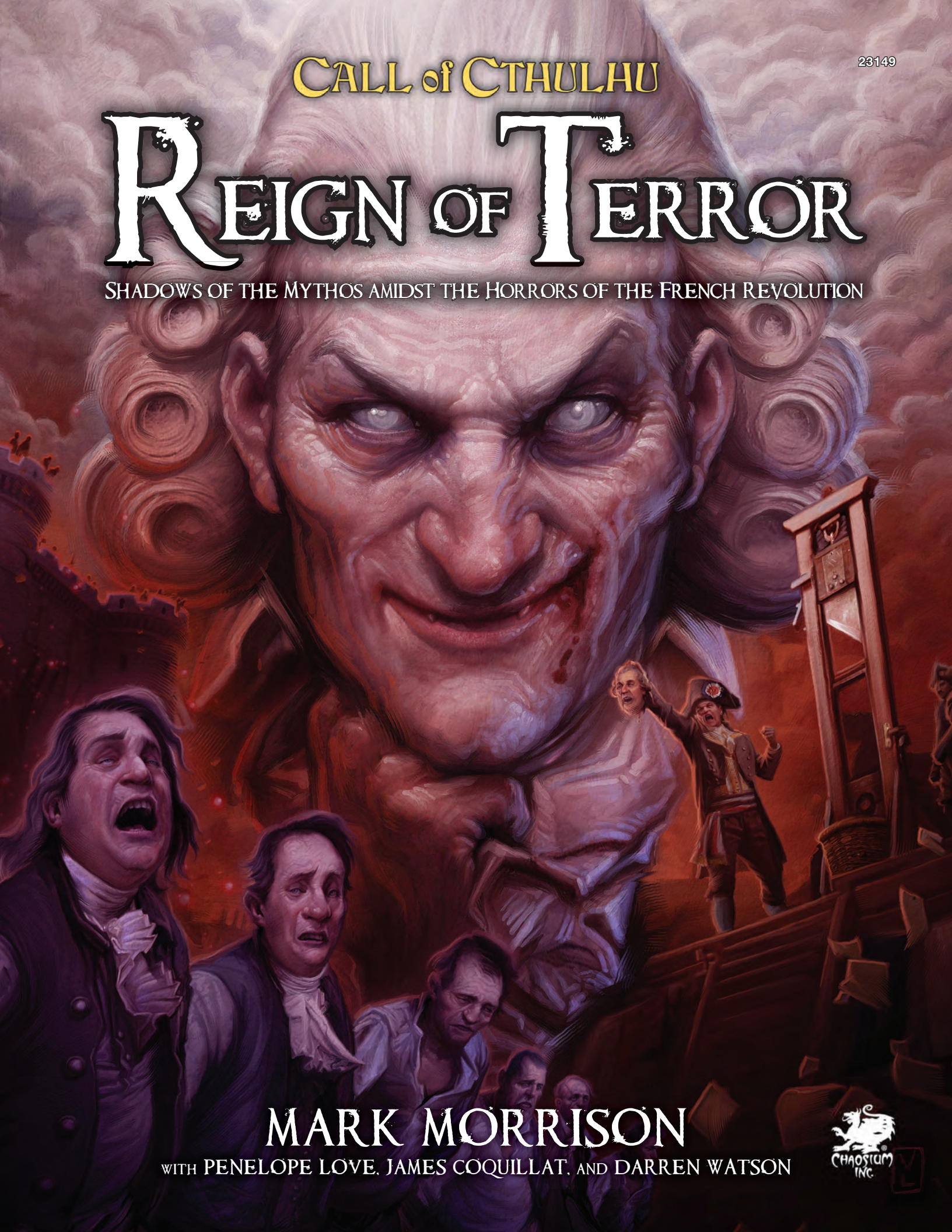


CALL of CTHULHU

23149

# REIGN OF TERROR

SHADOWS OF THE MYTHOS AMIDST THE HORRORS OF THE FRENCH REVOLUTION



MARK MORRISON

WITH PENELOPE LOVE, JAMES COQUILLAT, AND DARREN WATSON





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## About this Scenario

*Reign of Terror* is a secret chapter in the story of *Horror on the Orient Express*. It was made possible by four Kickstarter backers at the "One Night at Gen Con" level of the *Horror on the Orient Express* Kickstarter campaign. The scenario was first run on Friday August 16, 2013 in a restored train car at the Crowne Plaza Hotel in Indianapolis, room kindly provided by Jeff Carey.

This supplement is best used with the *Call of Cthulhu* (7<sup>th</sup> Edition) roleplaying game, available separately.

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## Dedication

For Jason, Tom, Thomas, and Travis. We'll always have Paris (roll SAN!)

## Clear Credit

Scenario written by Mark Morrison. Player investigator backgrounds, the clue trail to Dietrich Zann, Paris 1789, and historical sidebars written by Penelope Love. Darren Watson contributed the Revolutionary Law and Order section, the French Revolution Timeline, and the Investigator Occupations. James Coquillat added additional occupations, the section on Social Class, and the bulk of the Bibliography (with additions from Darren and Mark).

The Scenario Seeds were contributed by James Coquillat (The Thing in the Bastille, Cold Blooded, The Bleeding Page, La Maladie Imaginaire, The Bookworms), Darren Watson (Highly Collectable, The Shell Game, Fear of the Dark), and Penelope Love (The Laboratory of Antoine Lavoisier).

Fenalik image is copyright 2016: design Delphes Desvoivres / infographic Denys Corel, and used with permission

*Reign of Terror* uses characters and elements taken from *Horror on the Orient Express*, which were created by Geoff Gillan, Nick Hagger, Christian Lehmann, Penelope Love, Oscar Rios, Richard Watts, and Lynn Willis. The layout of Fenalik's mansion was based on work by Dean Engelhardt.

## Special Thanks

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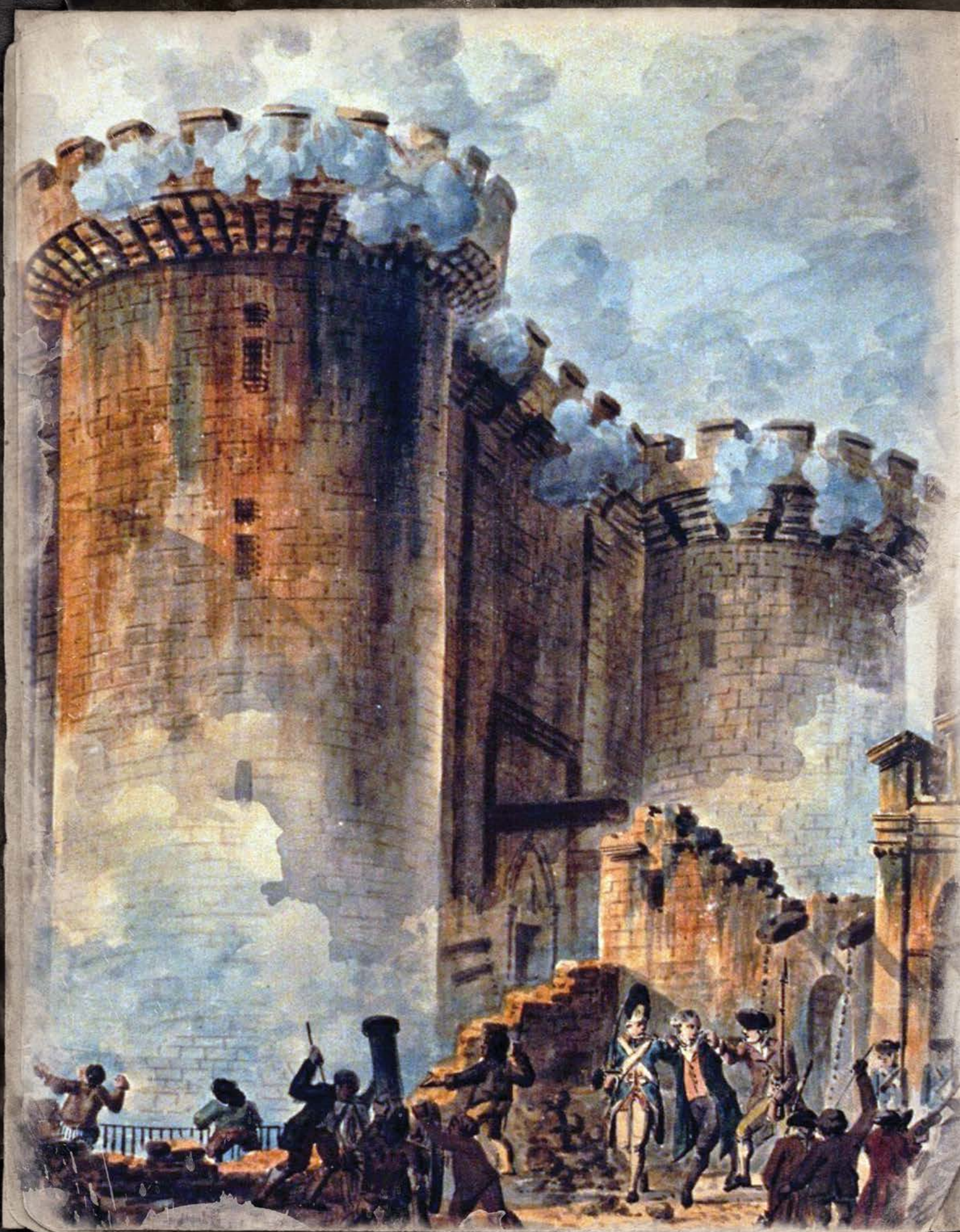
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# INTRODUCTION

## *Welcome to Revolutionary France...*

A time of struggle, intrigue, and horror. A divided country, where the upper class enjoys promenades and the bounty of wealth, while the poor cannot afford a loaf of bread. Where the royal family and their sycophantic courtiers live in palaces, while the downtrodden masses pick out an existence amidst the dirt and mud. Here, where the cries of anger and rage at the injustices of life find momentum, sparking the people to unite to cast away the old regime for a brighter and more hopeful tomorrow. Yet, on that tomorrow, the hope of a people will turn sour and beckon the way for terror.

*Reign of Terror* is a two-part scenario set during the French Revolution, in the years 1789 and 1794. Playable as a stand-alone mini-campaign or as an historical interlude for use with Chaosium's *Horror on the Orient Express*.

As a stand-alone setting, this book provides not only an epic two-part scenario, but also a plethora of historical information to help the Keeper bring the Revolution to life, as well as new investigator occupations and a range of scenario seeds, providing the roots for extending play and building a longer, more in-depth campaign.

If used with *Horror on the Orient Express*, *Reign of Terror* provides an exciting and action-packed "living handout," which engages the players in the full horror of the Comte Fenalik at the height of his powers, bringing new insights into the parent campaign.

For use with both options are six ready-to-go pre-generated investigators, as well as a full timeline for the French Revolution, luscious full-color maps of Paris, Versailles, and other locales, and a bibliography for further research and reading.

Part One, set in 1789 amid the stirrings of revolution, sees the investigators descend into the catacombs of Paris and brave the tribulations of courtly life, where debauchery and wickedness bring their own terrors. Part Two, set during the Terror of the Revolution, catapults the investigators into a conspiracy, where spies and agents seek out those who would destabilize the new regime. Caught amid the chaos and dangers of Paris, the way must be found to stop a nightmare that would plunge France and the rest of Europe into darkness.

*The crowds gather baying for blood, while the "chop-chop" of the guillotine calls out...*

## FOREWORD

More than any other scenario in the centuries-spanning story of *Horror on the Orient Express*, this work takes liberties with historical fact. In this story, the French Revolution is hijacked by Cthulhoid conspiracy.

This is, of course, *merde*.

Such audacious nonsense could only have been conceived in the guise of what started life as a "secret scenario." However, for all its transgressions, it is actually a lot of fun to play and gives some insight into the dark times of Paris 1789—among the outright fabrication and dubious artistic license.

The French Revolution was the birthplace of modern democracy. The reasons by which it degenerated into terror and fear are complex, depressing, and above all human.

I apologize to the memory of those women and men who stood and died for independence or, more commonly, for being in the wrong place at the wrong time.

Mark Morrison  
March 2017

Opposite: Storming of the Bastille by Jean-Pierre Houël



## KEEPER BACKGROUND

**Spoiler alert!** This scenario uses pivotal characters and history from the *Horror on the Orient Express* campaign. Should you have any intent to participate in that campaign as a player, please **stop reading now**.

*Reign of Terror* is an historical scenario in two parts, set before and during the French Revolution. The initial events (Part One) occur in 1789, and the scenario concludes in 1794 near the end of the Terror (Part Two).

Comte Fenalik is the darling of King Louis XVI's court. He hosts lavish parties, is a favorite of Marie Antoinette, and is a staunch royalist. He is also an undying vampire in possession of the Sedefkar Simulacrum, an occult artifact that allows him to walk in sunlight and prey upon the weak-willed aristocrats and the terrified populace of Paris. Fenalik is at the height of his powers and believes he is untouchable. He considers that the current tide of feeling towards popular representation in government is unthinkable and, at night, he has begun to stalk those who speak for the people and against the king.

Lucien Rigault is the court physician. Suspicious of Fenalik's hold over the queen, Rigault is envious of the Comte's power. He plots with his friend Captain Louis Malon to keep a close watch on the Comte, seeking evidence that may bring Fenalik's foul deeds to light. Soon, an opportunity presents itself with a murder in a printing press. Captain Malon sends in his soldiers to report the crime—these are the investigators, whose fate is to bring down one monster, only to empower another.

## USING THIS SCENARIO

*Reign of Terror* can be run in several ways:

- As a *Horror on the Orient Express* scenario, to be played as an historical flashback during the 1923 campaign. This option is explored at length in the section called **The Orient Express Campaign** (following).
- As a standalone scenario, independent of the larger campaign. It is perfectly suited to two or three play sessions of intense drama.
- As part of an ongoing 18<sup>th</sup>-century campaign of the Keeper's own design. The historical material presented here may inspire you to continue the adventure—if any of the investigators survive, that is.

### The Orient Express Campaign

This scenario can be played as part of the extended *Horror on the Orient Express* campaign. The scenario places the characters at the key moment in 1789 when Fenalik loses the Sedefkar Simulacrum. It relates how he fell from grace at the court of Louis XVI and was incarcerated at Charenton Asylum, while also exploring the even darker events occurring in the aftermath of 1794.

### It is Written

As an historical event within the larger campaign story, the mid-point of this scenario has a pre-determined result. For the 1789 and 1923 scenarios to match up, the following events must occur:

- Comte Fenalik must go mad and be imprisoned in Charenton Asylum.
- The Sedefkar Simulacrum must be broken up and the left arm lost in the shadows of Fenalik's cellar of horrors.
- Captain Louis Malon must survive the raid to write his diary. After June 13th, however, his fate can be in the hands of the Revolution.
- The Ghoul That Was Guillaume must survive, as he is to appear in both the 1923 and Dreamlands scenarios. Even if killed, his body might vanish when the investigators turn their backs.

It is hoped that players will derive enjoyment from being key witnesses to these historical events. If they try to change history, the Keeper must intervene or appeal to their sense of continuity.

It is possible that the players know part of the story already, as the main action of this scenario is described in player handouts in the Paris chapter of the 1923 campaign. However, unlike the other historical scenarios in the *Horror on the Orient Express* campaign, this scenario has an all-new second act—after the *known* history has been concluded. In an unrecorded event, five years after the fall of Fenalik, the investigators must save Paris from something even worse and the fate of those brave soldiers involved in the 1794 incident is not yet written.

### Integration with the 1923 Campaign

The events of *Reign of Terror* are already recorded in the handouts contained in *Horror on the Orient Express Book 2: Through the Alps*, specifically “From the Diary of Mademoiselle de Brienne” (Paris Handout 1), “From the Report of Captain Louis Malon” (Paris Handout 2), and “The Journal of Lucien Rigault” (Paris Handout 3).

The Keeper should consider when to run this scenario, as it contains numerous hints that Fenalik is a vampire. If the players learn this fact too early, it changes the 1923 campaign—the investigators may guess who follows them through Europe and take precautions that might otherwise not occur to them. The Keeper can circumvent such consequences by making Fenalik appear more like a powerful and magical superhuman, thereby downplaying his vampiric nature.



## INTRODUCTION

Like the other historical scenarios in the campaign, these events are launched by a document discovered by the 1923 investigators. Here are some options for its discovery:

- The investigators find a copy of the diary of Captain Malon in the Bibliothèque nationale de France, at the exact point indicated by the Paris 1923 scenario. You might play this scenario immediately, but note that it is a long interlude before you return to 1923 Paris and it will be an early reveal of what lies beneath the Loriens' house in Poissy.
- The soldier's diary was never published, but Fenalik has it among his possessions. The investigators can find it with the Simulacrum (presumably after they defeat him on the train from Sofia). Playing this scenario after Fenalik's death completely negates the problem of spoilers. It is also a good opportunity for one last historical interlude before the campaign's climax in Constantinople. This approach is recommended.
- A second diary of an unnamed soldier might exist (written by one of the 1794 investigators). It covers the events above but also tells of things that transpired five years later. In 1923, a small press publishes the diary under unfortunate circumstances (the publisher drowns in the Seine), and the majority of remaining copies are lost in a fire. A rare copy of the book might be found in a specialist bookstore in any of the cities along the Simplon-Orient Express' route. The Odlika Knijiga bookstore in Vinkovci is a good choice.

### Handouts for 1923 Investigators

To assist the Keeper, an alternative handout is provided for 1923 investigators engaged in the full *Horror on the Orient Express* campaign. "Introduction to the Report by Captain Louis Malon" (**Handout: Reign 1**, page 114, Appendix 5) is an alternate version of Paris Handout 2 and presents less of the information contained in the version to be found in the Paris chapter—keeping some surprises for play but with enough clues to allow the 1923 investigators to complete the Paris scenario first.

### CONTINUITY NOTES

*Reign of Terror* has two timelines (1789 and 1794) and also relates to the 1923 timeline of *Horror on the Orient Express*. Guidance in the text alerts the Keeper that a particular event is important for a later (or earlier) event in the timeline, so that continuity is maintained.

- When *Reign of Terror* has been played, the Keeper can give the players the full version of "From the Report of Captain Louis Malon" (Paris Handout 2).
- "Diary of an Unnamed Soldier" (**Handout: Reign 2**, page 114, Appendix 5) can be used to launch *Reign of Terror* later in the 1923 campaign, by means of a new diary or book.

## PARIS 1789: EVERYDAY LIFE

*The center of the city is dark, cramped, hideous, something from the time of the most shameful barbarism*

—Voltaire

Paris is one of the largest cities in Europe, second only to London, with a population of around 600,000. It has many beautiful buildings but is, in many ways, an ugly city. The Revolution is just around the corner—the anger, suffering, injustice, and inequality that will birth the Terror is almost tangible in the air.

The old defensive city walls were demolished in the last century; now, anyone entering Paris must pass through a brand-new, neo-classical and much-detested city wall built by the *fermiers généraux*, the Tax Farmers-General. The wall is 15.5 miles (25 km) long, 13 to 16 feet (4 to 5 m) high, and has fifty-six gates. The customs barriers ensure a heavy duty is exacted on all goods entering the city, driving up the cost of wine, flour, fruit, and vegetables. Taxes triple the price of a pint of wine, and as a result, hundreds of taverns (called *guinguettes*) have been set up just outside the wall to avoid the taxes. The working and middle class frequent these taverns.

Within the wall, the wealthier parts of the city are grand. The 18th century has seen a boom in the construction of neo-classical buildings and monuments, and the construction of wide boulevards that have become popular promenades. The neo-classic building style is based on the model of Greco-Roman architecture and gives the prosperous parts of the city a uniform appearance and height, although sidewalks are an innovation and found only in a few wealthy districts.

The center of the city, around the Île de la Cité, is crowded, dark, and unhealthy. The cobbled streets are winding, filthy, and narrow, and people jostle for right of way with wagons, carts, carriages, and beasts. Building lots are small and the buildings tall; four, five, and even six stories, so high that they block all light from reaching the street.

A typical building is tall and narrow, about eighteen meters (59 feet/18 m) high, and built from white limestone or plaster, with a timber frame. It has a single basement. On the ground floor, two shops face the street, each with the



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shop owner's apartment behind it. A narrow corridor leads to the stairway to the upper floors, then on to a small courtyard behind the building. Above the ground there are three floors, each with four rooms for rent, while the attic, under the slope of the roof, has five rooms. Most of the apartments have three rooms or fewer, and only half have a kitchen. Almost none have an internal toilet or bath. Rent is 30–40 livre a year for an attic room, and 60 livre a year for a two-room apartment. The poor are lucky to earn 30 sous a day.

Time is announced by a cacophony of church bells. There are 66 churches, 92 chapels, 13 abbeys, and 199 convents within Paris, all of whom ring their bells for regular services—and not all on time. There is a large clock installed on the tower of the palace of the Île de la Cité, and a cannon in the Palais-Royal fires precisely each noon. Wealthy Parisians have begun to carry pocket watches.

The city is dangerous at night, with footpads and desperate thieves lurking in the back alleys. Yet there are hopeful signs of progress. The night watch has recently been increased to four hundred men, and the first metal lanterns illuminate the main streets. In the dark maze of the city's streets, or along the illuminated grand boulevards, the poor walk, the middle class take a carriage for hire, and the wealthy go by horseback or carriage.

## PARISIANS

### *The Nobility*

The nobility make up about 2 per cent of the population of Paris, approximately 20,000 people. They live in mansions in the fashionable districts of Faubourg Saint-Germain

## THE CITY'S DAILY ROUTINE

From *Tableau de Paris* (1790), Sebastien Mercier.

| Time    | Event                                                                                                                             |
|---------|-----------------------------------------------------------------------------------------------------------------------------------|
| 1 a.m.  | Farmers' wagons roll through the customs barricades to the central market of Les Halles.                                          |
| 7 a.m.  | Artisans and laborers arrive at work. They work for twelve hours, with a two-hour break at midday.                                |
| 9 a.m.  | The <i>limonadiers</i> serve coffee and pastries to their first customers.                                                        |
| 10 a.m. | Clerks and legal officials arrive at work.                                                                                        |
| 12 noon | Brokers and bankers take their places at the Bourse in the financial quarter of the Saint-Honoré.                                 |
| 2 p.m.  | Work stops in the financial markets and offices, and the Parisians depart for lunch, either at home or in restaurants.            |
| 5 p.m.  | The streets fill with people, as the wealthier Parisians go to the theatre, for promenades, or to cafés.                          |
| 7 p.m.  | Artisans and laborers knock off work.                                                                                             |
| 9 p.m.  | Parisians head out into the streets to pay social calls.                                                                          |
| 10 p.m. | <i>Souper</i> (dinner) begins; prostitutes make their appearance at the Palais-Royal and other well-known streets of assignation. |
| 11 p.m. | <i>Souper</i> is finished and most Parisians return home, although some remain to gamble in the salons of the Palais-Royal.       |



## INTRODUCTION

or Marais, complete with modern conveniences, such as bathtubs. They dress in rich and elaborate costumes and bright colors. The men wear powdered wigs; the women wear extravagant, towering hairstyles, eagerly copying fashions set by Monsieur Léonard, hairdresser to the queen.

