55%, Locksmith 31%, Occult 35%, Spot Hidden 55%, Stealth 70%, Survival 40%, Swim 50%.

Lord Henry Walters had his first experience with the supernatural at twenty-one years of age, experiencing what he claims to be a haunting by the ghostly spirit of his deceased mother. Whether there was any truth to this story or not is a mystery, and Henry has always had a keen interest in mysteries. He knows that it is beneath one of his station, but he has a guilty pleasure in penny dreadful fiction, idolising the work of pulp story authors of the day.

CLOWN DOLL - Puppet with a mind

STR 20 CON 35 SIZ 10 INT 20 POW 35
DEX 85 APP 0 EDU N/A SAN 10 HP 11
DB: none. Build: 0 Move: 9 MP: 12

ATTACKS

Attacks per round: 3

Fighting 55%, damage 1D4 + db

Fighting attacks: The doll is entirely tame, and will only attack in self-defence. If it is attacked, it will attempt to leap up on its assailant and bite at them, using its additional attacks to damage anybody who tries to intervene.

Skills: Climb 70%, Listen 50%, Stealth 75%, Survival 45%, Swim 35%, Track 75%.

Sanity Loss: 1/1D6 Sanity points to see the clown doll moving.

Spells: none.

PREDATOR CONSTRUCT - Three horses with a taste for flesh

STR 100 CON 150 SIZ 70 INT 85 POW 95
DEX 125 APP 0 EDU N/A SAN 0 HP 24
DB: +1D6 Build: 0 Move: 9 MP: 0

ATTACKS

Attacks per round: 3

Fighting: Claws 65%, damage 1D6 + db

Fighting: Bite 45%, damage 1D8 + db

Fighting attacks: The construct is starved, and eager to feed. It will charge at whichever investigator is closest, and lash out at them with its claws. Its fangs are extremely sharp, but it will only use them on an enemy that it has knocked to the ground.

Dodge 40%

Armor: 6 points.

Skills: Climb 65%, Listen 60%, Stealth 75%, Survival 45%, Swim 20%, Track 85%.

Sanity Loss: 1/1D10 Sanity points to see a drone.

Spells: none.

THE TRAVELLER - An entity from another time and space

STR 75 CON 85 SIZ 40 INT 95 POW 85
DEX 60 APP 15 EDU 75 SAN 0 HP 27
DB: +1D6 Build: 0 Move: 11 MP: 11

ATTACKS

Attacks per round: Special.

Fighting: Claws 55%, damage 1D8 + db

Fighting attacks: The Traveller will first move to grapple the investigator who has the lowest number of Sanity Points. If successful, that investigator must pass a hard POW roll. If they fail this roll, that investigator must take a 1D6/1D20 Sanity test - if this causes the investigator to drop to zero Sanity Points or less, then the Traveller takes control of the investigator. Failing that, the Traveller will lash out at the other investigators with his claws - when doing so, the Traveller gains one additional attack made at the end of the combat turn.

Dodge 60%

Armor: 5 points.

Skills: Stealth 85%, Listen 95%, Climb 40%, Survival 55%, Swim 30%, Track 75%.

Sanity Loss: 1/1D8 Sanity points to see the Traveller awoken from his cocoon.

Spells: The Traveller can possess any spells that the Keeper desires.

STYGLIAN FOX

The London Spiritualist Society is an austere and respected group, attracting many with an interest in the growing spiritualist movement of the Victorian era. The Investigators have been hired by Lord Henry Walters to look into an incident that occurred three weeks prior which left one of the junior members dead and another institutionalised.

Can they uncover the truth at the London Spititualist Society and save its reputation?



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