### *The Bourgeois*

The bourgeois, both wealthy and middle-class, number about 25,000 households or about 14 per cent of Paris' population; they live in the Faubourg Saint-Germain or in the Montmartre quarter, the banking district, or close to the Palais Royal. The male bourgeois wear rich fabrics but sober colors of dark brown, green, or blue and are active in civic leadership in their community. The women vie to dress as brightly and elaborately as the aristocrats; they bathe at home using hand-portered water or go to public bathhouses.

### *The Poor*

The workers, servants, and poor make up the remaining 84 per cent of the population. They live in the overshadowed, filthy, and crowded maze of streets around the Île de la Cité; close to the central market at Les Halles, in the eastern Faubourg Saint-Antoine; or on the Left Bank, near the Bièvre River (where the tanners and dyers work). These districts are flooded with thousands of unemployed and hungry workers, immigrants from the poorer districts of France, who are soon

to become the *sans-culottes* of the Revolution—literally those who wear trousers (*pantalon*) instead of the court-dress of breeches (*culottes*).

Unskilled men live on 20 to 30 sous a day, and a skilled craftsman might earn 50 sous a day. Women earn half a man's wage. Besides the working poor, there are between 150,000 and 200,000 people in Paris dependent on charity, including children, the elderly, those widowed, the sick, and the injured and infirm.

### *Amusements*

Parisians love to promenade, to see and be seen. In their leisure time, people are out and about along the wide boulevards and the Tuileries Gardens, the Luxembourg Garden, and the Jardin des Plantes. The crowds are entertained by buskers, street acrobats, dancers, and trained animals.

The most popular of these promenades is the Palais Royal. The popularity-seeking Duc D'Orleans has opened the gardens to all Parisians and enclosed them with regular colonnades lined with fashionable shops and popular cafes, such as the Café de Foy, the Regence, the Caveau, and the Procope. Theatres are established at each end of the gallery. Casinos operate on the second floor, and ladies of the night linger amid the colonnades. In the gardens, firebrand orators harangue the crowds about the social and political issues of the day, and everyone gathers to hear the latest news and gossip.



*Life in Paris: Aristos enjoy their day  
as the poor starve and merchants have no bread to sell.*



## INTRODUCTION

Rose Bertin, dress-maker to Marie-Antoinette, has a shop called the Grand Mogol (on the Faubourg rue Saint-Honoré), while other fashionable dressmaker's shops abound in the galleries of the Palais Royal. The perfumer to the queen, Pierre-François Lubin, has a perfume shop at 53 rue Helvétius.

Respectable Parisians can now eat out in style. A new kind of eating establishment, called the "restaurant," is appearing by the dozens in the Parisian streets. Cafes are wildly popular among men (women seldom enter them) and there are more than 1,800 of them.

### The Price of Bread

The basic diet is bread, vegetables, cheese, and wine; however, bread is the staple for the poor.

- Bread costs 8 to 9 sous for a four-pound loaf, rising to 12 to 14 sous following bad harvests. A family needs two loaves a day, so they can spend half their income on bread alone.
- When bad harvests cause the price of bread to rise beyond 10 sous a loaf, the poor live in the shadow of starvation. Any rise in price arouses strong feeling. During one shortage a baker was lynched for selling fresh bread at 18 sous a loaf.
- The government tries to regulate the supply and the price of wheat and bread, as well as the conduct of bakers, to avert social unrest—but the system is breaking down.

Meat is a luxury for many. Butchers slaughter beasts in the courtyards behind their shops; the blood flows out into the streets. The better cuts go to the wealthy while poorer Parisians eat mutton, sausages, offal, and salted pork.

The river water is polluted and unfit to drink so most Parisians depend upon the city fountains. These are few in number, switched off at night, and crowded during the day. A charge is levied per bucket. Water-bearers deliver directly to the houses of the better off but are widely suspected of avoiding the charge at the fountains by drawing water directly from the polluted Seine.

### Political Life

*Never was any such event as inevitable yet so completely unforeseen.*

—Alexis de Tocqueville

France in 1789 is a powder keg waiting a spark. A cartoon of the day shows an elderly peasant bent double carrying a bishop and a noble on his back. Only the nobility can hold the highest posts in the Church (which control the law courts) or become officers in the army. Nobles are exempt from most of the taxes that bedevil the poor (the tax on salt, the *gabelle*, is particularly loathed). The aristocracy farm out their feudal rights and taxes to lawyers who squeeze the last profits from the peasantry, as bad harvests raise the specter of famine.

The State is all but bankrupt after the Seven Years War and American War of Independence. The king and his kingdom are running out of money. Yet every effort by the king's Finance Ministers to deal with the intractable issue of equitable taxation is stymied by the nobles and wealthy clergy. Meanwhile, the increasingly-prosperous middle class wants a share of the pie. They seek to strip the stranglehold, the privilege of birth, from the nobility and the Church.

Through early 1789, noisy discussions take place every night in the coffeehouses of the Palais Royal. Crowds gather to hear the news and to read the latest scurrilous political pamphlets that pour hot off the presses at astonishing rates. Political clubs and fashionable political salons flourish.

In June 1789, the king summons the Estates-General, a general assembly of the clergy (First Estate), nobles (Second Estate), and commoners (Third Estate) to try to solve the government's finance problems. Instead, the Estates fall to squabbling among themselves. The Third Estate breaks away to form the National Assembly, which forces the king to acknowledge its authority. The National Assembly starts work on the Declaration of the Rights of Man and of the Citizen (*Déclaration des droits de l'homme et du citoyen*). The first stage of the revolution is over and achieved without bloodshed. This will not last.

### Civic Administration

Civic administration of Paris is deliberately kept divided in order to keep the city under royal control. Paris is governed by a horde of royal Lieutenants, provosts and other officers, many of whose offices are purely ceremonial, and none of whom have complete power.

The Lieutenant General of Police, based at the Châtelet, is in charge of maintaining public order, controlling weights and measures, and cleaning and lighting the streets. The Parisians consider the police corrupt and inefficient, and relations between the people and the police are strained.

### MONETARY VALUE

- 1 Louis (gold coin) = 6 ecus (silver coin)
- 1 ecu = 6 livres = 120 sous
- 1 livre = 20 sous
- 1 sou = 12 deniers
- 3 denier = 1 liard



## THE INVESTIGATORS

Pre-generated characters are provided (page 120) and are referred to as either “the soldiers” or “the investigators.” Each investigator’s background describes their worldview and introduces certain non-player characters (NPCs) important to them. The text hereafter assumes that these investigators are used. If the players prefer to generate their own characters, the Keeper should work with them to create similar bonds and relationships.

The investigators have different outlooks on the Revolution, with three inclined towards the monarchy, and three towards the plight of the common people. Tensions between these two viewpoints make for good roleplaying, so having an even mix should increase the drama. Here is a recommended order of inclusion, should you have fewer than 6 players:

- **Sergeant Renault**, a levelheaded sergeant.
- **Beaumains**, an idealist.
- **Dupois**, an old soldier who drinks too much.
- **Pressi**, a romantic young soldier.
- **Babin**, regimental standard-bearer and bon vivant.
- **Hugel**, a resourceful provisioner (*Vivandier*).

Before they make their selection, inform the players that Renault is the sergeant and, as such, anything he says is an order. They are in the French army now.

The players should elect their leader and give that player the Renault investigator. Let the others each choose an investigator and give them time to familiarize themselves with their backgrounds.

If some of these characters are not in play, you may like to keep them in the story as fellow soldiers. They may be handy in case of investigator death or insanity.



*Sergeant Renault*



*Michel Beaumains*



*Jean Dupois*



*Christophe Pressi*



*Étienne Babin*



*Joseph Hugel*



## THE ARMY

### The Royal Army

Almost all of the officers of the Royal Army are nobles; the soldiers have very low status in society and wear white or off-white uniforms. The infantry are equipped with muskets with a bayonet, or with light muskets known as *fusils*. Enlistment is for periods of six to eight years.

### Daily Life

Soldiers sleep two to a bed in barracks. Food is served twice a day and consists of a soup (potato and turnip), with bread and meat. The soup is served from a communal *gamelle*, a cauldron set in the middle of the table. Each soldier dips his spoon in the *gamelle* in order of seniority, until the soup is finished. Newcomers have to quickly develop “a paved throat” or be left behind, still blowing on their soup to cool it while the hardened veterans have already taken three or four mouthfuls.

Many deductions were taken from a soldier’s pay, including an allowance for food and brandy. Soldiers can earn money after hours by plying their civilian trade; however, officers often demand a cut, sometimes withholding a soldier’s pay for as long as a secondary job is held. It is no wonder that many French soldiers sympathize with the people; increasing numbers begin to desert during 1789. The rank and file of the *Gardes Françaises*, the permanent garrison of Paris, refuses to obey their officers through July, and some *Gardes* join in the storming of the Bastille.

### The Revolutionary Army

The system of named regiments is abandoned and the new army formed into a series of numbered demi-brigades. The worst abuses of the officers of the old Royal Army are curtailed. Soldiers are invited to call each other “Citizen” and to debate politics with their officers (a novelty their officers dislike). Otherwise, life continues as before. The tradition of the communal *gamelle* continues right through to Napoleon’s ascendancy.

At first, both uniforms and arms (muskets, powder, and shot) are in short supply, and men are armed and clothed in a ragtag fashion with whatever can be requisitioned, stolen, or scrounged. Veterans in their white uniforms mix with National Guardsmen in their blue jackets, and new volunteers with only their red cap to identify them as soldiers. Uniforms are often eked out with civilian clothes. Only the *tricolour* cockade is worn by all.

There are a large number of enthusiastic volunteers (the first *sans-culottes*) who need to be quickly inducted into the army, which causes friction between the veterans and new recruits. The veterans’ view the volunteers as rowdy and ill trained, their differences exacerbated by their pay—the volunteers are paid more.

Lazare Carnot, the Minister of War, succeeds in getting these two groups to work together with much-needed reforms,

including seeding battalions of rash youngsters (perhaps all too willing to die for “Liberté, égalité, fraternité”) among veterans from the former Royal Army, so the old hands can mentor and steady the young hot heads—two battalions of volunteers combine with each battalion of veterans.

As the Terror drags on, the officers of the new army complain bitterly that soldiers denounce them as aristocrats for normal military conduct, “because I made them drill for five days... because I put them under arms for two hours before dawn... [they say] that I was an utter despot and brutal towards them” (Roch Godart).

*Représentants du Peuple* are appointed to make sure generals remain loyal to the government and are given almost unlimited powers to investigate military matters. Throughout the Terror many of the generals and surviving noble officers are executed, allowing for rapid advancement in the lower ranks. Each day, the People’s Representative, under the most frivolous pretexts, arrests colonels and generals as traitors and sends them to the revolutionary tribunal in Paris to feed the guillotine.

The Revolutionary Army continues to evolve, eventually becoming Napoleon’s legendary *Grande Armée*.



## INTRODUCTION

### DRAMATIS PERSONAE

An overview of the key non-player characters (NPCs) featured in the scenario. The characters are presented in the order they appear.

#### Doctor Lucien Rigault

Court physician to King Louis XVI; while responsible for the health of the king's son (the Dauphin), Rigault is additionally tasked with supervising the nightly cartage of bones from the overflowing cemeteries of Paris to the Catacombs beneath the city. Overweight and in poor health, he is working himself to death, yet his drive to advance himself keeps him going. Rigault sees opportunity in removing the popular Comte Fenalik from Versailles and, consequently, plots against him.



Doctor Lucien Rigault

#### Captain Louis Malon

A no-nonsense career army man, Malon despises the Paris police. He performs his duties admirably, although he is troubled by the widespread unrest and starvation, believing that the people should be given their voice. For him, the excesses of the aristocrats are embodied in the murderous Comte Fenalik, and Malon accepts Rigault's mission to remove the villain from court by whatever means.



Captain Louis Malon

## WEAPONS

| Weapon            | Skill             | Damage   | Base Range | Uses per Round | Bullets in Gun | Malfunction |
|-------------------|-------------------|----------|------------|----------------|----------------|-------------|
| Musket, Flintlock | Firearms (Rifle)  | 1D10+4   | 60 yards   | 1 per 4 rounds | 1              | 95          |
| Pistol, Flintlock | Firearms (Pistol) | 1D6+1    | 10 yards   | 1 per 4 rounds | 1              | 95          |
| Bayonet (i)       | Fighting (Spear)  | 1D8+1+DB | Touch      | 1              | —              | —           |
| Cavalry Saber (i) | Fighting (Sword)  | 1D8+1+DB | Touch      | 1              | —              | —           |
| Rapier (i)        | Fighting (Sword)  | 1D6+1+DB | Touch      | 1              | —              | —           |

**Key: (i)**—capable of impaling.

**Musket, Flintlock:** the Charleville musket is the standard muzzle-loaded musket issued to all French soldiers, named after the armory at Charleville-Mézières. It is a flintlock musket, slow to load, requiring shot, powder, and ramrod. A bayonet can be fixed.



## INTRODUCTION

*The Ghoul That Was Guillaume*



### **The Ghoul That Was Guillaume**

A philosophical ghoul who turned to cannibalism in 1709 to survive, he cannot leave his beloved Paris, although he spends half of his time in the Dreamlands. A supernatural creature, the Ghoul That Was Guillaume senses the forces that are at play and becomes an invaluable ally for the investigators—if they are willing to trust a monster that eats the flesh of the dead.

### **Monsier Raymond (deceased)**

A printer, who by night has been producing the popular political tract *What is the Third Estate?* For this endeavor he and his family are brutally slaughtered by Comte Fenalik, a shocking murder that sets the investigators on Fenalik's trail.

### **Comte Fenalik**

Once a Roman soldier from Byzantium, Fenalik was turned to vampirism in 330 CE and wandered the world before he found the Sedefkar Simulacrum in Constantinople in 1204, during the Fourth Crusade. The power of the statue allowed him to take up a life of luxury and excess, ranging across Europe for 500 years. By 1789, he holds position in the Court of Louis XVI, indulging his murderous passions within his walled mansion at Poissy.

### **King Louis XVI**

The last king of France. A desperately unhappy and out-of-touch ruler who does nothing to stop the tide of popular opinion. On the eve of the Revolution he is preoccupied by the sudden death of the Dauphin, his son and heir.

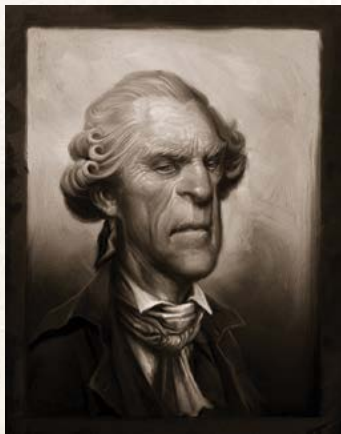
### **Queen Marie Antoinette**

The last queen of France, a despised symbol of the aristocracy. She does not help her cause by her lavish expenses, including a model farm behind Versailles where she plays at being a milkmaid. She is also dangerously close to Comte Fenalik.

*Comte Fenalik*



*Comte Benoît*





## INTRODUCTION

### **The Dauphin**

The unfortunate seven-year-old heir to the throne, he dies of tuberculosis in June 1789.

### **Comte Benoît**

A blue-blood aristocrat and courtier at Versailles, father to Melodie Benoît and a proud royalist.

### **Melodie Benoît**

A beauty of the court, she secretly loves a common soldier named Pressi (one of the investigators). Her father will never approve the match, which is a core part of the appeal.

### **Dietrich Zann**

A dwarf violinist and a forebear of Erich Zann. Like his descendant, Zann hears music that no one else can, specifically the Music From Beyond, a symphony that captures the whirling madness of the blind idiot god Azathoth. Fenalik insists that Zann should play the music, an act that will drive all listeners mad.

### **Céline Bessette**

A courtesan entrapped by Comte Fenalik. Her heart has gone out to Dietrich Zann, as she sees the beauty of his soul in his music. Céline is tough and brave, the only person strong enough to stand up to the Comte.

### **Hieronymus Zann**

The son of Dietrich Zann and Céline Bessette, he is born in 1792. A cheerful, laughing toddler, unaware of the horror that he has been born into.



*Melodie Benoît*



*Dietrich Zann*



*Céline Bessette*







## PART ONE: 1789

*I saw only narrow, dirty, and foul-smelling streets, and villainous black houses, with an air of unhealthiness; beggars, poverty; wagons-drivers, menders of old garments; and vendors of tea and old hats...*

—Jean-Jacques Rousseau

## PLAYER INTRODUCTION: PROLOGUE 1794

Play begins with a flash-forward, told as an extended Keeper narration (see **Prologue Narration: The Man in the Cart**). This prologue ends with one of the investigators ascending the gallows in 1794. When actual play begins, it is five years earlier, in 1789.

This sequence introduces the setting of the scenario and shows a glimpse of the final scene. It hints that one investigator is doomed but does not say which one. Peripheral characters in the scene are significant to each investigator. If playing with fewer than six players, you may omit some of these characters, as detailed in the **Keeper Notes** (page 11). For best effect, the Keeper should practice this narration.

### PROLOGUE NARRATION: THE MAN IN THE CART

It is June 1794. A two-wheeled cart with high wooden sides rumbles through the streets of Paris, drawn by a tired horse. Men and women stand in the back of the cart, some downcast, some weeping. One man holds his head high. His back is to us. We cannot see his face.

The cart passes along a street lined with crowds. They jeer at the occupants of the cart, laughing and making gestures by drawing their fingers sharply across their necks. But not everyone mocks the cart.

A middle-aged woman with two young girls, aged seven or eight, pushes forward and looks anxiously at the cart, hugging the girls tight to her sides.

A broken old man shakes his head as the cart goes by, while a dog with one black ear runs after the cart, barking. A soldier curses and aims a kick. The dog howls and runs off.

A young woman with close-cropped blonde hair stands by the road, silent, face heavy with grief.

A bearded man, his face lined with worry, leans on his crutch and yells a name in anguish. He cannot be heard over the jeers of the crowd.

And, a young man, his face old beyond his years, looks at the cart with an air of resignation, and turns away.

The cart continues. Soldiers clear the way and keep the crowd at bay. Finally, the cart rolls into a large square. In its

center stands the guillotine. The crowds throng around it.

The cart reaches the base of the guillotine. The man steps out first, his head held high. We see his broad back as he ascends the steps of the guillotine. The executioner steps forwards to push him down, but the man kneels of his own volition. We hear the clack-clack-clack of the women seated below knitting, their eyes fixed on the platform.

The blade is poised, a shining length of bright sharp steel. The light glints off a small pattern on the blade, a concentric circle.

The crowd holds its collective breath. Time stands still for an instant, and then the blade falls.

One of the investigators will face the fate of execution by guillotine. Which one will it be?



# CHAPTER ONE

Paris 1789 Keeper's Map





**Keeper note:** music suggestion. “J.D. Dies” from the *Public Enemies* soundtrack by Eliot Rosenthal is the perfect music for this narration (lasting 3 minutes and 54 seconds). It is a brooding piece, which builds to a sharp climax; with practice, you can time the narration to the fall of the guillotine.

**Keeper note:** the Prologue Narration is a preview of the scenario’s climax in Part Two.

- The identity of the man with his back to us will be decided during play.
- The cart is a tumbril, used to carry prisoners to the guillotine.
- The guillotine stands in the Place de la Révolution.
- The woman is Marguerite, Renault’s wife, with their daughters Lucie and Olivie.
- The broken old man is Remi, father of Beaumains.
- The dog with one black ear is found as a pup in 1789; it is most likely to have been adopted by Dupois. (If no investigator takes the puppy, then this is some other random dog, and need not be further explained.)
- The young woman with cropped blonde hair is Melodie, beloved of Pressi; she mourns her father, the Comte Benoît, executed in 1793.
- The bearded man is Joseph Hugel, husband of Martine Hugel.
- The young man is César, a doctor, ward of Babin.

After the Prologue Narration, time abruptly shifts back five years, and the scenario begins in June 1789.

## START: THE CEMETERY

June 2, 1789. Midnight at the entrance to the Catacombs of Paris (location 8 on the Paris map).

The catacombs are old limestone quarries, that lie beneath the streets of Paris. The subterranean tunnels have been reinforced in recent times following a number of collapses. Since 1785, the Catacombs have been used to rehouse bones from the overflowing graveyards of Paris, where centuries of burial have left the festering dead piled high to the top of the walls, an epicenter of sickness and death.

The investigators are on guard duty, watching carts filled with bones arriving from Saint-Innocents cemetery. The carts are covered in black cloth and accompanied by Catholic priests who pray for the souls of the departed and swing incense burners, which do little to ward off the terrible stench.

Doctor Rigault stands close to a group of workers who linger, ready to unload the bones from the carts and carry them into the catacombs. These are starving, desperate men; this is a time of terrible poverty, and they have no choice. They spit and grumble when they see the priests.



### ÇA IRA

A song of the Revolution, first heard in May 1790.

|                                        |                                                     |
|----------------------------------------|-----------------------------------------------------|
| <i>Ah! ça ira, ça ira, ça ira</i>      | Ah! It’ll be fine, it’ll be fine,<br>it’ll be fine  |
| <i>les aristocrates à la lanterne!</i> | Aristocrats to the lamp-post                        |
| <i>Ah! ça ira, ça ira, ça ira</i>      | Ah! It’ll be fine, it’ll be fine,<br>it’ll be fine  |
| <i>les aristocrates on les pendra!</i> | The aristocrats, we’ll hang them!                   |
| <i>Si on n’ les pend pas</i>           | If we don’t hang them                               |
| <i>On les rompra</i>                   | We’ll break them                                    |
| <i>Si on n’ les rompt pas</i>          | If we don’t break them                              |
| <i>On les brûlera.</i>                 | We’ll burn them                                     |
| <i>Ah! ça ira, ça ira, ça ira</i>      | Ah! It’ll be fine, it’ll be fine,<br>it’ll be fine. |



The investigators are here to keep order and to see that the job is done well. The Paris police had been assigned to the task, but their efforts of late have been so lax; last month a cart was overturned outside the Catacombs and the priests beaten severely. Thus, the army has been called in to restore order.

How does each investigator perform their duty? Do they pitch in and help unload the carts? Do they go into the catacombs to hold a lantern? Do they keep an eye out on the night streets for signs of trouble? These are troubled times, with great discontent directed at the king and the Church, and riots and agitation brewing at all times of day or night.

Investigators handling the dead risk disease—call for a **Luck** roll: those failing are at risk of contracting “consumption” (tuberculosis) and must make a **CON** roll. If the **CON** roll fails, the investigator begins to feel unwell in the days to follow, although there are no specific symptoms (i.e., let the players know their character is ill but don’t specify the disease yet). The Keeper should make a note, recording which investigators have contracted tuberculosis; when the scenario moves to 1794 (Part Two), those investigators will be in the terminal stages of the disease—and lucky to have lived that long (see **The White Plague**, page 58).

A successful **Spot Hidden** in the street confirms that the area is clear of trouble but the investigator notices a crumpled flier. It is a copy of *What is the Third Estate?*—an incendiary pamphlet by Emmanuel-Joseph Sieyès, which argues for the rights of the people against those of the established order of clergy and aristocracy (**Handout: Reign 3**). Ask what the investigator does with it; each character may have a different view.





## LUCK POINT SPENDING FOR ONE-SHOT SCENARIOS

With the one-shot nature of this scenario, the Keeper should consider if or how they wish to employ the optional Luck mechanic, whereby investigators can spend their Luck points to adjust a failed roll to a success. Here are some considerations.

- Use the optional Luck roll. Success is exciting, but be aware that the players are likely to throw caution to the wind and spend their Luck points without much thought to the consequences (it's a one-shot scenario). This tends to make for a faster pace and, given the two-part nature of the scenario, the spending of Luck should still come to bite them hard during Part Two (when they most need it).
  - Limit Luck expenditure to one-half of the investigator's starting Luck. This preserves the mechanic but removes the carte blanche.
  - Allow full use of Luck spending during the 1789 part of the scenario but do not allow Luck during the 1794 coda. At that time, France (and everyone in it) is indeed low on luck. Naturally, don't tell the investigators about this ruling until Part Two begins.
  - Do not use the optional rule. It is, after all, optional. Note that removing it raises the stakes but increases the likelihood of failed rolls—be ready to drive the story forward in such events.
- 

**Historical Note:** in truth, the work of emptying the cemeteries into the Catacombs was largely complete by 1787; however, the date has been extended for the purpose of this scenario. Police Lieutenant-General Alexandre Lenoir proposed the plan, with the police replaced in this fictional version by the soldiers.

### The Doctor

Lucien Rigault, the court physician, is here to supervise the work. A large man with nervous energy, Rigault wears a wig, and his cheeks are powdered a fashionable white; the wig is askew, however, and his excessive sweating is making the makeup run. His eyes gleam feverishly as he directs the workers, "Skulls to the left, bones to the right," and so on. He is most particular that the skulls be separated but at times runs out of breath and waves at the workers to continue while he composes himself.

## WHAT IS THE THIRD ESTATE?

1. What is The Third Estate?

**EVERYTHING!**

2. What has it been until now?

**NOTHING!**

3. What will it become?

**SOMETHING!**

To the soldiers, Rigault appears not fit enough for the task, but he is pushing himself to get it done and rudely rebuffs any comments of concerns for his health. Unless addressed, he ignores the investigators. To him, the soldiers are just an expected part of the scenery. He will call them if he needs them.

### The Carriage

A wild clattering of hooves sounds in the street. A white carriage with red trim speeds into view as sparks fly from its wheels. The driver is clad in black, his face masked, and he drives heedlessly towards the workers. Seeing the oncoming collision, soldiers nearby might attempt a **DEX** roll to grab a worker and pull them out of the cart's path. Anyone clipped by the carriage is struck for 2D6 hit points.

As the carriage flashes past, through the open window there is a momentary glimpse of a well-dressed nobleman. He is kissing the neck of a young woman but he stares outwards, locking eyes with one of the investigators outside, a smile curling at his lips. To the investigator, it feels that time stands still for a beat, as they are drawn into that gaze... Then with a flash, the carriage is gone, careening up the street, heading north.

"Damn aristos!" The workers shake their fists at the departing carriage, picking themselves up and resuming their grim task. Doctor Rigault will see to any injuries (Medicine 60%).



If investigator Beaumains is present, ask for his player to make a **Know** roll: if successful, he recognizes the carriage but does not know its owner. He has seen it travel with the same breakneck speed on the forest road through Nanterre to the west, traveling towards or away from Paris. If the roll is failed, he knows he has seen the carriage before but cannot recall where.

**Keeper note:** the aristo in the carriage is Comte Fenalik the vampire, feeding on the neck of a poor soul. The aftermath of his handiwork is encountered later (see **Murder at the Printing Press**, page 23).

## The Disturbance

Sometime later, there is a commotion near the entrance to the Catacombs. The workers have stopped carrying the bones inside, as they claim there is someone inside in the dark, watching them. They are fearful of restless spirits and potential calamities.

Rigault is angry and wants the work to continue, and directs the soldiers to intervene. The investigators can force the men back to work with a successful **Persuade** or **Intimidate** roll but this only lasts half an hour before a fresh scare sends the workers into a new panic.

Rigault's patience snaps, and he commands the investigators to shoot one of the workers if they do not get back to work immediately. If an investigator complies, ask

that investigator to make a **Sanity** roll (1/1D4 loss). While the soldiers are accustomed to combat, the workers are fellow countrymen, and unarmed.

The better outcome is for one or more investigators to go into the caverns and reassure the workers that it is safe below. Rigault is furious but agrees to wait until the search is finished.

## Into the Catacombs

Inside, it is dark and eerie. A spiral staircase leads straight down, far below street level. The stairs exit into a small chamber, beyond which stretch corridors filled with bones. The investigators have arrived in an empire of death.

Lanterns are placed at regular intervals to guide the workers. The investigators can leave these in place or pick one up to help them explore the darker regions.

The ceilings are low. The dry dust catches in the throat, making both breathing and speaking unpleasant. Bones are stacked to the ceiling in patterned rows of matching type, with macabre artistry. The main caverns lead further underground but there are side corridors, shadowed and dark. The atmosphere of death is quite overwhelming. The investigators feel entombed and must make a **Sanity** roll or lose 1 point due to the massed evidence of their own mortality.

As the investigators venture deeper in, all sounds from above fade away. A **Spot Hidden** roll discerns a crouching figure in the dark, with a yellowish gleam to his eye. It is

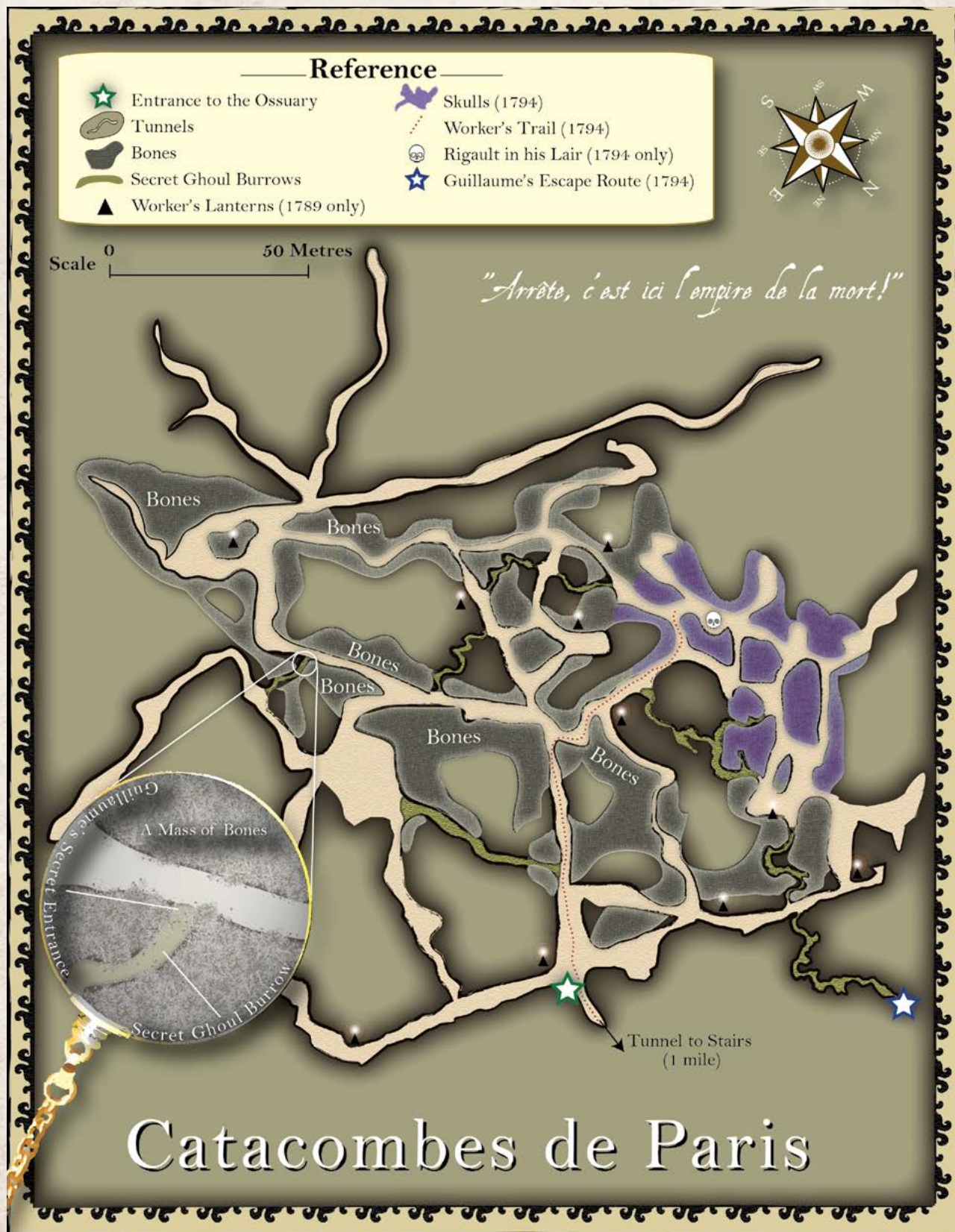


*Unloading the bones in the catacombs.*



catacombes de paris

Catacombes de Paris Map





the Ghoul That Was Guillaume, who watches from a side passage, salivating at the sight of the new bones. If challenged, he lopes away, in a movement more dog-like than human. A quick investigator (DEX 75 or greater) with a ready musket might be able to take a shot at the figure before he is gone, although the dim light adds a Penalty die to the shot. Even if the player rolls a hit, no body is found.

Once driven off, the figure does not return and there is no other movement down here. After the investigators confirm that all is safe, the workers return to their grisly task.

**Keeper note:** for more on Guillaume, see *Horror on the Orient Express, Book 2: Through the Alps*. Guillaume's appearance here is fleeting; he has a larger role to play when the investigators return to the Catacombs in 1794 (see *An Ally Unseen*, page 65).

### The Captain

The night's work continues until there is another interruption when a rider gallops up to the gates and swings off his horse. Captain Louis Malon is the commanding officer of the soldiers. He is a tall man with a black moustache and steel-blue eyes, and the bearing of a natural soldier.

He orders the investigators to leave their post and go at once to a printing press at the Rue de la Harpe. The landlady, Madame Bossat, has reported a murder. Malon does not trust de Crosne's corrupt and inefficient police force to investigate the crime properly and wants the soldiers to take the lead to replace the investigators on guard duty, and Malon will remain here until they arrive. The printing press is a short distance away. Horses are available (**Ride** rolls are not required in this relatively calm situation).

Before they depart, Malon leans in close to give Renault an additional instruction. In a low voice so that the workers cannot overhear, he wants to know about the crime but also wants to know what was being printed.

Note that Malon is their commanding officer, issuing orders to Sergeant Renault with the expectation that Renault will convey those orders. If any of the investigators give cheek or go their own way, Malon fixes them with a steely glare; this is a moment to remind the players that their characters are in the French army and are expected to follow orders. Dupois in particular is on his last warning, as his drinking has reached a point where it can no longer be ignored.

## MURDER AT THE PRINTING PRESS

On the way, a successful **Spot Hidden** roll sees a ragged crowd gathering outside a bakery (location 13 on the city map). The people of Paris are starving, and the investigators know from experience that this looks to be the beginnings of a riot. An angry crowd has gathered here, as the baker's bread is already sold in advance; he has little flour and must fill his existing orders. There will be nothing to spare, an answer that satisfies nobody. The investigators may stop to sort it out or ride on.

The baker and family are grateful for any intervention. Any fair tactic can disperse the crowd: a **Persuade** roll convinces the crowd to go home, an **Intimidate** roll threatens them with the king's justice, or a successful **Ride** roll disperses the gathering (success is required to stop short of actually trampling anyone). Alternatively, scattering some coins draws attention away from the bakery. Treat this scene as an opportunity for each investigator to show their sympathies (or otherwise) for the people of Paris.

If the soldiers do not intervene, the situation escalates once they have departed, and the rioters set fire to the bakery. Smoke and flames might be spotted in the distance.

## OUTSIDE THE PRINTING PRESS

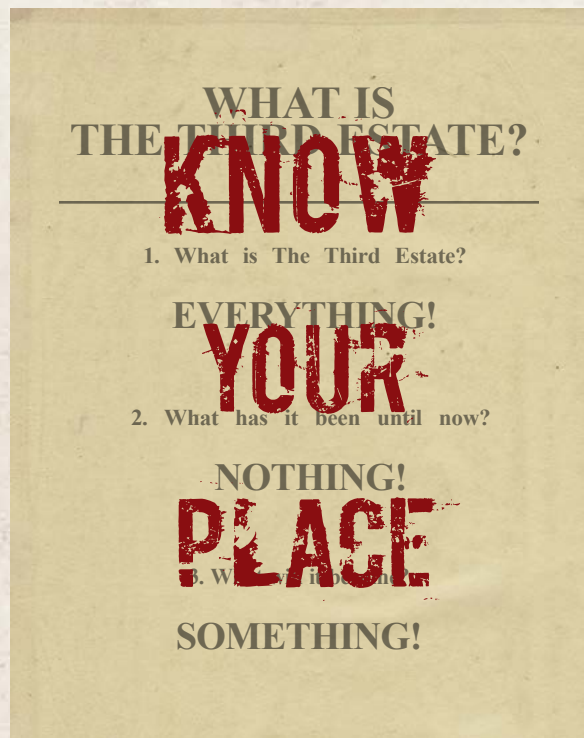
The printing press in the Rue de la Harpe takes up the ground floor of a long and dark tenement building (location 14 on the city map). The wooden door has been kicked open, and a frightened group of people stands outside, some in their nightshirts, clutching candles and lanterns. Some are angry, shouting about aristos and bristling at the soldiers, while others cross themselves and mumble prayers. None dare venture inside.

A white-faced woman sits on a nearby step, her hair disheveled, her eyes staring at nothing. This is Madame Bossat, the landlady; usually a robust and garrulous soul, she is shaken to her core. Gentle use of **Persuade** or harsh **Intimidate** brings her out of her shock to answer the soldiers' questions.

She tells the investigators that she was woken by the arrival of a white carriage after midnight and a curt knock at the door. An aristo in a dark cloak stood on the step, dabbing his lips with a woman's lace handkerchief. He asked for Monsieur Raymond, the printer who lodges downstairs. She directed him to the door at the side of the building, and the aristo advised her to go inside and lock the door. As he did so, she saw a lady's pale hand flop out of the open carriage door; in terror, she slammed and bolted the door. Soon after,



## Handout: Reign 4



the most terrible sounds came from the printer's room, but she was too terrified to leave until some hours later.

She can give no clear description of the aristo. Each time she tries, her expression grows vague, then terrified. All she can recall is his dark eyes gazing into hers.

The soldiers can discern where the coach drew up, as there is fresh horse manure in the lane. Something white lies nearby (no roll required to spot this): a woman's handkerchief, bloodstained, with the monogram "M.A." (While the players might associate this with Marie Antoinette, it is too scandalous a conclusion for an 18th-century soldier to draw at this stage.)

### The Murders

Inside, a terrible scene awaits. The printing press is a large room. There are four tables with angled tops for typesetting, and two large printing presses. Orderly bundles of paper are stacked against a wall and freshly printed pamphlets are piled on a table. The room smells of ink and paper, but the stink of fresh blood pervades.

A headless dog lies near the door. The head is close by, lips drawn back from the teeth as though the brave animal was mid-snarl when decapitated by someone coming through the door.

The printer Raymond, his wife Jeanette, and their two teenage sons Renard and Thomas, all hang by their feet from the rafters. All have had their throats slashed with such force as to expose the bone. Bloodied paper has been wadded into their mouths.

The splash pattern on the floor indicates that buckets were placed to collect the blood. Looking around, the soldiers can find three blood-stained empty buckets near the presses.

A successful **Spot Hidden** reveals the terrible truth that, while Raymond and Jeanette were killed at the typesetting tables, the two young men put up a brief struggle. The blood flow indicates that seventeen-year-old Renard was still alive when he was hung up next to his dead parents and brother.

The stacks of pamphlets on the tables are freshly printed copies of *What is the Third Estate?* The pamphlets are in disarray; handfuls have been picked up and put back into the press and overprinted with fresh type, set not with ink but with the blood of the Raymond family. The overprinted text reads "KNOW YOUR PLACE." These overprinted pamphlets are the ones stuffed into the mouths of the dead. (Handout: Reign 4)





If the soldiers think to avoid overly “contaminating” the scene, a successful **Track** roll discerns that a sole assailant was responsible—**increase the difficulty to Hard** if the investigators have already walked through with muddy boots.

A **Listen** roll hears a quiet whimper from beneath a cabinet. A white puppy with one black ear cowers there, the sole survivor of the massacre. When discovered it rushes out, trembling, desperately whimpering and jumping up at Dupois to lick at his face. It will keep close to Dupois, or any other investigator who shows it kindness. If they ignore it, someone in the crowd will scoop it into her arms.

**Keeper note:** the puppy found here grows to be the dog seen in the Prologue Narration. Unlike the other investigators, Dupois has no family members so, ideally, he adopts the dog.

### The Investigators’ Report

Once the soldiers have had a chance to explore the murder scene, Captain Malon arrives with more soldiers. His face grim, he takes the investigators aside and asks for a full report.

The handkerchief with the letters “M.A.” is an obvious clue. If the investigators have not found it, a soldier hands it to Malon as they talk. His face goes white when he sees it.

Malon orders the investigators to not speak to anyone of what they have seen, on pain of death. He dismisses them with orders to report to him again at the Palace of Versailles on June 4, the day after tomorrow, to present the evidence and give testimony.

Outside, dawn breaks. A small crowd still lingers, the mood ugly. The rumor is already about that the Raymond family have been killed for printing anti-Royal pamphlets. If the investigators have not taken care to conceal the pamphlets overprinted with the phrase “KNOW YOUR PLACE,” some of the crowd seize upon them and run off to spread word that the aristos murdered the printers.

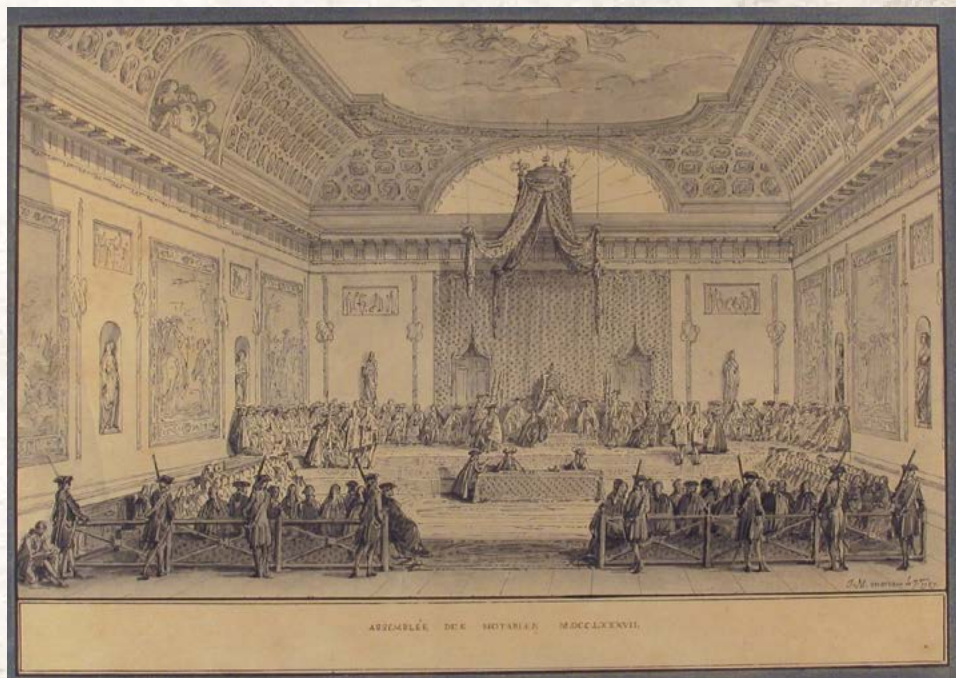
## VERSAILLES

The investigators have a full day (June 3) to sleep in and make the 16 km (10 mile) journey southwest to Versailles to ensure they are on time for their meeting with Malon.

On their way out of Paris, the investigators pass through the wall of the Tax Farmers-General. Disconsolate farmers are lined up outside, waiting to pay the exorbitant customs duties. Many shout and complain about the high taxes. Beyond the wall, dozens of taverns have been set up to avoid the taxes on alcohol. Soldier Dupois may feel particularly thirsty at this stage of the journey. Once beyond the wall, their journey takes them through countryside to Versailles.

On arrival at the palace, the contrast to the desperate streets of Paris is striking. A shimmering expanse of finely manicured lawns and gardens stretch in all directions beneath a clear and beautiful summer’s day. Exquisitely dressed gentlemen and ladies promenade along the paths. Stiffly attired servants stand alongside gazebos that contain tables laden with fruit, cheese, cakes, and wine. The picturesque scene is made all the more pleasant due to a small orchestra playing nearby.

A line of carriages is parked along the sweeping driveways. A successful **Spot Hidden** notes that one is a lacquered white carriage with red trim. A surly manservant waits with the carriage, laying a threatening hand on his whip if anyone dallies near. Any of the servants, passing by, can identify the white carriage as belonging to the Comte Fenalik.



*An assembly of Versailles nobles*



## VERSAILLES 1789

*Versailles was a vast cesspool, reeking of filth and befouled with ordure... The odor [of smoke] clung to clothes, wigs, even undergarments. Worst of all, beggars, servants, and aristocratic visitors alike used the stairs, the corridors, any out-of-the-way place to relieve themselves...*

—Horace Walpole

### The Palace

The chateau is just outside the town of Versailles, 12 miles (19 km) from Paris. The extensive grounds comprise exquisite formal gardens set around the Apollo Fountain and the cross-shaped Grand Canal, with the Trianon Palace and Marie-Antionette's pretty little model village, the queen's Hamlet.

The palace is a sprawling cluster of halls, galleries, apartments, staterooms, terrace, and courtyards. It is magnificent and grand, a wonder of Europe but, thanks to the King's financial difficulties, the buildings are run-down and the shabbiness is exacerbated by the stink of smoke owing to ill-drawing chimneys and the stench of ordure and urine from the inhabitant's casual and unpleasant sanitary habits. What is more, there is no privacy. Anyone can enter the palace as long as they have a sword and hat, both of which can be hired from a concierge at the gate.

Courtiers relentlessly maneuver to have one of the apartments in Versailles; however, conditions are crowded for all except the Royal Family, with little privacy and no indoor plumbing. There are 350 numbered apartments in total, of two to three rooms each, with their own key, arranged along tiled corridors. Many courtiers trade lodgings and group themselves together with allies, families, and friends.

### People of the Palace

About 10,000 people live or work in the palace. Their lives are determined by position, favor, and birth, and governed by a complex and inflexible etiquette. At the top of the tree are the King and the Royal Family.

Louis XVI is kind hearted but shy. His manner is unfortunate, brusque, and formal. He is deeply religious, plagued by self-doubt, strong but stout, clumsy, and extremely shortsighted. The queen, Marie-Antoinette, is a leader of fashion, intelligent and beautiful, affectionate, witty, and highly-strung. They have five children: two girls and three boys. The royal heir, the Dauphin Louis-Joseph dies from tuberculosis on June 4, 1789, at the age of seven. His brother, Louis-Charles, becomes Dauphin at four years old (but dies in 1795 at the age of ten).

Eight pages, who can provide proof of noble ancestry dating back at least 200 years, attend the King. Fifty sons of noble families are assigned to the royal stables. The queen's servants number about 500, chief among them the head lady-in-waiting, secretaries, apothecaries, and surgeons for the royal household. The Comtesse de Noailles is the senior and most staid of the court ladies. Marie-Antoinette refers to her saucily as "Madame L'Etiquette." The queen's best friend is the pretty and high-spirited widow, the Princess de Lamballe, the Superintendent of her Household. The Princess is so sensitive that she once fainted at the sight of a lobster in a painting.

There are about 900 noble officials, mostly employed in less than exacting duties (such as arranging flowers, opening doors for their majesties, assisting with their toilets, and holding their wigs). Lower down the social

scale, dignitaries and ambassadors from foreign countries camp in rooms with servants, slaves, entourage, and exotic pets. Last of all are the palace servants, footmen, pages, grooms, lady's maids, gardeners, launderers, and kitchen staff. Absolute obedience is required, and any failure results in a beating, extra duties, or summary dismissal.

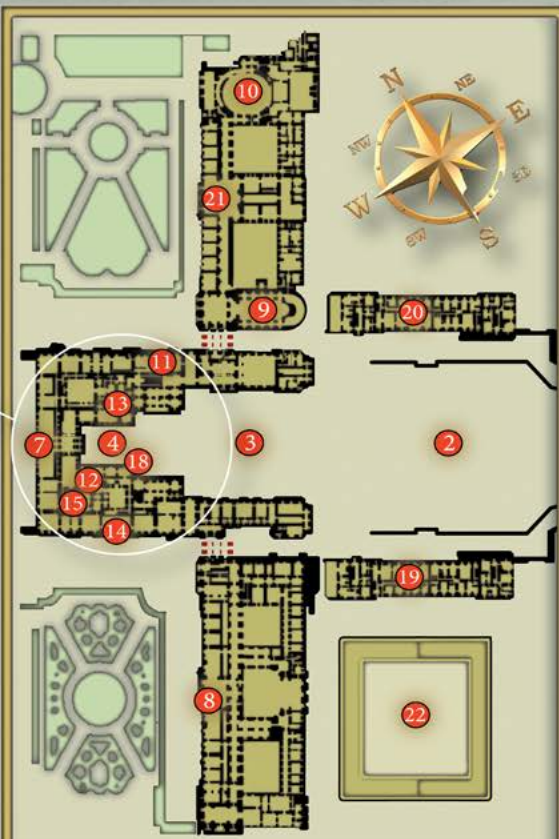
Rigid and complex protocol must be observed at all times. Some doors one knocks on, on others (like the queen's) are scratched with a fingernail. In some rooms servants can sit, in some (the King's Chambers) they cannot enter (even if no one else is present). The royal couple breakfast in privacy but eat their dinner at midday in the Grand Public Supper, where they eat from silver platters on damask cloth amid crowds of gawking spectators.

The King occupies himself in hunting and focusing on petty details, such as lists of game killed in the forests, in order to avoid dwelling upon the complicated and intractable problems that beset his kingdom. The queen cannot bear to be still. She builds a miniature village at enormous expense in the grounds, her "Queen's Hamlet," and plays at being a milkmaid. She takes part in amateur theatricals; is a patron of the stage, opera, and ballet; embroiders; plays the clavichord; and spends her evening gambling for high stakes with the King's extravagant brothers.

The family live in the Palace of Versailles until October 6, 1789, when they are forced to return to Paris by the Women's March on Versailles. This event ends the King's independence and symbolizes the end of the *Ancien Régime*. Versailles ceases to be the residence of Kings.



# The Palace of Versailles



## Reference

- |                              |                              |
|------------------------------|------------------------------|
| 1. Place Dauphine            | 17. King's Kitchen Garden    |
| 2. Cour d'Honneur            | 18. Royal Guardroom          |
| 3. Cour Royale               | 19. Minister's Southern Wing |
| 4. Cour de Marbre            | 20. Minister's Northern Wing |
| 5. Tennis Court              | 21. 17th Century Gallery     |
| 6. Marie-Antoinette's Estate | 22. Le Grand Commun          |
| 7. The Hall of Mirrors       |                              |
| 8. The Hall of Battles       |                              |
| 9. The Royal Chapel          |                              |
| 10. The Royal Opera          |                              |
| 11. The King's Grand Apts.   |                              |
| 12. The King's Apartments    |                              |
| 13. The King's Small Apts.   |                              |
| 14. The Queen's Grand Apts.  |                              |
| 15. The Queen's Small Apts.  |                              |
| 16. Reservoir                |                              |

## Gardens Scale



## Palace Scale









## ARISTO GOSSIP

The passing aristocrats have thoughtful expressions and talk decorously in low tones, sharing the day's news:

- Louis Joseph de France, the seven-year-old Dauphin and heir apparent to the throne, is gravely ill with consumption (tuberculosis). It is a terrible thing, but he was always a sickly child. He was sent to Paris months ago.
- The common folk continue to hold their meetings about the recognition of the Third Estate, a parliament of the people independent of Crown and Church. The Communes (commons) are soon to petition the king to recognize their authority.
- The monarchy is ailing and the king is broke.

Note that there is no talk of the murders at the printing press—either because Captain Malon has suppressed the news or because the nobles simply do not care.

### Melodie Benoît

Among the nobility are Comte Benoît and his daughter Melodie (beloved of investigator Pressi). Her golden hair shines in the sun as she walks with her arm upon her father's. She exchanges a secretive but longing glance with Pressi. Melodie finds Pressi dashing and handsome; in her blind, young infatuation, the unsuitability of the match only serves to make him even more desirable.

Conversation between Pressi and Melodie is impossible, as her father will not tolerate the matter. Perhaps the other investigators distract Benoît to allow the two young lovebirds a precious moment?

### Asking About the Comte

If desired, the investigators can engage the aristocrats in conversation about the Comte Fenalik. The following details may be forthcoming:

- He is a German and a recent arrival at court.
- No one can speak with authority of his lineage.
- He is a handsome man and popular at court.

Investigators might ask for any notable gossip in the court. A possible source is Madame de Brienne, a young woman with an aged husband, with plenty of time on her hands to amuse herself with everyone else's secrets. She gladly shares what she knows:

- The Comte Fenalik is a special favorite of the queen.
- Rumor has it that he hosts fabulous parties at his new estate at Poissy, to the west. His feasts are said to be the most lavish and (she winks coquettishly) *lascivious* ever seen.
- She herself has never attended one of the comte's parties but now wonders why.

If Pressi asks Madame de Brienne for help wooing Melodie, she gladly agrees but, instead, soon tells everyone that the comte's golden-haired daughter has fallen for a common private. She just can't help herself; the story is too good not to share!



Aristos dancing at a ball in Versailles



## CHAPTER ONE



Approaching any of the other aristos, the soldiers get some odd reactions:

- One lady faints at the mere mention of Fenalik's name. Her companions quickly shoo the investigators away.
- A gentleman blanches in fear and excuses himself. Moments later, his carriage can be seen leaving Versailles at a gallop.
- An up-and-coming courtier begs the investigator to tell them all they know about the Comte Fenalik. In particular, how does one get invited to his estate?

The servants speak of Fenalik with reservation and either attempt to change the subject or excuse themselves. A **Persuade** or **Intimidate** roll can convince one of them to speak:

- The Comte Fenalik demands that servants be whipped for any failure to serve him correctly or even for talking in his presence. Beatings are common for a servant of the day but, apparently these are especially severe.
- His brute of a driver administers the thrashings, and the comte always makes a point of watching, as if he relishes it.
- On one occasion, the comte deliberately jostled a young servant's elbow to make him spill wine all over him, earning the poor boy a terrible flogging. He later died of his injuries.

### The Report

Captain Malon impatiently awaits the investigators and will come looking for them if they are late. He leads them inside, through large gilded chambers that have seen better days. Inside, there is an air of neglect and the interior appearance is somewhat shabby. Courtiers gather in corners and converse in whispers.



Malon ushers the investigators into a drawing room where Docteur Rigault awaits. Rigault has been attending the Dauphin in Paris, while also supervising the nightly movement of the dead, and is on the point of exhaustion. The pair demand the soldiers' account of the murder scene; as the investigators speak, Rigault fixes his fever-bright eyes upon them, hanging on every word. Both listeners' eyebrows rise at the mention of the Comte Fenalik's white carriage being seen at the printer's address.

The two men agree that the Comte Fenalik represents a danger to the crown, particularly when the populace is so unsettled. If the soldiers have the handkerchief with the initials "M.A.," it is taken by Rigault, who says he will present it to Marie Antoinette in private, at the first opportunity, in the hope that he can convince her to withdraw support for the comte. Before more can be said, a scream rings through the palace.

### The Death of the Dauphin

News has just arrived from Paris: the Dauphin is dead. Heir to the throne and just seven years old, he has succumbed to consumption.

Ladies swoon, some with true sorrow, some because it is the thing to be seen to do. Gentlemen catch them, some in chivalry, some because the opportunity to gather up a fainting lady is not to be missed. After the initial shock, servants can be seen making urgent travel preparations for the royal couple. The king and queen soon leave Versailles for the Château de Meudon, outside Paris.

### The Comte Appears

Through the pandemonium stalks Comte Fenalik. He is dressed impeccably; his wig sits perfectly and the buckles on his shoes shine brightly. His expression is stern, with just the slightest hint of satisfaction.

He locks eyes with the investigator who saw him last night through the carriage window. His gaze is intense and uncomfortable. The investigator can try to hold the comte's gaze by winning an opposed **POW** roll against Fenalik's POW 70:

- **If the investigator loses:** he is forced to look away and the comte's expression widens to a wolfish grin.
- **If the investigator wins:** the comte's eyes narrow, as he marks the men present for a fate yet to be determined.
- **If the contest is a draw:** ask if the investigator is continuing to hold his gaze; if so, then roll again. If the result is another draw, the investigator wins if his POW is above 70; otherwise, Fenalik wins.

Fenalik approaches the investigators directly and asks does he know them? Have they met? They seem familiar. He never forgets a face. His manner is sneering, assured, and superior. His words drip with malice. His movements are compact and deliberate. He does not emote and gesticulate like the other aristos. He is composed, more like a predator. Fenalik says it is such a shame about the boy. Consumption, so sad. He will comfort the queen personally. Did he hear correctly that the court physician Rigault has been exhuming graveyards? Is it possible that the doctor infected the boy? That would be a tragedy—an unforgivable lapse. Fenalik remains long enough to make the investigators uncomfortable and, before they can really respond, he departs.

This is a rare moment (in the *Horror on the Orient Express* campaign) for the investigators to actually meet the monster at the height of his powers, in a setting where neither party can act outside of social norms. The conversation is civilized but should reek of sinister intent. Keepers, play the scene for all it is worth; you will never have such an opportunity again.

### The Mission

Malon's gambit of convincing the queen to banish Fenalik is no longer possible. He must now find hard evidence that directly links Fenalik to the murders of the printers or to some other crime, so that he can be prosecuted openly.

Malon orders the investigators to reconnoiter the comte's mansion at Poissy. He commands them to infiltrate the grounds, where they must not be seen or raise any suspicions. They should avoid Fenalik at all costs, as the man is clearly dangerous, but do their best to ascertain where evidence of his crimes might be found and seized. Malon wants enough information to stage a full raid of the mansion and capture the comte on site with proof of his guilt.

The investigators are given a letter that authorizes them to requisition such supplies and horses they deem necessary (requests for a barrel of gunpowder or a cannon will not go well).

### A Kiss

As they leave Versailles, a successful **Spot Hidden** roll spies Melodie Benoît, alone. Her father is elsewhere, talking with other nobles about the death of the Dauphin and what the event means for the nation. Melodie, a kind girl with a good heart, is saddened by the news and is taking a walk in the gardens.

This is Pressi's chance to speak freely with her. If he tells her he is off on a dangerous mission, she may bestow him a brief kiss. The sun shines in his world for a brief instant. After today, all the rest is darkness.



## POISSY

Poissy is southwest of Paris; the journey takes the soldiers through the Forêt de Saint-Germain. It is summer, yet traffic is sparse and other travelers hurry along without making eye contact. Shadows are dark among the trees, and the wildlife is strangely quiet. The investigators feel watched. They reach the town in the late afternoon.

A collection of tall houses range around a square, and the steeple of the Collégiale Notre-Dame de Poissy overshadows the entire town. As the afternoon lengthens, mothers call their children inside and windows are shuttered. The doors to the inn are kept closed, although travelers are still admitted.

The locals are guarded in their opinions of Comte Fenalik and their answers noncommittal. He has spies among the townsfolk and, consequently, no one dares speak out against him. The comte's men are outsiders—the locals treat all outsiders with suspicion. A Hard **Persuade** roll breaks through the veneer, but, instead of an answer, the villager pleads to be left alone. Their fear is palpable.

A cobbled road leads up through the town to the walled estate of Comte Fenalik. By nightfall, the streets are empty.

Following is a description of the comte's mansion: the events pick up with **An Evening of Horrors** (page 34).

## THE MANSION

The grounds are surrounded by a high (10 feet/3 m tall) brick wall, surmounted with spikes, which obscures house's ground floor from view; the second story and roof are visible. If attempting to climb the wall, a failed **Climb** roll leaves the climber without a purchase to haul themselves up over the spikes (possibly demanding a pushed roll or help from a comrade who is already at the top). Once atop the wall, a **Jump** roll is required to pick a safe spot to land on the other side; failure indicates the loss of 1 hit point from a bad landing.

## THE GROUNDS

A garden of overgrown roses provides the perfect spot to hide; the prickly vegetation provides ample cover—grant a bonus die to **Stealth** rolls. The roses grow in all manner of varieties never before seen by the investigators: black, aquamarine, turquoise, silver, grass-green, and more, all in luxuriant health and richly fertilized. Blackberries, brambles, and thorn bushes also grow in unchecked abundance. Despite the good cover, moving safely through requires a **DEX** roll to avoid 1 point of damage from thorns and spikes. Any wounds are slow to coagulate and bleed freely.

Paths laid with black gravel lead through the overgrown garden. At regular intersections the paths split around ornamental fountains filled with reddish-pink liquid (largely red wine and water, but also some human blood). The statues atop the fountains are singularly disturbing:

- Icarus, with bat wings instead of feathered wings, and crazed eyes.
- Cupid biting the neck of Psyche.
- Death, dressed in wig and coat as per the fashion of the day, extending his hand as though to dance.
- The Madonna, holding her child and gazing down with adoration. A **Spot Hidden** success notes fangs visible in her parted lips—she is about to bite the baby on the head. (This blasphemous statue is enough for a prosecution in Catholic France.)

The garden is cleared on all sides around the house—the investigators must risk a dash across open ground to flatten themselves against the mansion wall. A **Stealth** roll is required to avoid detection (if attempted before sundown, increase the difficulty to Hard). If the roll is failed, the investigator realizes they are at risk of being detected if they break cover. If the roll is pushed and then failed, the footmen spot them and give chase. If one investigator is pursued, the others might use this “helpful” diversion to creep forward unseen.

## THE HOUSE

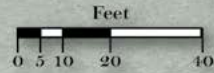
The comte's mansion is something of an architectural oddity. A three-story building, it comprises a potpourri of architectural styles ranging from classical Greek and medieval buttresses to newly built broken towers imitating Gothic ruins (similar to the English fashion of the “folly”—a decorative ruin). The architecture is unsettling. As the viewers move closer, the building looms over them, almost to the point of collapse. No part of the building is at right angles to any other part. The roofline is not straight; neither are the walls, which seem ready to tumble apart at any moment. The lintel of the door leans subtly out over the stairs leading up to it. The effect is disquieting, provoking a **Sanity** roll (0/1 loss).

At the front, stone stairs lead up to the grand entrance, inside of which is a courtyard with a gate. The three-story mansion has a dozen bedrooms, a ballroom, and numerous sitting rooms.

All of the internal rooms are furnished in a baroque style, with artworks and statuary dating back many centuries. The furniture is gilded and ostentatious, and none of it is comfortable. There are no mirrors in the house—but make no mention of this, unless a player specifically asks.



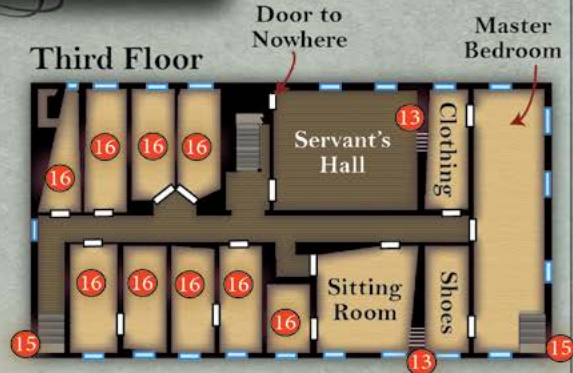
# Fenalik's Mansion



## Ground Floor



## Third Floor



## Second Floor



## The Fenalik Estate



### Reference

1. Iron Gates
2. High Wall with Spikes
3. Driveway
4. Statue of Madonna & Child
5. Statue of Cupid
6. Statue of Icarus
7. Statue of Death
8. Gazebo
9. Skinless Pope
10. Seating for 40 Diners
11. Fenalik's Portrait
12. Locked Door to Cellar
13. Holes in the Wall Cavity
14. Stage
15. Stairs to Ruined Towers
16. Bedroom
- ↗ Stairs Up



## Ground Floor

**Grand Foyer:** an entry hall is dominated by the Skinless Pope, a flayed human cadaver in Papal robes (see nearby).

**Dining Room:** a massive table offers seating for 40 guests. Huge candelabra light the room (the smell of the candles is greasy and unsettling, as they burn with human tallow, Fenalik's little joke: previous guests are always welcome to dinner). A massive painting of Fenalik, in the style of a Venetian noble, glares down at the table (actually painted in Venice in 1538, while Fenalik was resident in the city).

**Ball Room:** a long empty room, with parquet floors and a disturbing ceiling. For a full description, see **The Danse Macabre** (page 38).

**Closed Door:** a locked door (at the end of a short hallway) is guarded constantly by two footmen. See **The Victim** (page 37) for more information.

**Sitting Room:** a large parlor, with high-backed chairs and blood red carpet. All of the chairs are subtly constructed with the backs tilted ever so slightly, so that the sitter is always bent forwards.

**Kitchens and Pantries:** prodigious feasts are produced in a vast kitchen that serves the comte's guests. The servants are strangely quiet as they work, as all are in thrall to Fenalik.

**Note:** there are no bathrooms and no baths. Chamber pots are present throughout.

## Second Floor

**Guest Bedrooms:** there are many guest bedrooms, furnished in eclectic styles but all opulent. The bedrooms include a Roman villa, with couches in place of a bed; a Venetian chamber, with the bed set into a gondola; an austere room more suitable for a monk; and a Turkish seraglio. Each represents a place in Fenalik's history, but this pattern is not obvious to the casual visitor.

## Third Floor

**Master Bedroom:** the comte's bedroom has a gilded four-poster bed, curtained with red velvet. It has never been slept in. **Spot Hidden** may detect a regular pattern of holes in the floor near the bed. (The comte turns himself into smoke and flows down here to his cellar, where his coffin lies.)

**Dressing rooms (2):** adjoining the master bedroom: one has exquisite clothing; the other is solely for shoes.

**Servant's Quarters:** to the back of the house are several small rooms for the servants and footmen. Many of the pillows have evidence of dried bloodstains (where Fenalik has supped a little from his servants in the night).

**Towers:** two towers, one on each side of the building, with stairs going up to each; both look like ruins but are, in fact, relatively recently built follies that cannot be entered—they are purely decorative.

## The Cellar

Fenalik's torture chamber. Further detail is given in **The Cellar**, page 42.

# AN EVENING OF HORRORS

Comte Fenalik is hosting a party on the night that the investigators arrive. Assuming the soldiers have made their way to the estate and secreted themselves in the grounds, the evening's events can be spied with close regard. If they approach the mansion after dark, the celebrations are already in full swing.

The following scenes and events are described in the order most likely to be observed by the investigators.

## THE CARRIAGES

At dusk, carriages begin to arrive, rumbling up the cobbled town streets to the comte's estate. The gates stand open, with four men in servant livery standing guard. The carriages roll through the gates and stop in front of the house for various aristos to get out. Once they alight, footmen show them inside, while others brandish whips to hasten the coach drivers away. They drive their carriages around the circular road and back down to the town, where the coachmen retire to the inn and wait to be summoned to take their passengers home. The drivers have little idea of what takes place inside the comte's walls.

## The Skinless Pope

Fenalik's guests must always perform the same ritual on arrival. Assuming the soldiers are hiding around the exterior of the house, a **Spot Hidden** roll sees the guests hesitate in disgust before they step through the front door, while a **Hard** success glimpses the terrible figure inside before the door closes.



In the grand foyer stands a preserved human cadaver in papal robes, its right hand held out in front of it. Each guest must kneel before the Skinless Pope, kiss the gold Fisherman's ring on his finger, and swear to never speak of what will happen tonight.

The figure is an *écorché* (skinned or flayed figure) by the anatomist Honoré Fragonard, who was expelled from his position at the Royal Veterinary School in 1771 on grounds of madness but has since been selling his works to the aristocracy. The Piscatory Ring on the cadaver's finger is that of Pope Martin V (died 1431). A successful **History** or **Hard Know** roll suggests this could not be the actual Fisherman's Ring, as each is destroyed when the pope dies (Fenalik, cunningly, has his ways of getting what he wants).

The Skinless Pope is an abhorrent blasphemy and proof of Fenalik's excesses but would be difficult to steal without being noticed.

### The Dinner Party

Uproarious laughter can be heard through the open windows of the dining room on the ground floor of the mansion. A **Listen** roll may discern the repeated crack of a whip, each strike causing a fresh wave of titters and outraged giggles.

All of the guests' eyes are on the scene in the center of the room, so investigators can steal close to glimpse through the windows.

The crowd are dissolute, their wigs and collars askew. Everyone wears a mask, but their eyes are bright. All are aristos, and all have been drinking heavily. They circle the dining table, cheering and hollering. The table is covered in food, towering plates of sweetmeats, baskets of bread, and whole roast fowl. In the middle, surrounded by the food, a simpering man is dressed as Marie Antoinette. Investigators Pressi or Babin recognize the red dress and can confirm (with a **Know** roll) that it is identical to one that they have seen the queen wear, and may even be the exact same garment. The man wears a wig in her style, the hair piled high.

A woman is whipping him. She is dressed as Louis XVI, in the king's ermine-trimmed coronation cloak, or one very like it. The male-Marie Antoinette shrieks with laughter as the female Louis XVI strikes his padded posterior.







### The Host

As the scene in the dining room reaches fever pitch, the double doors suddenly swing open, and in walks Comte Fenalik. Investigators who make a Hard **Spot Hidden** roll swear that they do not see his hands upon the handles: the doors just opened before him.

The atmosphere in the room changes at once. All eyes turn to Fenalik, and both fear and excitement can be seen on the expressions of many of the aristos. “*Mon amour,*” he murmurs, addressing the man-as-queen. “So beautiful. And so doomed. Continue.”

The woman-king renews the whipping, but it is no longer a game. She strikes the man-as-queen viciously, drawing blood. He desperately scuttles out of the way as she whips him along the table, scattering and trampling the food. Finally, he has nowhere to escape to, and she knocks him to the floor.

At this cue all of the aristos sweep forwards and begin to kick and stomp the man. He howls under their feet. The investigators are soldiers, accustomed to brawls, but if the players seem disturbed, feel free to levy a **Sanity** roll (0/1 loss).

Fenalik waits an uncomfortable amount of time before holding up his manicured hand. The aristos step back, their shoes bloody. Fenalik stoops to help the whimpering victim up to his feet, kisses him and ruffles his hair. The Marie

Antoinette wig falls off. The comte gestures to the valet, who summons two footmen. “Look after him,” he instructs, and the footmen help the injured man out, following the valet back out into the corridor. They turn left and out of sight.

The poor wretch instantly forgotten, Fenalik takes the arm of the female Louis XVI and gives her a winning smile. “Come! It is time to dance.” He leads her out of the dining room into the adjoining ballroom, and the crowd follows. Once again, the doors swing open before him, and a Hard **Spot Hidden** roll convinces the investigator that the doors move of their own accord.

### Evidence and Investigation

Everyone tromps out after the comte. Investigators hiding in the garden below the windows can circle around outside the house to watch what unfolds in the ballroom.

The dining room is soon empty but for scattered wine glasses, trampled food, and the abandoned bloody wig from the sadistic Marie Antoinette pantomime. It is a perfect piece of evidence for any investigator bold enough to go over the windowsill and inside to grab it (a combined **Climb** and **Stealth** roll). Once it is secured, an **INT** roll confirms that this is exactly the sort of proof that Captain Malon could use to authorize a raid on the property.





## BREAKING INTO THE CELLAR

It is difficult to get into the cellar, but investigators will often try such things, even when their captain has specifically ordered them not to get caught.

The footmen on guard have their backs to the cellar door and a length of hallway in front of them. There are no drapes to hide behind. The only way through is to deal with them both with sudden, yet quiet, violence. Both must be rendered dead or unconscious in the first strike or they will raise the alarm. Fenalik has preternatural hearing and will come swiftly, especially if shots ring out.

A possible method of approaching the guard is to act as party guests or servants (if suitable clothes can be found), who the guards will turn back. A sudden surprise attack might work.

Should the investigators somehow deal silently with the two footmen, the cellar door is locked, and neither of the guards has the key (the valet has it, and he is outside with six footmen near the coaches). The door can be opened with a **Locksmith** or **Hard Mechanical Repair** roll. Failing that, it can be broken down (overcome STR 100) but that will make noise.

If the investigators make it downstairs, the Keeper should refer to the Cellar description in **The Raid** (page 40). At the Keeper's pleasure, the investigators might gather more evidence and escape, or Fenalik might detect the intrusion and attack. They may even achieve a sudden victory by dismembering the Simulacrum, as described later.



Should a **Stealth** roll be failed while inside the house, the investigators must act quickly to avoid being caught. A successful **Luck** roll might allow an exposed soldier to quickly find a hiding place behind a piece of furniture, curtain, or even under a table. If the investigator is detected, they must flee immediately, as four footmen will give chase to the edge of the property. If an investigator is caught, the footmen drag them down to the cellar, where Fenalik can attend to them after the party.

Once inside, an especially daring investigator might choose to search the house for more evidence. They must avoid the footmen, who recognize them as intruders at once (clever investigators who have dressed as aristos might fool them for a time). Stray party guests are less of

an impediment. They assume that skulking investigators are part of the entertainment but may hinder them with unwanted amorous advances.

There is little criminal evidence to be found elsewhere in the house. There is proof of the excesses of the aristos in abundance, but that can be found in any of the mansions of Paris. More terrible proof lies in a secret cellar (see **The Victim**, following), but it is closely guarded.

The blasphemous statues in the garden and the wig are sufficient for Captain Malon to act, combined with the soldiers' eyewitness account of the treasonous charade. However, it is likely the investigators will want to further explore to find even more evidence—curiosity, after all, did kill the cat...

### The Victim

A **Track** roll may allow the soldiers to follow the blood splashes from the whipping victim. The delicate droplets indicate that he was carried gently at first, but once out of sight of the dining room, a bloody smear and a stray red handprint on the wall show that he was briskly dragged along the corridor and through a stout door, now closed.

Cautious investigators can spot the two footmen guarding the closed door before they are noticed; incautious pursuit of the bloodstains may draw the attention of the guards. The footmen have strict instructions that no guest is to be admitted.

A **Know** roll may deduce, from the layout of the house, that the room beyond the door is either very small, or contains stairs leading to a cellar—which is indeed the case. Beyond the door are stairs to Fenalik's chamber of horrors. The unfortunate Marie Antoinette impersonator has been chained in a cell and plunged into darkness. The heavy stone muffles his screams. Later, Fenalik will come for him.

### The Dead Boy

This scene may be observed by the investigators through the windows looking into the ballroom.

The ballroom has a parquet floor. There are no chairs around the walls for dancers to take their rest; when Fenalik calls a dance, all must dance. The ceiling is painted with a fiery depiction of the Fourth Crusade siege of Constantinople, a far cry from the usual heavenly motifs. On a small raised stage at one end, stands the Dauphin, the dead son of Louis XVI and Marie Antoinette. His eyes are dark hollows and his face is white with death. Call for a **Sanity** roll (0/1D3 loss).

The investigators soon realize it is not a child who has died from consumption and been raised from the dead, but rather a dwarf who has been dressed in the Dauphin's clothes and powdered in ghoulish makeup. This realization does not return any lost Sanity points; horror gives way to outrage, to think that Fenalik could conceive of such an abominable jest.



The dwarf is Dietrich Zann. He stands in abject misery and terror. A woman stands next to him; her red rouge indicates she is a courtesan. Her name is Céline Bessette and, like Zann, she is trapped in Fenalik's service. They are kindred souls. She is whispering words of comfort and holding his hand, but his fear is too great.

The scene changes when Fenalik arrives (go to **The Danse Macabre**, following).

**Keeper note:** Dietrich Zann is a pivotal figure in this scenario. His Music From Beyond is the key to surviving Part Two of the scenario in 1794. So, if possible, it will make things easier if he survives the events of 1789. However, if the investigators are determined to kill him, some options are provided in the 1794 section. Zann has another connection to the Mythos. If it pleases the Keeper, his descendant will one day be Erich Zann, from H.P. Lovecraft's story "The Music of Erich Zann." That story is set in an unnamed French city, assumed to be Paris. This scenario proposes that the music of madness runs in the family

## RUMORS OF REVOLUTION

Despite the pleasure seeking and gaiety of the crowds of Paris, the poor, desperate, and hungry are everywhere. Ominous rumors of insurrection fill the air. The very symbols of progress, the metal lanterns that illuminate the grand promenades, are soon to gain a sinister significance, celebrated by a crude version of the popular song *Ça ira* ("It'll be fine").

As the king feels he is losing control of the National Assembly he orders in troops from the frontiers. Troops converge on Paris and Versailles. The atmosphere grows tense and there are increasingly frequent outbreaks of violence and attacks on those who do not declare support for the Third Estate; the price of bread doubles in two months, through May and June, leading to riots, while political pamphlets predict a civil war and call on the people to arm themselves.

## The Danse Macabre

Following the incident in the dining room, the comte strides into the ballroom. The aristos follow but their expressions show keen discomfort; they do not like this room or what happens here.

As Fenalik approaches, Céline lets go of Zann's hand and steps to one side. "It is time for your masterpiece, Dietrich Zann," announces Fenalik. Zann cringes, as though struck. "It is time for... the Music From Beyond."

Dietrich protests; the music is not ready, he has not practiced enough, the comte will not like it, his violin needs new strings. Excuses come tumbling out but it is clear that he is in the grip of stark terror. He does not want to play the music for this man.

Fenalik glares at him. Involuntarily, like a marionette, Zann starts to finger the fret board and lifts the bow to the strings. He draws the first note, a caterwauling shriek that makes everyone stagger backwards. Fenalik smiles like a wolf.

Céline breaks the moment. "Come come, we cannot dance to that! Let's have a wedding march." She joins the hands of Fenalik and the female Louis XVI in mock matrimony. "I now pronounce you man and king!"

Her ploy works. The spell is broken. The aristos laugh, far too hard, and cry, "Long live the king!"

Fenalik stands stock still in the cheering mass, looking coolly at Céline. He smiles faintly at her joke, but his eyes are dark.

"Very well. But you will play the music, Dietrich, at the Grand Carnival of Animals. If you do not, your next costume will be that of a suckling pig."

Fenalik retires alone to his chamber upstairs. The party is over. The aristos hasten to leave, thrilled with the evening's wickedness and relieved to have survived. Confusion reigns as their carriages are called back up the driveway. In the commotion, the investigators can easily slip away.

## The Invitation

As each aristo departs, the valet hands them a gilt envelope with an invitation to the Grand Carnival of Animals, to commence at midnight on Saturday, June 13. Attendance is mandatory.

The investigators can use **Sleight of Hand** to steal an invitation from an aristo (grant a bonus die if they choose someone who is drunk) or, at the Keeper's discretion, they can remain in hiding and collect one dropped in the driveway after everyone has left.

If they fail to secure the details of the party, back at Versailles a successful **Listen** roll allows an investigator to overhear a woman whisper the details of the Carnival of Animals to a confidante.



## PLANNING

The investigators can now return to Captain Malon at Versailles to give their report. If they have gathered hard evidence, Malon is confident that an armed raid on one of the comte's infamous parties will catch the man and many of his hangers-on in the throes of decadent and illegal activity. Culprits, evidence, and witnesses can be seized, enough to secure a conviction.

The investigators have knowledge of the mansion grounds, so the captain asks them to take the lead in planning the raid. Thus, the players should plan their attack, using the map of the mansion grounds as a reference.

The Grand Carnival of the Animals is the perfect time, as the comte will be preoccupied, and there will doubtless be scandalous and criminal acts. The scenario assumes that the event is happening on the night of the raid. The Keeper can adjust the details if the players choose a different time.

While the raid is in planning, utmost secrecy must be maintained. Malon can provide up to fifty soldiers, who are not told of their mission until necessary. The investigators can make special requisitions for arms and equipment, up to and including a cannon—if they think one is necessary. If artillery or large quantities of gunpowder are needed, Malon provides the necessary documents for them to collect what they need from the armory at the Bastille in Paris (location 5 on the Paris map).

Malon expects the soldiers to have worked out the following:

- When will the raid take place.
- Where they will marshal their forces before the attack.
- The time they will strike.
- How the men will be divided. In groups? Who will lead each group?
- Where each group of men will be stationed.
- The signal to commence the raid.
- How each group will enter the property.
- The objectives to secure.

Malon issues the following orders:

- Nobody is to be allowed to leave. Everyone on the property is to be arrested.
- Comte Fenalik must be captured alive, so he can stand trial.
- Everything is evidence. Nothing is to be looted. Everything must be shown to Malon.
- Any journals, books, letters, or other written evidence is to be kept for Rigault, who will build the case against Fenalik.

The royal couple is not seen at court, as they are in mourning for the Dauphin. This fact allows the investigators and Malon a free hand in planning the raid. Allow the players time to plan the raid but ensure things don't drag on too long. Malon can be used to prompt the investigators and keep the pace up.

## THE DOCTOR'S ADVICE

Captain Malon confides in Doctor Rigault and invites the investigators to speak with him. Rigault continues to supervise the nightly reburials at the Catacombs but he is able to attend a secret meeting in Paris or Versailles, if required.

Rigault is out of favor at court following the death of the Dauphin. His diagnosis is that the boy contracted consumption from the wet nurse; however, Comte Fenalik is waging a rumor campaign against him.

Rigault can share the following information about Fenalik:

- The comte's depredations and his unnatural influence on the queen must stop.
- The villain is incredibly fit, having killed several men in duels; all larger and stronger men than he. He is a dangerous opponent and must not be underestimated.
- At one royal dinner, Rigault noticed that Fenalik had a strong reaction to something in the food and was rendered insensible for several minutes. He never attended another dinner after that.



*Soldiers preparing for the raid.*



- Rigault has obtained what he believes were the same ingredients from the dinner and powdered them; the investigators might throw the powder to temporarily incapacitate the comte.
- Sniffing the powder concludes that they are standard cooking ingredients, onions and the like.

Rigault wishes them luck. The investigators may conclude that the mutual animosity between him and the comte goes far beyond that of mere rivals at court; Rigault wants Fenalik gone.

**Keeper note:** in truth, the dinner ingredients are fennel, onion, garlic, and shallot; it was the garlic that weakened Fenalik—a clear clue to his vampirism. The Keeper may wish to keep this clue close to his or her chest, particularly if the players are in the early stages of the 1923 *Horror on the Orient Express* campaign.

### Family Farewells

Before the raid, there is time for the investigators to go home for a day to see their families. Their loved ones can see the toll that the last week has taken on them, expressing concern for the soldiers' wellbeing. Hopefully, once this mission is complete, all will be better.

## THE RAID

The soldiers muster at the appointed time. The investigators may choose to march directly from Paris. It would be wiser to camp nearby, in the Forêt de Saint-Germain.

If they take no precautions to hide the camp, one of Fenalik's spies might spot them in the woods and creep up for a closer look. Use the statistics for one of the **Common People** (page 90). The investigators (or one of their sentries) must detect and apprehend the spy before he can sneak away and take the news to his master. The man is a dullard and a thug, thinking only of impressing the comte. He has no idea of the villain's real nature and reveals nothing under interrogation.

The players should finalize their plan for the raid, so that the Keeper is clear on the details.

**Keeper note:** if the spy escapes and is able to report to Fenalik that soldiers are nearby, Fenalik does not believe the king would dare act against him but, to be safe, orders his footmen to be vigilant—increase **Stealth** difficulty levels (to Hard) when the investigators approach the mansion.

## BEFORE THE PARTY

The investigators might send scouts to observe the mansion and report back. During the day, the footmen drive animals through the mansion gates, including horses, mules, cattle, pigs, sheep, deer, and dogs. They handle the animals roughly, dragging them by ropes around their neck. The beasts are hesitant to enter the grounds and set up a fearful lowing. The brutish footmen soon whip the animals into submission.

The people of Poissy close their windows and doors early. The streets are abandoned. Even the tavern is closed. A strange melancholy air pervades the town, as if something terrible is about to happen.

After sunset, a terrible squealing is heard as the footmen brutally slaughter all of the animals in front of the mansion. They hack off the animals' heads and carry them into the house, and then spread sawdust in the driveway to cover over the blood. They drag the carcasses around to the back of the property and leave them in a massed heap. No effort is made to prepare any of the livestock for eating.

Throughout the preparations, Fenalik is nowhere to be seen. In truth, he is in the cellar, feeding on the victims from his last soiree.

## THE GUESTS ARRIVE

Towards midnight, the carriages of the guests begin to arrive. Fenalik appears at the front door to greet each personally. The footmen stop the carriages at the gate, only letting in one vehicle at a time. As the guests disembark from their coach, all are told to remove their wigs and are given bloody animal heads to wear. Some resist, but Fenalik's gaze compels them.

Fenalik orders each aristo to become the animal that they are wearing. The guests enter the house on all fours, braying, barking, or squealing. Huge troughs of wine have been set out in the hallway floor. The human-animals drink deeply, out of shock and fear, and are soon intoxicated.

Shortly after midnight, all of the guests have arrived. The footmen close the main doors and set to drinking and smoking on the front step, laying wagers as to which guests will not be going home alive.

### The Debauch

By 1:00 a.m., the mansion is a madhouse. The aristos give themselves over to instincts so base that they may as well be beasts. All of the furniture is pushed to the corners of each room, and the carnival of animals scamper from room to room in wild abandon. Food and bedding has been laid out on the floor. The guests eat with their mouths alone and are soon smeared with food. They squabble and fight, asserting





their dominance. They start to take on the roles assigned to them. Dogs gang up on the sheep, biting at their arms and legs. Mules bray with hysterical laughter. Deer are skittish and dart about. Everywhere, the guests rut like animals.

Fenalik alone walks upright, from room to room, a shepherd with a blasphemous flock. Investigators tracking his progress through the windows see him inexplicably vanish from time to time, walking through one door and not appearing on the other side. Among all of the people dressed as animals, an investigator who succeeds with a **Spot Hidden** roll swears he just saw a glimpse of an actual wolf and, even more improbably, a tiger (Fenalik is, in fact, transforming himself into smoke and other forms).

In the ballroom, Dietrich Zann stands in misery in his Dauphin costume, with a red apple in his mouth. Céline stands with him, dressed as an angel. She knows this time she cannot save him.

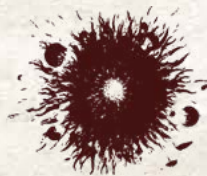
### The Bloody Dawn

Hopefully, the investigators raid the property before the following scene occurs.

Just before dawn, the footmen nail the main doors closed and board up the windows to the ballroom. They then insert cloth into their ears.

As dawn breaks, Fenalik commands everyone to the ballroom, where Zann plays the Music From Beyond, a composition of such searing insanity that all present descend into madness. They see the walls melt away, exposing the blind idiot god Azathoth at the whirling center of the cosmos. The guests attack and kill Zann first, and then each other. Call for a **Sanity** roll if the investigators are listening and watching the scene unfold (1D10/1D100 loss).

Inside the room, Fenalik alone survives. He crawls across the floors and up the walls and around the ceiling, lapping at the blood as he laughs.





## THE ASSAULT

The investigators can launch their raid at any time. They have overwhelming odds and, hopefully, a reasonable plan. The battle is theirs to win.

- The footmen immediately retaliate, flinging themselves at the soldiers with whips and knives, even into the face of musket fire.
- The nobles shriek and cower, suddenly coming to their senses. Most try to flee, some surrender, others presume the soldiers have come to save them. The investigators must decide what to do with them.
- The servants stop what they are doing and stare, open-mouthed, like people coming out of a dream. Later, they have no recollection of ever joining the comte's service.

At the first sound of trouble, Céline helps Zann over the windowsill in the ballroom. Together, they attempt to escape through the garden. Do the investigators let them go? They were prisoners here; Céline begs for their freedom. These two have a part to play in the events of 1794—if arrested, they do not resist but go into custody. Later, the revolutionaries will free them, as victims of the bourgeoisies.

Fenalik is nowhere to be seen. Once battle is joined he transforms into smoke and flows into the recesses in the walls to watch and wait. Only a threat to his private domain in the cellar brings him out.

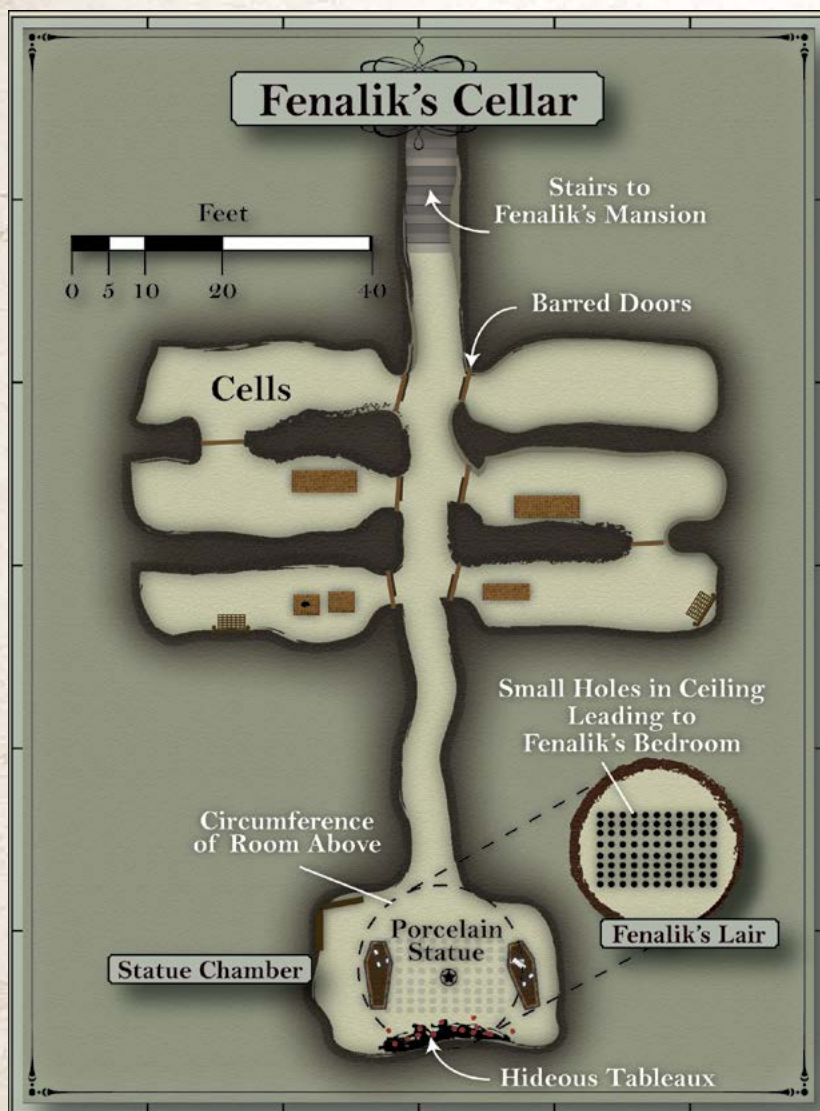
## THE CELLAR

As the comte cannot be found, the investigators may recall the locked door (see **The Victim**, page 37)—it is the last possible place Fenalik could be hiding. They can retrieve the key from the valet or use the gathered might of the army to quickly break it down.

As the door opens, darkness and misery well up from below; as long as they live, they will never forget what they see down here. Captain Malon and as many soldiers as the investigators think prudent accompany them down the stairs. The investigators take the lead.

Steep steps lead down to a stone passage lined with prison cells. Many of the doors are open, while others are closed. All contain corpses, some broken on wheels or twisted on racks. Two bodies have been lashed together; one wears a bridal veil. The most recent victim is the man in the red dress of Marie Antoinette, his flesh scoured by whip marks. A chaise longue has been set up so that Fenalik can take his leisure and watch his victims slowly die. Call for a **Sanity** roll for these chambers of horror (1/1D8 loss).

The final room at the end of the hall is the most terrible. A grisly tableau of victims is chained to the back wall, limbs overlapping and twisted into shapes reminiscent of writing in an unknown and terrible language. Long





coffins serve as tables and are covered with unfurled scrolls with Arabic writing and terrible illustrations of skinning and torture. A small shelf of heavy books bound in leather of uncertain origin, including one with a pitch-black cover and brass bindings. The ceiling is perforated with small holes of uncertain purpose.

In the center of this room stands a porcelain figure, which catches the light and shimmers with sickly iridescence. The features are blank, yet each investigator who looks at it sees something different: the face of a loved one, the face of the king, their own face. Even though it resembles someone known to them, the statue's gaze is pitiless, ageless, and a mockery of humanity that provokes a **Sanity** roll (1/1D8 loss).

Dark red liquid leaks slowly at the base of the statue, and a **Listen** roll may detect a faint moaning from within. The investigators could conclude that this is a fiendish torture cage with someone trapped inside.

At this moment the room fills with smoke, venting down through the holes from above. Investigators must succeed in a **CON** roll or double over, coughing. The accompanying soldiers splutter and cough as well.

### Fenalik Attacks

The smoke clears and Fenalik stands before them, with no clear indication as to how he arrived. The comte snarls and lunges for the nearest investigator with blinding speed. His strength is far beyond normal, capable of snapping spines and necks. They have invaded his most secret domain and threatened the source of his power. All must die.

The investigators must act quickly. If Rigault's powder is flung at Fenalik, he is weakened for 2D6 rounds, during which time he suffers a penalty die to all of his attacks. But note that Fenalik takes no damage of any sort; attacks do not slow him and he seems invincible. The soldiers under the investigators' command rush forward to capture the comte but do not stand a chance against him. The statue (or its unseen occupant) groans in anguish as the slaughter begins around it, even as the shining face seems to morph into a mocking death's head.

If Fenalik manages to kill one or more of the investigators, ensure that Captain Malon and reinforcements arrive before the rest of them die. Malon has fifty soldiers on hand, so some of these brave but unnamed NPCs might fall while the surviving investigators figure out how to defeat the comte.

Breaking the statue is the key. Its eerie moans grow louder as the fight begins, prompting the investigators to free the person seemingly trapped inside. Kindly Keepers might suggest an **INT** roll for the investigators to realize its significance. Any strike on the statue with a successful **STR** roll immediately causes Fenalik sharp and unbearable agony, stopping his attack for that round. A Hard success smashes



## FENALIK: CONTINUITY NOTE

While this scenario suggests Fenalik is captured alive and insane, it is equally possible for well-armed and vampire-smart investigators to kill and stake him through the heart in the cellar. This is fine if you are running this as a standalone scenario, as he is defeated here either way; however, his death creates a continuity issue for the 1923 campaign, which assumes his survival.

Here are some suggestions if you need to keep Fenalik alive:

- His ability to turn into a mist makes the cellar air very damp. Gunpowder does not ignite—muskets and pistols are useless (or, add a penalty die to such attacks).
- The cellar is too cramped for the investigators to fight effectively. Only two investigators can fight him with full force. Other investigators fight with a penalty die due to the lack of space (which may negate them "outnumbering" the vampire).
- If the investigators want to stake him, they need to have their sharpened stake and hammer at the ready. In the time it takes them to look around for something to do the job, the round ends, and Fenalik turns to smoke.
- If the investigators do manage to incapacitate him and are about to stake him, Malon arrives and stops them. "What are you doing?"—he wants the Comte to stand trial.
- When the Simulacrum is broken apart, Fenalik falls to the floor, screaming. Captain Malon enters immediately and orders his arrest. This ends the combat.



it to pieces. The legs and arms fly off, the torso crashes to the floor, and the head rolls away. At this, Fenalik's limbs snap out at impossible angles. He screams in agony, twists backwards and bends double, as though all of his bones have been broken. He collapses, still screaming, his mind shattered by intense pain.

Bold investigators may ignore the statue and just try to kill Fenalik. The Keeper can give an additional clue by having a missed blow strike the statue in the chaos of combat, causing the comte to flinch as though struck. It should become clear that damaging the statue seems to hurt Fenalik.







If Fenalik is reduced to zero hit points before the statue is broken, he falls to the floor—at the end of the round, he turns into smoke and flows up into the roof, where he hides in the cavity between the floors while he regenerates. Once regenerated, he can resume his attack. However, if the statue is smashed while he is regenerating, he screams and crashes through the ceiling back down into the room, his body and mind broken.



## A DANGEROUS OPTION

Should the Keeper desire to add an extra fight, Fenalik may have created proto-vampires, as seen in the Sofia 1923 chapter of *Horror on the Orient Express*. Some of these wretched creatures may be hiding in locked rooms in the mansion or in the cellar, ready to do Fenalik's bidding. The proto-vampires flee into the forest if Fenalik is defeated. Their statistics can be found on page 93.

**Spoiler:** the appearance of these monsters removes a surprise from the Sofia 1923 scenario, so are best used if that scenario has already been run, or if you do not intend to run it.



## The Arrest

In the chaos of blood and death, Captain Malon shouts for the investigators to arrest the comte. If the statue has been broken, Fenalik is incapable of resisting or even standing. Malon tells the investigators to take him outside.

Malon orders the other soldiers to gather up everything in the cellar room. Statue pieces roll and clang around the floor as the soldiers push over the coffins, seize the scrolls, collect the torture implements, and pick up the leather-bound books and bits of statuary. The bodies are left as they are; "Let this be their tomb," says Malon. He orders the cellar door sealed again.

**Keeper note:** the soldiers are ordered to hand over all of the books, scrolls, and items from the cellar into Rigault's care—this is important, as these materials enable Rigault's horrific scheme in Part Two.

Upstairs, soldiers are herding out the prisoners and stripping the mansion of paintings, clothing, and other valuables. Two men cautiously carry the Skinless Pope (they would rather not touch it). More enterprising types carry out barrels of wine, which Malon immediately orders confiscated.

Satisfied that there is enough evidence, he asks Rigault to put the house to the torch, saying "Let the fires return this cursed building to hell."

The captured Fenalik screams and screams until he has no voice, and continues to scream as he is carried away.

**Keeper note:** this climactic scene determines what the 1923 investigators discover down in the cellar. The *Horror on the Orient Express* Paris scenario assumes that the left arm of the statue is missed in the confusion and remains here, along with the bodies of the victims. To preserve this continuity, as noted in the text, give the investigators the task of arresting and carrying away Fenalik, as this duty takes them all out of the cellar while the other soldiers inexpertly conduct the search behind them. It is possible that the investigators take this opportunity to kill Fenalik while Malon is not looking. Let them go ahead, as he will regenerate anyway (clearly, the wound was not fatal after all). If, however, they move to chop off his head or stake his heart, you may need to stage an intervention. If they have that look in their eye, engineer a quick scene change to Paris, with Fenalik in chains before king's deputy, or have Malon quickly arrive to stay their hand.

## Just Rewards

Fenalik's guilt is absolute but, as a member of the nobility, he cannot be executed. However, his madness is already sentence enough and circumvents the need for a trial.

In the following weeks, Dr. Rigault inspects the patient and has before him all of the scrolls, books, and papers that were taken from the house. Rigault pronounces Fenalik insane and recommends that he be incarcerated indefinitely at Charenton Asylum. The king's deputy agrees and the comte is hauled away. As the comte is taken out, Rigault smiles, a look of absolute triumph on his face as he begins to gather up the books and scrolls, looking quizzically at the heavy black book with brass bindings before ordering a servant to pick it up.

Honoré Fragonard, the maker of the Skinless Pope, might also be charged for the blasphemous work. The anatomist retorts that he never dresses his figures, and that he sold it naked to the Comte. Fragonard has enough friends among the aristocracy to avoid prison.

Monsieur Raymond and his family have been avenged. The cruel comte is no longer at large. Each investigator regains 1D10 Sanity points, with an additional 1D4 points if they helped Dietrich Zann and Céline Bessette to escape. Investigators suffering from indefinite insanity have time in which to recover with the tender mercies of their loved ones.

It is a notable victory against an unspeakable monster. However, soon the tumultuous events of 1789 will provide new preoccupation.



## THE ROAD TO REVOLUTION

Throughout Part One, the investigators have experienced the uncertainty of the times. In mid-June, tensions boil over, and Part One ends with the following montages, which prompt the investigators to choose sides.

### THE TENNIS COURT OATH

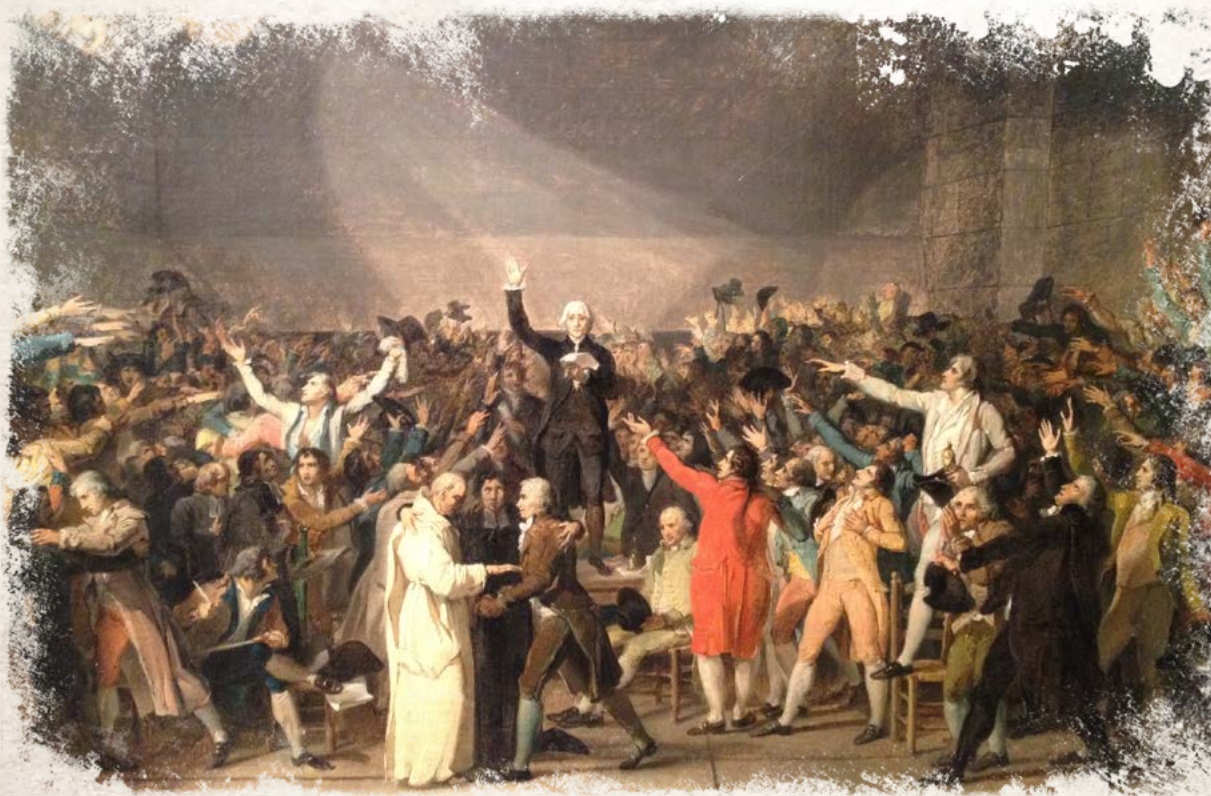
The royal couple return to Versailles, still grieving for the Dauphin. The king is indecisive and withdrawn from the politics of the day, which are growing out of control; instead, he takes the advice of influencers in the court.

Captain Malon calls the investigators to Versailles. The National Assembly is to meet on June 17 for a number of days. It is expected that the Third Estate (that of the common people) will be recognized as equal to that of the king and Church. However, on June 20, the king orders the soldiers to close the Salle des États, the hall in Versailles where the National Assembly is meeting. This is a pivotal moment, and the investigators are the soldiers ordered to close and guard the hall.

Each investigator should now decide whether they carry out the King's orders and deny the Assembly, stand aside, or join ranks with the Third Estate and force entry. This moment sets their destiny. It is likely that some investigators will face each other on opposite sides. Allow a moment of absolute tension: will either side yield?

Historically, the door remains barred but the Assembly retires peacefully to a nearby tennis court. If some of the players in your group know about this period of history, they might even be the one to suggest the change of venue; otherwise, this event happens at the suggestion of one of the Assembly members.

Once there, the Assembly takes the Tennis Court Oath, swearing to remain together until the constitution has been changed to give fair representation to the people—a key moment in the history of democracy, a non-violent declaration of solidarity. Perhaps some of the investigators join in the declaration. They recognize at least one man in the crowd, Doctor Rigault, who goes against his royal patrons and swears allegiance to the people. The standoff is over for now, but the seeds of the Revolution have been sown.



*The Tennis Court Oath*



## THE BASTILLE

Tensions in France continue to rise. Soldiers begin to desert the Army for the new National Guard, a *tricolor*-wearing force sworn to fight for the people. Many of the soldiers guarding the key points of the city are now foreign mercenaries. Finance Minister Necker is dismissed on July 12, and rumors fly that the king will send the army against the people. See **Appendix 2** (page 97) for a further summary of the events of these times.

The flashpoint of the Revolution is the storming of the Bastille, when the Revolutionaries attack the armory in search of gunpowder and shot. The attack begins at 1:30 p.m. on July 14, 1789.

The Keeper may resolve the siege as an exciting confrontation between the investigators. The Tennis Court scene above established which investigators remained loyal to the king, and the ones who joined the Revolution. If any have not yet chosen, they must do so now. Investigators for the king are on duty at the Bastille, standing alongside the Swiss Guard stationed there. Investigators who joined the popular cause are among the mob storming it.

Pair off opposing investigators, royalists versus revolutionaries, resolving each pair before moving to the next. Dealing with the players one-by-one will ensure that everyone gets a moment to shine. Give each opposed pair an opportunity to fire on one another, or to hold their shot and try to persuade their friend to stand down (or any other action). Resolve the pair in DEX order.



## REPLACEMENT INVESTIGATORS

Should any of the investigators die or otherwise be removed from play, there are a couple of options:

- Rename one of the existing pre-generated characters and ask the player concerned to come up with a backstory.
- Ask the player to roll up a new character using the 18<sup>th</sup> century Soldier occupation in this book (Appendix 3, page 105).

In either case, the replacement character is a soldier who assisted in the raid, someone who saw what took place and who has reason to be acquainted with the rest of the investigators.



Popular Revenge after the taking of the Bastille



If you have an odd number of investigators, introduce Captain Malon as either loyal to the king or part of the mob, depending which side you need him on to give the player someone to oppose. He orders their surrender. Will they go against their former commander?

This scene is not intended to be an extended fight, as the longer it goes, the more likely that investigator fatalities will occur. Instead, run it as a single round of combat for each pair, a brief and decisive moment of action. Anyone who is hit falls wounded, out of the fight but hopefully not killed outright. They will remember this moment of betrayal when they meet again.

History knows that the Bastille falls, but for this story, let the investigators know who really won. Take the majority result in the pair-ups. Ties go to the people's side. This scene should be brief, dramatic, and perhaps bloody. The drama in this scene is how the investigators resolve their tensions when attempted murder is admissible.

## Outcome

The afternoon finishes in smoke and fire. History shows that the Bastille falls when Governor du Launay surrenders the garrison at 5 p.m. He is beaten and killed by the mob, and his head placed on a pike. Many more will lose their heads in the dark years ahead.

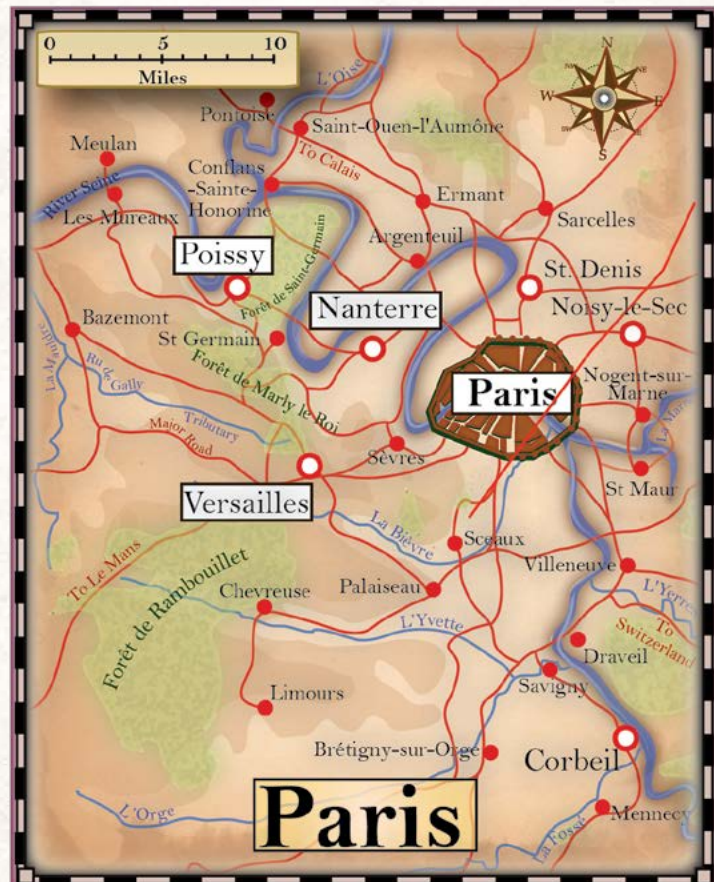
- If the revolutionary investigators won the majority of their individual contests, clearly it was their determination that made du Launay give up. Let it be an investigator who raises the *tricolour* on the battlements.
- If the royalist investigators stood firm, let them feel like they could have held the Bastille, had not du Launay surrendered.

## DECLARATION OF THE RIGHTS OF MAN AND THE CITIZEN

In August 1789, the National Constituent Assembly drafts and publishes the Declaration of the Rights of Man and the Citizen, a key document in the history of democracy. Article 1 states, "Men are born and remain free and equal in rights."

**Keeper note:** it is worth finding this inspirational document on the Internet and reading out highlights for the players. Let the moment feel like a victory. Let it feel like the end of the scenario. Kindly Keepers might even award more Sanity rewards here (1D4 points perhaps), although the forthcoming events for France will soon erode any sense of normality and calm.

**Part One of Reign of Terror has ended.**



Paris Environs Map





# DÉCLARATION DES DROITS DE L'HOMME ET DU CITOYEN

Décretés par l'Assemblée Nationale dans les séances des 20, 21  
23, 24 et 26 août 1789, acceptés par le Roi

## PRÉAMBULE

LES représentants du peuple François constitués en assemblée nationale, considérant que l'ignorance, l'oubli ou le mépris des droits de l'homme sont les seules causes des malheurs publics et de la corruption des gouvernements, ont résolu d'exposer dans une déclaration solennelle les droits naturels, inaliénables et sacrés de l'homme: afin que cette déclaration constamment présente à tous les membres du corps social, leur rappelle sans cesse leurs droits et leurs devoirs; afin que les actes du pouvoir législatif et ceux du pouvoir exécutif, pouvant être à chaque instant comparés avec le but de toute institution politique, en soient plus respectés; afin que les réclamations des citoyens, fondées désormais sur des principes simples et incontestables, tournent toujours au maintien de la constitution et du honneur de tous.

EN conséquence, l'assemblée nationale reconnoît et déclare, en présence et sous les auspices de l'Être suprême les droits suivans de l'homme et du citoyen.

### ARTICLE PREMIER.

LES hommes naissent et demeurent libres et égaux en droits: les distinctions sociales ne peuvent être fondées que sur l'utilité commune.

#### II.

LE but de toute association politique est la conservation des droits naturels et imprescriptibles de l'homme; ces droits sont la liberté, la propriété, la sûreté, et la résistance à l'oppression.

#### III.

LE principe de toute souveraineté réside essentiellement dans la nation, nul corps, nul individu ne peut exercer d'autorité qui n'en émane expressément.

#### IV.

LA liberté consiste à pouvoir faire tout ce qui ne nuit pas à autrui. Ainsi, l'exercice des droits naturels de chaque homme, n'a de bornes que celles qui assurent aux autres membres de la société la jouissance de ces mêmes droits; ces bornes ne peuvent être déterminées que par la loi.

#### V.

LA loi n'a le droit de défendre que les actions nuisibles à la société. Tout ce qui n'est pas défendu par la loi ne peut être empêché, et nul ne peut être contraint à faire ce qu'elle n'ordonne pas.

#### VI.

LA loi est l'expression de la volonté générale; tous les citoyens ont droit de concourir personnellement, ou par leurs représentants, à sa formation: elle doit être la même pour tous, soit qu'elle protège, soit qu'elle punisse. Tous les citoyens étant égaux à ses yeux, sont également admissibles à toutes dignités, places et emplois publics, selon leur capacité, et sans autres distinction que celles de leurs vertus et de leurs talens.

#### VII.

NUL homme ne peut être accusé, arrêté ni détenu que dans les cas déterminés par la loi, et selon les formes qu'elle a prescrites, ceux qui sollicitent, expédient, exécutent ou font exécuter des ordres arbitraires, doivent être punis; mais tout citoyen appelé ou saisi en vertu de la loi, doit obéir à l'instant, il se rend coupable par la résistance.

#### VIII.

LA loi ne doit établir que des peines strictement et évidemment nécessaires, et nul ne peut être puni qu'en vertu d'une loi établie et promulguée antérieurement au délit, et légalement appliquée.

#### IX.

TOUT homme étant présumé innocent jusqu'à ce qu'il ait été déclaré coupable, s'il est jugé indispensable de l'arrêter, toute rigueur qui ne serait pas nécessaire pour s'assurer de sa personne doit être sévèrement réprimée par la loi.

#### X.

NUL ne doit être inquiété pour ses opinions, mêmes religieuses pourvu que leur manifestation ne trouble pas l'ordre public établi par la loi.

#### XI.

LA libre communication des pensées et des opinions est un des droits les plus précieux de l'homme; tout citoyen peut donc parler, écrire, imprimer librement: sauf à répondre de l'abus de cette liberté dans les cas déterminés par la loi.

#### XII.

LA garantie des droits de l'homme et du citoyen nécessite une force publique; cette force est donc instituée pour l'avantage de tous, et non pour l'utilité particulière de ceux à qui elle est confiée.

#### XIII.

POUR l'entretien de la force publique, et pour les dépenses d'administration, une contribution commune est indispensable; elle doit être également répartie entre les citoyens en raison de leurs facultés.

#### XIV.

LES citoyens ont le droit de constater par eux même ou par leurs représentants, la nécessité de la contribution publique, de la consentir librement, d'en suivre l'emploi, et d'en déterminer la quotité, l'assiette, le recouvrement et la durée.

#### XV.

LA société a le droit de demander compte à tout agent public de son administration.

#### XVI.

TOUTE société, dans laquelle la garantie des droits n'est pas assurée, ni la séparation des pouvoirs déterminée, n'a point de constitution.

#### XVII.

LES propriétés étant un droit inviolable et sacré, nul ne peut en être privé, si ce n'est lorsque la nécessité publique, légalement constatée, l'exige évidemment, et sous la condition d'une juste et préalable indemnité.





## The City of Paris

Map of the City of Paris representing the period between 1789 and 1794, including representation of the outlying area and a details of the location of the Wall of the Farmers-General.

0 1/4 1/2 3/4 1 Miles



## Location of the Wall of the Hermé Générale

## Key Locations

- 1 - Tuileries Palace
- 2 - Place Louis XV
- 3 - Bibliothèque du Roi
- 4 - Les Halles market
- 5 - The Bastille
- 6 - Notre-Dame
- 7 - Champs-de-Mars
- 8 - The Catacombs
- 9 - Luxembourg Garden
- 10 - Charenton Asylum
- 11 - Cimetière des Saints-Innocents
- 12 - Rigault's Apartments
- 13 - Bakery Riot
- 14 - Raymond's Printer

1789



1794

## Key Locations

- 1 - National Convention
- 2 - Place de la Révolution
- 3 - Bibliothèque Nationale
- 4 - Les Halles market
- 5 - Place de la Bastille
- 6 - Notre-Dame
- 7 - Champs-de-Mars
- 8 - The Catacombs
- 9 - Luxembourg Garden
- 10 - Charenton Asylum
- 11 - Cimetière des Saints-Innocents
- 12 - Rigault's Apartments
- 15 - Zann's Attic
- 16 - Madeleine Cemetery (closed)
- 17 - Picpus Cemetery
- 18 - Héron's Apartment
- 19 - Théâtre Feydeau (closed)
- 20 - Committee of Public Safety



# REVOLUTION

Here is a brief overview of the tumultuous events of 1789. The Keeper may wish to provide the players with an overview of the happenings, which take place immediately following the events of Part One, effectively narrating the flow of the Revolution that sets up the landscape for Part Two. The following information is intended for the Keeper to help understand the course of the Revolution, but it may be shared with the player as the Keeper sees fit. Rather than read out all of the information, provide short montages that inform the players of the significant changes. This historical narrative sets up Part Two, which opens with guidance on what happens to the investigators and their associates in the intervening period.

A **Timeline of the French Revolution** can be found on page 97.

## THE TEMPERATURE RISES

*When you undertake to run a revolution, the difficulty is not to make it go, but to hold it in check.*

—Mirabeau

By early July 1789, troops (mostly foreign mercenaries) guard strategic points in Paris. The King dismisses Necker, the popular finance minister, replacing him with an archconservative.

Parisian artisans, journeymen, and workers clash with the foreign regiments, pillage bakeries, and force theatres to close. The mob accuses the wealthy of hoarding grain to create artificial famine and destroy the Third Estate. Soldiers from the Garrison of Paris (*Gardes Françaises*) sympathetic to the people start to disobey orders, and the hated customs barriers in the *Wall des Ferme générale* are destroyed.





Parisian members of the Estates General form a citizen's militia, which will soon become the National Guard, and sport the *tricolour* cockades of blue, white, and red—the red and blue cockade of Paris with the white cockade of the king. Paris is on the brink of revolution.

Through the night of July 13 rumors fly that thousands of troops are on the march for Paris. A crowd of some 60,000 people goes from place-to-place demanding arms. They first invade the Invalides, a military complex where muskets are stored. The army pensioners at the Invalides refuse to fire on the crowd (as well as disregarding orders to disable the muskets). Nearby, *Gardes Françaises* refuse orders to attack. The crowds seize over 28,000 muskets but now need powder and shot. For this, they turn to the Bastille. The storming of the Bastille is the flashpoint of the Revolution. The King backs down and orders the removal of the troops from Paris; however, he refuses to reinstate Necker.

There are clamors for further concessions. Barricades are erected in the streets, trenches dug across them, and passers-by stopped by armed citizens demanding proof of identity. Although the King eventually returns Necker as finance minister and the National Assembly gets to work again, progress is too slow. Bread is still expensive and in short supply, and riots erupt. As Bailly, the Mayor of Paris, noted glumly, "Everyone knew how to command but no one knew how to obey." A wave of destruction, looting, and panic spreads through the country, known to later times as "The Great Fear."

In August, the National Assembly passes the Declaration of the Rights of Man and of the Citizen, promising to form the basis of a new nation of free people protected equally by law.

On October 1, a military banquet at Versailles causes outrage; reports that guests insult the National Assembly and that ladies of the court distribute white cockades in honor of the King are elaborated by firebrand newspapers into a gluttonous orgy where the *tricolour* cockade is trampled by drunken officers. In Paris, where bread queues have been growing ever longer, popular orators in the Palais Royal have been long calling for a march on Versailles to compel the King to accept the Assembly's laws. Now they see their chance.

October 5 sees a group of market women, infuriated by the price of bread and spurred on by *agents provocateurs* (men dressed as women and in the pay of agitators) demanding bread and calling for the King to return. The women march to Versailles but, by the time they arrive, their numbers have swelled to an estimated 10,000. The mob demands the King's return to Paris, attack the guards, and invade the palace. Although troops clear the building, their commanders warn that the soldiers are on the side of the people rather than the royals. The King and the Royal Family are forced to agree to the mob's demands and return to Paris. This march marks the end of the King's resistance to reform.



## LA MARSEILLAISE

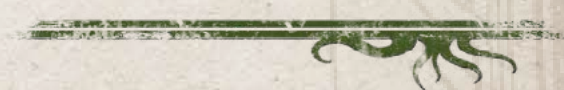
*La Marseillaise* is first sung in Paris by volunteer troops from Marseilles in May 1792.

*Allons enfants de la Patrie,  
Le jour de gloire est arrivé!  
Contre nous de la tyrannie,  
L'étendard sanglant est levé, (bis)  
Entendez-vous dans les campagnes  
Mugir ces féroces soldats?  
Ils viennent jusque dans vos bras  
Égorger vos fils, vos compagnes!*

*Aux armes, citoyens,  
Formez vos bataillons,  
Marchons, marchons!  
Qu'un sang impur  
Abreuve nos sillons!*

Arise, children of the Fatherland,  
The day of glory has arrived!  
Against us tyranny's  
Bloody standard is raised, (repeat)  
Do you hear, in the countryside,  
The roar of those blood-thirsty soldiers?  
They're coming right into our midst  
To cut the throats of our sons, our wives!

To arms, citizens,  
Form your battalions,  
March, march!  
Let impure blood  
Soak our fields!



The National Assembly settles in to new quarters in the Tuileries. The title of the King, who now rules under law and not by divine right, is changed from the King of France to the King of the French. The judicial system and local government are reformed, and the landed estates of the Church nationalized. Reformers hope for a new golden age with a revived citizenry and a constitutional monarchy, but the power of the mob does not wane, and the bright hopes of the Revolution darken inexorably towards the Terror.















## CHAPTER

## 2

PART TWO:  
JUNE 1794

...BLOOD. The time was to come, when that wine too would be spilled on the street-stones, and when the stain of it would be red upon many there.

—Charles Dickens

## INTRODUCTION

It is 1794. Five years have passed since the events of Part One. The heady days of July 1789 saw the people take their place in government, with the Women's March on Versailles in October forcing the king and queen to return to Paris permanently. Soon, the king and queen attempt to escape to Austria in 1791 but are discovered and marched back. The attack on the Tuileries in August 1792 brings them out of their palace, and the monarchy is formally dissolved in September 1792. The *Ancien Régime* ends in blood as Louis

XVI is found guilty of treason and executed by guillotine on January 20, 1793 in the Place de la Révolution, formerly known as the Place Louis XV. The king dies facing the blank pedestal where the statue of his grandfather has been torn down. This act outrages the crowned heads of Europe. The new republic is now at war, and forced conscription raises a militia to fight off the Austrians, Prussians, Spanish, Sardinians, British, and royalist forces within France itself.

Such tensions lead to the Terror, a renewed outburst of execution by guillotine beginning in October 1793, with Marie Antoinette one of the first victims.

The guillotine rose and fell almost non-stop from October to December 1793. It surges again from March 1794 with the execution of Danton and continues to July of that year. The Committee of Public Safety meets under the direction of Maximillian Robespierre, and, as hysteria takes hold, it is hard to determine who is an enemy of the Revolution and who is merely unfortunate. **Appendix 2** (see page 97) gives additional historical detail to share with the players.

## 1789 TO 1794

While the Keeper can fast forward between the two parts *Reign of Terror* using the guidance provided in **The Fates of the Investigators**, some groups may wish to expand the scope of the adventures by playing through additional scenarios set within the five-year gap between parts one and two. To assist, a series of **Scenario Seeds** are provided (see page 108); each details a mystery or horror for the Keeper to develop. Of course, be aware that including extra scenarios raises the risk of an investigator dying before part two actually begins, and the Keeper and players should be ready to create replacement characters if such an “unfortunate” situation arises.

THE FATES OF THE  
INVESTIGATORS

How has the Revolution treated the investigators? Who has flourished? Who has been cast down? Explore these missing five years with the players in a mix of round-the-table discussions and brief roleplaying vignettes. Feel free to suggest Sanity loss if any of the investigators seem particularly hard hit by these events. Here are some questions to inspire narration:



### *Are you still in the army?*

The war needs soldiers. The scenario does not assume that all of the investigators continue in the army—but those wishing to may do so. Those who prefer to leave might find themselves press-ganged back into service. How do they avoid being drafted?

Those who served the Revolution early at the Bastille might be remembered as good citizens, and favored over those who remained loyal to the king in those days.

### *Where did you fight?*

The attack on the Tuileries Palace in August 1792 is a key early moment. The investigators might have since been to war against the foreign powers who press against France on all sides, or they might have killed their own countrymen in the brutal quashing of the rebellion in the Vendée, where the locals rose in March 1793 in support of their Catholic Church and against national conscription. Battles raged for the rest of the year in the region, and terrible devastation was authorized in early 1794.

### *What of your families?*

None of the investigators' loved ones have died, yet, but what circumstances are they in? Food is scarce, times are desperate, and a suspicious word from a neighbor can lead to investigation by the Committee for Public Safety. What has each investigator done to keep those they care for fed and safe?

One investigator who may undergo a transformation is Joseph Hugel, now able to appear as Martine Hugel. The world has been turned upside down: the women's march on Versailles in 1792, coupled with the rise of the people, has created new opportunities for women. It is still necessary for her to maintain a disguise to serve in the army, but perhaps it is now an open secret.

One family member's circumstances have definitely changed. Babin's adopted son César has now finished his medical studies. He is (most likely) serving as an army doctor. Situate him in Paris, perhaps about to leave any day now to join the Army of the North in Belgium, under command of Robespierre's close friend, Louis Antoine de Saint-Just.

### *What of God?*

France has progressively been de-Christianized, with seizure of Church assets, the arrest of priests (many of whom were killed in prison in the September massacres of 1792), and the systematic alteration of churches to remove religious and royal iconography. The atheistic Cult of Reason displaces God in Notre-Dame in November 1793, itself to be abolished by Robespierre in March 1794 and replaced with his own Cult of the Supreme Being, which is to have its first festival on June 8, 1794.

## THE WHITE PLAGUE

Unlucky investigators who contracted tuberculosis in the scenario's opening scene in the Catacombs have experienced years of ill health. Allow an **INT** roll to connect their deteriorating health to when they moved those festering bones into the Catacombs in 1789.

Ill investigators are now in the terminal stages of the disease: reduce their **CON** by one-half and adjust hit points accordingly. They have an anemic pallor, tire easily, and occasionally cough up arterial blood. They do not have long to live.

Part Two builds to a moment of sacrifice, so if one of the investigators is already dying, the choice of who might volunteer to be sacrificed may (sadly) be made much easier.

Catholic faith is still practiced but only in private. Do any of the investigators still pray?

**Keeper note:** in inviting the players to say what has happened to their investigation, the Keeper may find that they declare their loved ones have been executed. The story works slightly better if this has not happened, as it makes the investigators responsible for someone—making their decision about whom to sacrifice at the end of Part Two that much more dramatic. There are also continuity issues, as all of their relatives have been seen in the crowd in the Prologue Narration set in 1794. However, if such a tragedy fits the player's story, let them describe it. The person seen in the crowd must have been someone else.

### **Victims of the Guillotine**

Thump. Clank. Thud. The sounds of the times.

Thump, as the victim is pushed to their knees onto the bascule (the plank) below the guillotine. Clank, as the lunette (the restraint) is locked into place above the neck. Thud, the fall of the terrible blade. Endlessly repeated. Thump. Clank. Thud.

The guillotine claims at least two people known to the investigators:







### Comte Benoît

Melodie's father is taken to the scaffold, weeping and crying, in November 1793. If investigator Pressi elected to serve with the army, perhaps he is the soldier walking behind the tumbril that day, escorting the man he once hoped would be his father-in-law to his death. Melodie is distraught and inconsolable. Her scream as her father is decapitated costs Pressi 0/1D6 Sanity loss. She flees in despair.

### Captain Louis Malon

Captain Malon is arrested in April 1794 for raising a toast to the king. His accuser is Alexis Roux, a tavern owner. Roux's testimony is false, given in exchange for a secret bribe from Rigault. Malon denies the accusation, citing his loyal service in the raid at Tulliere, and all the days since. He is, nonetheless, found guilty. He goes raging to the guillotine, shouting to the crowd that if he knew this betrayal would occur then he would indeed have toasted the monarch instead of the fools before him. Perhaps one or more of the investigators are the crowd and might meet his eye before he is pushed onto the plank and beheaded. At the Keeper's discretion, those who liked their old commander lose 0/1D4 Sanity points.

While the Terror rages on, the strange events of June 1789 bear shocking new fruit in June 1794. Part Two begins, as before, outside the Catacombs of Paris.

## KEEPER BACKGROUND: PART TWO

As the people of France deposed the tyranny of monarchy only to empower the tyranny of Robespierre, so the investigators have deposed the monster Fenalik to give birth to the monster Rigault.

Lucien Rigault was the architect of Comte Fenalik's downfall. He knew the Comte had power but had little idea how much power. Among the scrolls and books from Fenalik's basement of horrors, a whole new occult world opens up for Rigault. He devours the forbidden material, gazing into the swirling abyss of the Cthulhu Mythos and fixating on the goal of immortality. From his time spent inspecting Fenalik, Rigault comes to understand that, while the Comte has the physique of a thirty-year-old, the whispers of Fenalik combined with other strange characteristics are suggestive of someone centuries older. Thus, Rigault is fueled with speculation concerning Fenalik's longevity, driving him to study the books and scrolls taken from the Comte's house, in particular a Latin work entitled *The Supreme Void*.

## FIVE YEARS' EXPERIENCE?

The scenario assumes that the investigators' skills are the same in 1794 as in 1789. Any losses of Sanity or Luck are not replenished. This is the easiest way to continue the scenario (and worked fine in the playtests), but some players may like to see character growth, even if only a little.

The Keeper may wish to allow the players to make experience checks for their investigators, based on their skill rolls in Part One. Or, you could simply grant an allotment of skill points for the players to top up their choice of skills; 60 points is suggested, which may be spent on existing skills and also on new skills (presuming the player can justify how their soldier learned any new skill(s)).

Additionally, considering granting each investigator +1D6 points of Cthulhu Mythos in addition to any points gained through episodes of insanity. Fenalik's basement of horrors showed them that the material world is paper-thin. This award being in addition to any Cthulhu Mythos points gained through episodes of insanity.

Investigators who remain soldiers still carry muskets and other weapons. Investigators who are no longer in the army do not have firearms (unless the player can provide a good reason why, and also succeed with a **Luck** roll). They must content themselves with knives and clubs, until they get their hands on something better.

Rigault's mind cracks as he discovers that the universe was not made by God but by a "Ceaseless Chaos" that whirls at the center of the uncaring cosmos: Azathoth. Rigault learns that if he can feed enough souls to Azathoth, he will be elevated above mankind to rule the world as the "Supreme Being." The doctor envisages a ritual sacrifice on a scale unseen since the Aztec empire—the violence of the Terror presents him with the opportunity he needs.

By co-opting the guillotines of France as his own sacrificial altar, Rigault is able to dedicate those poor souls to Azathoth. When the ten-thousandth person dies under the blade, Rigault will open a rift in the sky and bring the swirling nuclear chaos of Azathoth to anoint him as the Supreme Being.



# PART TWO: 1794





Only one person fully understands Rigault's hideous design, the Ghoul That Was Guillaume. He has seen the stirring of vast forces in the Dreamlands and has heard dark whispers concerning the coming of Azathoth. He has seen Rigault read from a black book with brass bindings (*The Supreme Void*) and is certain that it is the key to the ritual.

*The Supreme Void* reveals that the only way to reverse Azathoth's arrival is for someone who has heard the Music From Beyond to take that cacophony of memory direct to the Throne of Azathoth, where the psychic feedback of madness will sunder the portal and repair the fabric of reality. The madman who must hear the Music and then give their life for Paris will most probably be one of the investigators.

## START: JUNE 1794

It is a hot summer night on June 2, 1794 (or 14 Prairial II, as it is known in the new Republican calendar adopted in October 1793). Paris stinks of blood. The daily "Red Mass" of decapitation continues at the Place de la Révolution, conflated with Citizen Robespierre's purges into *la Grande Terreur* (the Great Terror). A mass of a very different kind will be held in six days' time on 20 Prairial II (June 8, 1794) when the Festival of the Supreme Being, the new state religion authored by Robespierre himself, takes place.

The black carts roll in again from the cemeteries of Paris, as bones are once again being ferried to the Catacombs. People remember this gruesome work from before the Revolution; some wait around to see if there is employment this night.

Situate the investigators in the scene:

- Investigators who are still in the army now wear the *tricolour* of the Revolution. They have been assigned to guard the Catacomb's entrance and the carts, just as they did five years before when they wore the royal blue of the king. Last time, they were here to protect the priests from the people, but since the de-Christianization campaign, there won't be any priests, so what is there to guard exactly?
- Investigators who are not in the army need to feed their families; thus, they are here seeking work at the Catacombs.
- Some investigators might decide they are not so desperate as to be at the Catacombs—that's fine. The player can take the role of another soldier for this scene (there will be some spare pre-generated characters if your group has fewer than six players). The player's main investigator can be reintroduced the next day.

## THE MEETING

Once again, the soldiers wait outside the Catacombs for the night's first cart to arrive, with strict orders to let no one in. A small crowd of people is gathered, ready to help unload.

This is a moment for soldier investigators to see any retired investigators in the crowd, and vice versa. Have they seen each other in the intervening five years? On what terms did they part? Let the drama play out. They may have much to talk about.

At an appropriate point during the reunion—after the investigators have had a chance to air their grievances, but before anyone gets shot again—carts can be heard rolling up the street.

### Citizen Rigault

Six carts arrive. The cart drivers' faces are grim, and their horses twitch their ears and roll their eyes, as though spooked. There are no priests alongside to bless the dead. The lead cart has a dozen silent passengers in the back, sitting amidst the bones. All wear hessian (burlap) sacks over their heads.

Lucien Rigault rides alongside the first cart. He is a man transformed: leaner, with none of the nervous energy or shortness of breath of old. He rides easily, swinging down off the horse with purpose. He is no longer Doctor Rigault, as the Committee has disbanded all medical associations and given permission to anyone who wishes to practice medicine; he is now simply Citizen Rigault.

Rigault's face is chalk white. The last time the investigators saw him he was using makeup, but that style ended with the onset of the Revolution. A close inspection reveals that his skin is whiter—perhaps a trick of the light? He wears a high-collared jacket; a successful **Spot Hidden** roll discerns a mottled patch of skin at his neck, disappearing below his collar; with an Extreme success, it seems the mottle patterns are actually tiny skulls.

Rigault orders the hooded passengers to commence unloading. They disembark without a word, each picking up an armful of skulls and walking stiffly to the Catacombs' entrance. Rigault then orders the soldier investigators to clear out the crowd. No additional workers are required tonight. Once the crowd is cleared, the investigators are to guard the entrance, to allow no one in, and not to obstruct the workers moving the bones.



## PARIS DURING THE TERROR

*O Liberty, what crimes are committed in your name?*

—Madame Marie-Jean Roland,  
executed August 10, 1793

*We must rule by iron those who cannot  
be ruled by justice... you must punish not  
merely the traitors but the indifferent...*

—Louis Antoine de Saint-Just,  
executed July 28, 1794

*La Terreur* is born from the revolutionary government attempts to deal with internal and external enemies. The government creates the Committee of Public Safety and the Revolutionary Tribunal, whose broad powers proved fatally hard to rein in. Both are used by two rival factions, the moderate Girondins and extreme Jacobins, to deal with their political enemies.

## Life Under the Terror

*Fear was on every side, in the creak of a door, an exclamation, a breath... Drawing rooms were empty, wine-shops deserted, even the courtesans stopped going to the Palais Royal. The dreary city waited, under the burning summer sun*

—Louis Madelin

*La Terreur* lasts from October to December 1793 and March to July of 1794, with the last two months of June and July 1794 being *la Grande Terreur*. In Paris, 3,000 people are executed in these seven months. *La Terreur* ends with the execution of two of its principal Jacobin architects, Louis Antoine de Saint-Just and Maximilien Robespierre.

Paris in the last days of the Terror is a tense and unhappy city. Although many families survive unscathed and pursue a normal life, people have to watch what they say in public. The Committee of Public Safety has spies everywhere.

To protect themselves many of the well-to-do adopt the uniform of the *sans-culottes*, the *pantalon* (trousers) for men and the blue skirt for women, a *carmagnole* (short-skirted coat), the red liberty cap, and *sabots* (wooden clogs). Many wear the *tricolour* cockade whenever they go outside. However, equally many dress in the latest fashions. Robespierre is notably well dressed and wears his powdered wig to the Guillotine.

For the poor, the rate of inflation and unemployment soar. In Paris, bread is rationed and food is scarce. Amusements are scarce and, thanks to the change from a seven to ten day working week, holidays fewer. Plays are censored. The satire of Molière is banned. The churches are closed, emptied of paintings and statues, their crosses replaced by a red liberty cap on top of a pike, with "National Property For Sale" painted on the wall. The Cathedral of Notre-Dame is stripped of its art and used as a wine store. Many churches are demolished for their stone. These events bring about the creation of a new word, coined for this destruction, "vandalism."





Rigault might recognize an investigator, with a “You! Do I know you?” If he is reminded of the Fenalik affair, he gives a wolfish smile. “Ah yes... you did me—I mean, France—a great service...” A successful **Psychology** roll notes his smile hides a threat. Rigault has already sent Malon to the guillotine by anonymous tipoff, and on seeing the investigators, will similarly report them to the Committee in the morning. He is intent on hiding the secrets of Fenalik forever.

Rigault soon takes a lantern and goes into the Catacombs to direct the first of the workers, leaving the investigators outside and alone.

The cart drivers sit glumly on their wagons, leaving as soon as their carts are emptied. If befriended, they say Citizen Rigault met them at the cemetery gates with the hooded figures in tow. These hooded workers are very dour and not one of them has said a word. The drivers and their horses want the task to be over.

### Investigating the Catacombs

The investigators have no reason to go into the Catacombs and have been ordered to remain outside. Curiosity, however, probably leads them in. The strangeness of the situation hopefully causes any rivalries to be set aside between the soldiers and ex-soldiers.

The stairs are pitch black. The investigators will need to bring lanterns to explore in safety—a lantern hangs outside the entrance, and two hang from each cart. Taking the latter requires an **Intimidate** roll against the cart drivers.

Once the investigators are able to descend, it becomes clear that the hooded figures have been walking steadily in total darkness without need of light. It is easy to follow the hooded workers, but the investigators will almost certainly encounter some of them as they make their return journey, now empty-handed. The investigators may wish to use **Stealth** to hide—a futile notion as the lanterns give them away. In reality, as long as the hooded workers are not obstructed or exposed, they pay no attention to the investigators and continue mindlessly with their task of fetching and carrying the skulls in pitch darkness.

The workers take the stairs down, walk along the main passage, and then take the third side tunnel to the right. Cautious investigators may prefer to let them go past and follow the workers’ path at distance. Allow a bonus die to any **Track** roll, as the dust has been stirred up.

### The Guillotined Dead

The hooded workers do not speak because they are dead. Each is a resurrected guillotined corpse, with a random head attached. The heads are not stitched on straight and do not match the age or gender of the body. They are tireless. Their gait is stiff, their strength unflagging. Left to their

task, they work without pause. They pay little attention if an investigator follows them down the stairs.

Their hoods can be ripped with a **STR** or **DEX** roll, exposing the dead face and staring eyes, the red line across the neck, and the rough stitches where it has been attached.

If the investigators take this course of action, the first worker uncovered is the late Comte Benoît, or his head at least. It has been stitched to a thin woman’s body, so carelessly that he looks over his own left shoulder with sightless eyes. Call for a **Sanity** roll (1/1D4 loss) to see this awful visage—if Pressi is viewing this, adjust the loss to 1D3/1D6.

When its face is exposed, a “guillotined dead” is filled with sudden rage and drops its armload of skulls, and then it attacks the living. Guillotined dead fight until destroyed and must be killed within 5 rounds or the next one in the procession arrives, carrying more skulls. The dead can sense when another of their kind, close by, is enraged, and so can attack in unison. As long as the investigators deal with each of the creatures in sequence within the timescale, no alarm is raised. While musket fire does not attract the dead, Rigault will hear the shots.

There are 12 guillotined dead. See their statistics on page 94.

### The Corridor of Skulls

**Keeper note:** refer to the Catacombs Map, page 22.

The worker’s trail leads to a long corridor lined with skulls, thousands of them. Smaller side passages branch off it, similarly lined. The first skulls are from the old graveyards of Paris, dusty and brittle, but as the investigators advance, here and there they see recently severed heads, all victims of the guillotine.

Each skull has a strange mandala carved into the forehead. In the case of the severed heads, the pattern has been carved (with surgical precision) through the waxy dead skin down to the bone. A successful **Cthulhu Mythos** or **Occult** roll notes that the mandala are some sort of mark associated with wisdom or the soul.

Beyond the investigators’ lanterns, a dim purple phosphorescence gives off an eldritch light. Bone dust hangs in the air and seems to swirl of its own accord. No breeze stirs, yet the dry flecks whirl around like a turning mandala of corpse dust. There is a clattering and a chattering, and the weird eddy increases power, until now teeth and shards of bone turn and spiral in mid-air in the grip of some strange current that defies both gravity and reason. Call for a **Sanity** roll (0/1 loss)—if any points are lost, the investigator involuntary cries out. Ahead, a dry chuckle answers.



### The Doctor of Darkness

Rigault works ahead in the corridor, using a surgical scalpel to carve a mandala into the dead forehead of the severed head of Captain Louis Malon. Should he see the investigators' lanterns or hear them approach, he leaves his work and advances towards them, fearlessly. In the eerie light, he turns his face to the investigators and grins. His eyes revealed to be black pools of stars. The sight provokes a **Sanity** roll (1/1D6 loss).

Rigault is happy to gloat. It amuses him that the men who hunted Fenalik have found him. Unlike Fenalik, he has no weakness and allows the investigators to attack first. Rigault is enjoying the moment too much and only attempts to kill the intruders when he tires of them.

Rigault's statistics can be found on page 96. He uses his raw strength to batter the investigators, saving his magic until they flee. As he fights, his shirt rips open, exposing more of his strangely mottled flesh, the tiny pattern of skulls that cover his entire body from the neck down. His flesh is ensorcelled with magic learned from the scrolls recovered from Fenalik's lair, transferring and distributing his mortality into all of the skulls that he has enchanted with the strange mandala and filled with the souls of the guillotined dead.

Allow the investigators to attack him and roll damage as normal. Every 6 points of damage shatters one of the skulls that line the corridor. As this happens, a **Spot Hidden** or **Listen** roll at Hard difficulty notes that one of Rigault's skull tattoos screams and fades away, leaving smooth white skin behind.

There are thousands of such skulls. The investigators cannot win and Rigault knows it. If the investigators flee, with a gesture Rigault causes the skull walls on either side of the passage out to collapse, blocking their way.

The investigators must flee into the side passages, plunging into the dark unknown. Rigault follows them at his leisure, laughing wildly.

### An Ally Unseen

As the investigators attempt to escape with their lives, from the shadows a voice hisses, "If you want to live, follow me!"

A figure crouches among the skulls, at the entrance to a carefully concealed low tunnel through the bones. The figure has a long face like a wolf or dog's muzzle, and lopes ahead. This is the Ghoul That Was Guillaume, although his monstrous nature can only be briefly glimpsed in this mad flight in the dark. He scurries into the hole while baying encouragement back over his shoulder. "Hurry!"



*The Guillotined Dead*



Guillaume plunges into secret burrows he has made in the ossuary. Investigators following him are covered with corpse dirt. The flight is nightmarish. The tunnel plunges sharply down, necessitating a **DEX** roll to keep footing or tumble down to a subterranean cave floor for 1D6 damage (a successful **Jump** roll halves the damage).

Guillaume does not wait and continues to scurry and scramble. He leads them through hidden depths of Paris, sealed off and unknown, descending through the ages past limestone quarries, a paved forgotten tunnel, the basement of a medieval church, and finally into a long-buried Roman villa from Lutetia, the city before Paris.

In the *triclinium* (dining room) of the subterranean villa, a dozen ghouls lounge on the mosaic floor while they feast upon fresh headless human cadavers. The ghouls are all particularly plump. They rise snarling at the intrusion but Guillaume barks at them to back down. As long as their meal is uninterrupted, they allow the investigators to pass. Encountering this cannibalistic bacchanal provokes a **Sanity** roll (1/1D6 loss)—any points lost for seeing Guillaume count towards the maximum that can be lost.

One ghoul does not eat. Instead, she clutches the torso of an old man and weeps, snarling and meeping if any of the others try to take a bite. This is the Ghoul That Was Isobel, who like Guillaume became a ghoul in 1709; the body is her son whom she watched grow old from the shadows, until his recent execution. Guillaume murmurs his condolences, his sincerity lost by the way he licks his lips.

There is an opening at the far wall of the villa. Guillaume leads the investigators into a freshly dug tunnel, scrambling up a shaft that finally opens in the Luxembourg Garden (location 9 on the Paris map), just near the wall of the nearby Carthusian Monastery.

Guillaume squats on the dirt mound, grinning down at the investigators as they climb up. This clear moonlit view of their hideous rescuer calls for another **Sanity** roll (1/1D6 loss)—with cumulative totals as noted above.

## INTERVIEW WITH THE GHOUL

Guillaume will not be surprised if they choose to crawl out of the grave and run. He combines optimism with fatalism. He knows that all of Paris is doomed but even though the Great Famine of 1709 drove him to cannibalism and ghouldom, he loves his city, and would do anything to save her.

## WHAT IF THEY DON'T FOLLOW GUILLAUME?

Suspicious investigators might balk at following an unseen ally, preferring the monster they know. Some may choose to continue their fight against Rigault or to seek their own exit.

Guillaume does not give up on them so easily, as he also wants Rigault dead and has not the means to do it. Having observed the investigators, he thinks they might have what it takes to help him. Using a hidden circuit of ghoul tunnels, Guillaume appears and hisses from a new hiding spot, "You cannot kill him! But I know how!"

If that does not earn him their trust, he can do no more. The investigators have at least learned that someone in the Catacombs knows the secrets of Rigault and offered to help them.

If they escape by themselves (requiring a Hard **STR** or **SIZ** roll to muscle through the falling skulls), they can seek him out later, on their own terms. Alternatively, a **Spot Hidden** roll finds one of the ghoul tunnels, allowing the investigators to escape Rigault while also getting lost in the expansive tunnel network—eventually, Guillaume finds them and again appeals for their help in dealing with Rigault. Guillaume holds no grudges. After all, the world is ending.

If they stay with him, he is glad to answer the investigators' questions. He suggests a meal together, holding up a grisly snack he secured in the Catacombs. "You don't want any? Then you don't mind if I do?" He gleefully cracks the bones for the tasty marrow inside.

## WHAT GUILLAUME KNOWS

All of Paris has gone mad. "We are living in the asylum. These are the End Times." All over France, the guillotines are being fed but nobody knows to what end.

Lucien Rigault aims to deliver Paris to Those That Dwell Outside. He has added a secret sigil to many of the guillotine blades. The sigil is a swirling vortex that spins as the blade falls. Every soul dying under these blades is propelled for an instant to the center of the cosmos—the Throne of





Azathoth! Where, for a moment, their voice joins the chorus that echoes the melody of the stars. “Have you not seen the way the heads react for a moment after death, as though seeing things unknowable and unseen?”

The memory of that terrible instant is then returned across space and time and encased in one of the skulls engraved with Rigault’s sign. “When 10,000 souls have been sent to the Throne, the Choir of Skulls will sing and the Eye of Azathoth will open. Paris will be engulfed.”

Guillaume sighs, fearing that the terrible toll is now almost complete. “No, I do not expect you to believe this. I scarcely believe it myself. But it is true. I have seen the proof in the dream city of Inganok. There is a blind onyx carver who rises each day and chisels names in a language he does not speak. The language is French, the names are our daily toll. Each night he dreams of us, and each day he continues his list. In his scant moments of rest he listens for the sound of Ending so that he can lay down his tools and die.”

### Pertinent Questions

Guillaume’s astonishing account begs some questions. Here are some things the investigators might ask and Guillaume’s responses. The first question is mandatory, as it explains the scenario’s goal to the players. If they do not ask this, Guillaume should tell them.

Answers are provided for other likely lines of enquiry—there is no need to prompt the players to ask these; allow the conversation to flow naturally.

### *How Can This Be Stopped?*

“I do not know. This is what happens when you take prophecies from uneducated onyx carvers in dreams. Sorry, my friends.”

However, Guillaume has seen Rigault consult a black book with brass bindings in the depths of the Catacombs. If that book contains the ritual, perhaps it also has the means of unmaking it. If the ritual is broken, then so too will the magic that makes Rigault unkillable. That would be the time to strike him down! Guillaume has looked for the book, but believes that Rigault took it away with him.

**Keeper note:** the book is *The Supreme Void*, and it can be found in **Rigault’s Rooms**, page 68.

### *When Will the Ritual Be Complete?*

So many people have died across France; it cannot be long now. Guillaume suspects that the Festival of the Supreme Being, to be held on the Champs-de-Mars on June 8, would be Rigault’s ideal moment to summon Azathoth in front of Robespierre and the entire National Convention. Such an act would end the Revolution and send all of Paris into a cataclysm far more awful than the Grand Terror.



*Why Not Kill Rigault Now?*

Rigault already has the power of the enchantment within him. His mortality is shared among the skulls. He cannot be killed by normal means.

*What If We Destroy the Skulls?*

Even if you crush the bones, the enchantment is strong and the dust will remember. You cannot destroy dust.

*What If We Destroy the Guillotine?*

That could buy a little time, but it is not just one of the machines. They are at work all over France, and Citizen Robespierre is unlikely to tire of them any time soon.

*What If We Leave Paris?*

That did not save the king but perhaps it will save you. I choose to die here instead. (This is not true. Guillaume plans to escape into the Dreamlands.)

*Did You Know a Man Called Fenalik?*

"The monster!" (Guillaume looks around, genuinely terrified.) The Comte's murders may never be counted. He fed the remnants to the ghouls, who would dispose of them without trace. It was a good arrangement.

For a time Guillaume lived in Poissy below the Collégiale Notre-Dame. Creeping into the mansion one day to see if any of the cellar victims had died overnight, he saw the Comte caressing the limbs of a white statue, like a lover. When Fenalik saw the ghoul spying on him he flew into a jealous rage and Guillaume only just escaped. He fled back to Paris but the Comte hunted him through the graveyards for many nights.

Guillaume would be greatly relieved to hear that Fenalik is now in Charenton, and even more impressed that the investigators helped put him there.

**Keeper note:** the key information to impart is that Rigault took his ritual from a black book with brass bindings. An **INT** roll can prompt the memory that this book was taken from Fenalik's cellar. If the book can be found, it may contain a way to reverse the ritual.

## INVESTIGATING RIGAULT

Having encountered Rigault in the Catacombs and (possibly) heard what Guillaume has to say about the impending doom facing Paris, the investigators may wish to watch Citizen Rigault more closely.

If the investigators do not think to focus on Rigault, the following night Guillaume might suggest it to them. He has seen Rigault studying in the hours before midnight at a window on the second floor of a house north of the Seine.

## RIGAULT'S ROOMS

Citizen Rigault has a well-furnished apartment in the Rue Neuve Saint-Augustin (location 12 on the Paris map), near the buildings of the new government at the Tuileries.

On the façade above Rigault's door is a detailed carving of wreaths and scrollwork surrounding a completely blank oval, painted black. This was the Rigault family crest, which was plastered over and painted out in 1792 when Rigault renounced his nobility.

Rigault employs a butler and servants, all of whom admire him and wish he would not work so hard, as he grows so thin. He never asks for assistance with dressing, bathing, or shaving. They see this as proof of his egalitarian spirit but, in truth, it is because he hides the skull blemishes that blossom over his body beneath his clothing.

### Observation

The investigators may expect a gruesome lair of hideous secrets; however, Rigault knows too well that suspicion can lead quickly to arrest. Any occult activity is hidden in plain sight.

*Rigault's Routine*

|       |                                                                                       |
|-------|---------------------------------------------------------------------------------------|
| 06:00 | Returns home to sleep.                                                                |
| 10:00 | Breakfasts alone and then attends executions at Place de la Révolution.               |
| 15:00 | Returns home to see patients or to perform "autopsies."                               |
| 17:00 | Dines at home with guests.                                                            |
| 22:00 | Retires upstairs to study his books and papers.                                       |
| 23:00 | Leaves home to collect his hooded servants from the Madeleine Cemetery (location 16). |
| 00:00 | Collects fresh heads and old skulls from the Madeleine Cemetery and other graveyards. |
| 00:30 | Arrives at the Catacombs, where he inscribes the skulls until dawn.                   |

The comings and goings of the house seem entirely normal. Servants arrive with food from the markets or with laundry. Rigault leaves and returns later in the day. Patients arrive in the late afternoon, then dinner guests in the evening; all of whom are eminent citizens and members of the National Convention. Such guests could include Prosecutor Fouquier or even Robespierre himself, who does not stay long or eat anything; his mere presence indicates the extent of Rigault's influence.

There is one anomaly: every afternoon, a coffin is delivered and carried into Rigault's surgery. The coffin contains a cadaver with a separated head. The driver and the butler chat easily about the autopsies that the doctor performs (part of his studies) and the money exchanged. It is not entirely clear if the practice is legal.





A successful **Spot Hidden** roll satisfies the investigators that there is nothing sinister in these daily comings and goings, while a **Psychology** or **INT** roll concludes that this is by design. In fact, Rigault leaves the house at midnight to undertake his dark work; during this time, there is no one at home (until the servants arrive just before dawn).

### Meeting Rigault

Bold investigators might confront Rigault at his home. This is a dangerous strategy. His manner is civil and he ensures that servants or guests are present at all times. He responds mildly to any accusations, making the investigators look paranoid. At all times, he has a bland smile on his face. It is as if he little remembers the soldiers; however a successful **Psychology** roll detects the look in his eyes—he knows them from the Catacombs and beneath his mask of normality is an angry and cunning beast.

As soon as the meeting is over, he pens a letter to Citizen Héron (see **Asking François Héron**, page 75) to report the investigators for counter-revolutionary activity. A servant is dispatched to deliver the letter at once.

### Getting In

Rigault's apartment rooms have a single entrance from the Rue Neuve Saint-Augustin. The investigators can walk in during daylight hours and request a consultation with Rigault. The butler explains snootily that the doctor is not accepting new patients but that they can easily find a doctor anywhere in Paris (the Convention has decreed that anyone in the city can now practice medicine). People come and go throughout the day (servants at work, men making deliveries, patients or guests arriving). In the evenings there are large and sometimes raucous gatherings until midnight. At almost any time of the day, investigators can use **Disguise** or **Stealth** to simply look like they should be there and blend in. If the roll is failed, investigators must leave at once or risk exposure. Servants will simply throw them out, or detain them if they suspect theft. If Rigault sees the investigators he contacts Louis Héron.

Rigault is the last to leave the house each night, locking the door as he goes. The apartment remains empty until just before dawn. The investigators arriving at this time may use **Locksmith** or a Hard **Mechanical Repair** roll to open the door, or break it down (STR 80). The latter will attract passersby unless they wait for a moment when the street is empty.



## REVOLUTIONARY LAW AND ORDER

Though violence in all its manifestations is endemic throughout France, a generally orderly society continues to precariously exist. The Paris police force, (the *Garde de Paris*), with its network of police posts and agents, still operates; the former undertaking such tasks as monitoring food prices, managing traffic, settling disputes, and chasing criminals, while the agents apply their surveillance skills in the interests of new political masters. The widely held impression that the police are corrupt and inefficient is, perhaps, unfair.

In the countryside are small mounted patrols of *gendarmerie*, although the quality and effectiveness of these declines dramatically amidst the political turmoil and through the drafting of more experienced members into the military. Much of *gendarmerie*'s time is spent rounding up deserters from the army.

As agents of law and order, both of these institutions are now subservient to the National Guard, militia companies that exist in urban centers throughout the Republic. Members keep their weapons and uniforms at home, and are mobilized as needed. Their revolutionary zeal and general efficiency vary; however, they are the primary instrument in enforcing the directives of local Revolutionary Committees and securing the interior against counter-revolutionary activity.

The possession of personal firearms is not common among the general populace. The prelude to the storming of the Bastille did, however, see the wholesale looting of Paris gun shops and the disbursement of 32,000 muskets from the *Invalides*, and it can be assumed that a good deal of this

weaponry ended up in the possession of *sans-culotte* supporters of the more militant sectional committees. Former aristocratic hunting privileges in the countryside always worked to limit wider gun ownership, and—the subsequent looting of weapons from chateaus notwithstanding—sharpened agricultural tools are more likely to predominate in the hands of the belligerent peasantry. Although they are unregulated, being discovered with a firearm is not without its hazards, especially in the increasingly paranoid political climate. The greater difficulty, though, is acquiring gunpowder, which is in short supply once the nation becomes embroiled in multiple wars. Those with military or militant political connections find it easier to acquire such supplies.

The control of movement is an important adjunct to maintaining law and order. The *Ancien Régime* internal passport system, discarded in the exuberance of 1789, is progressively re-introduced. Passport controls for foreigners come into force from 1791, and for French citizens from 1792. Approved citizens and foreigners wishing to travel between districts must obtain passports and visas from municipal authorities. The *gendarmerie* and National Guard routinely check for traveler's passports.

One further type of document, the *certificat de civisme*, is in great demand from 1793. Possession of one of these is proof of having "good Republican virtues," and is required for all government functionaries. Being denied one, for any number of reasons, places an individual in the "suspect" category, with all its implications.

### Robespierre's Secret Police: the Porteurs D' Ordres

*Robespierre n'a qu'un seul point faible: sa police, sa police secrète, détestée par tout de monde."*

*(Robespierre has only one weak point, his police, his secret police. Everyone hates them.*

—Danton, from the Polish play *The Danton Case* by Stanisława Przybyszewska

During the Terror, police spies and informants are everywhere, in the streets, cafés, and public spectacles, watching and listening; waiting for even the most innocuous hint of anti-republican sentiment. It is rumored the spies receive 35 livres for every head that falls under the guillotine. Notable figures of this period include:

- Louis Héron, Robespierre's bulldog (see page 78).
- Sénar, Secretary-general to the Committee of Public Safety.
- Pillé, Héron's secretary, who draws up all his denunciations.
- Antoine Fouquier-Tinville, Purveyor to the Guillotine.

### Denunciation

People are arrested, often solely on the word of paid spies and informers, and charged with such crimes as "starving the people," "depraving public morals," "not giving testimony properly," or crying "*Vive le Roi*" (long live the King). An innkeeper is executed "for furnishing the defenders of the country sour wine injurious to health."



## REVOLUTIONARY LAW AND ORDER CONTINUED

Whole families are executed for expressing sorrow at the death of their relatives or because of an anonymous denunciation. One woman is arraigned to face a charge against another prisoner with a similar name; despite her protests, she is executed all the same.

### Arrest, Trial and Execution

*Liberty, equality, fraternity, or death; — the last, much the easiest to bestow, O Guillotine!*

—Charles Dickens

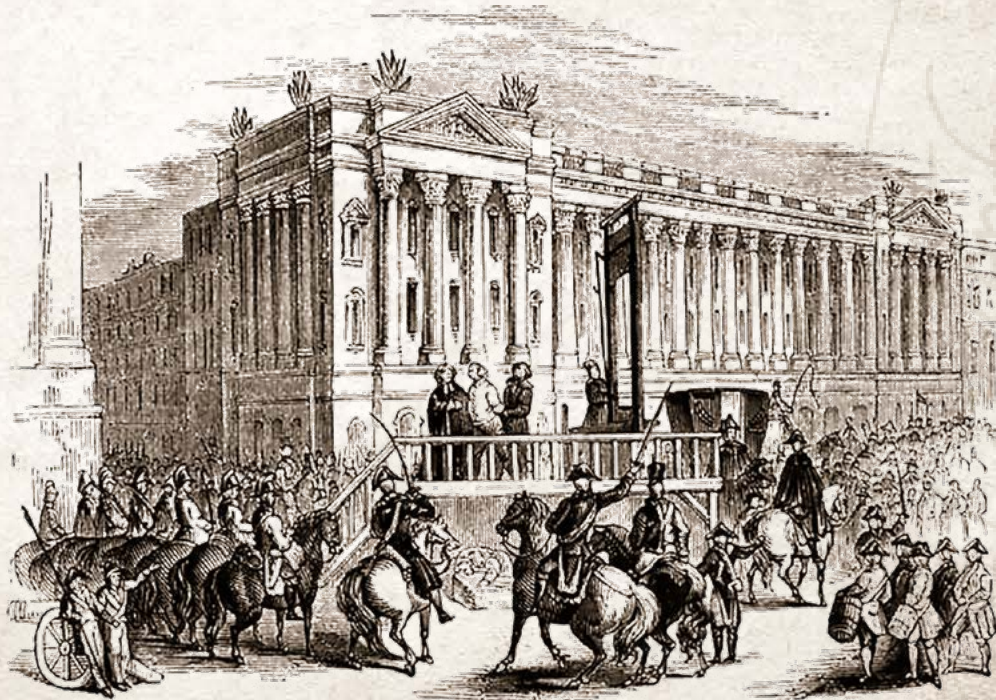
The time has come, as Madame Roland foretold, “when the people would ask for bread and be given corpses.”

Most arrests take place in the middle of the night. People are taken to prison and given a show trial often on the same or following day. Although the popular image of the Terror is of aristos being trundled to La Guillotine, in fact, they make up only 2% of the population. Most of the victims are the lower middle classes and the poor, the artisans and shopkeepers, servants, journeymen, and tradesmen.

Execution involves a public procession of tumbrils (open carts) packed with condemned prisoners through the crowded streets, with the crowd hollering “À la guilotine!” (to the Guillotine) to the Place de la Révolution.

Thousands turn out for the show, buying bread and wine as they await the “Red Mass.” Yet there are as many who are sick of bloodshed. Shopkeepers close their stores as the procession goes by; soldiers at the tribunal surreptitiously warn prisoners not to incriminate themselves. The people who live around the Place de la Révolution complain of the smell of stale blood from the paving stones and succeed in getting the guillotine moved, but the people in the guillotine’s new district are equally unhappy to have it on their doorsteps, and get it sent back quickly.

By the end of the Terror, Paris is an exhausted city. Walls are covered with old posters, the fountains have no water, and abandoned animals roam the streets.



King Louis XVI is led to the guillotine



### Ground Floor

The ground floor contains the foyer, the dining room, the drawing room, the kitchens, and the surgery. These are the rooms where Rigault entertains his guests and sees patients.

The surgery has an operating table, which is kept scrupulously clean. Shelves of powders and pharmacies, as well as a library of anatomical texts line the walls. Against one wall is a coffin on a trestle, covered with a black cloth. Inside the coffin is a middle-aged man; his head has been cleanly severed within the last 72 hours. Careful inspection notes that head and body are mismatched.

A trunk contains dark clothing and hessian hoods. Rigault uses his surgery to create his guillotined dead under guise of performing autopsies. If it amuses the Keeper, he might create one before dinner to replace any that the investigators might have inconveniently destroyed. The servants never disturb him while he is working.

### Upper floor

The upper floor contains Rigault's cleanly furnished bedroom. It is neat but not ostentatious, as conspicuous wealth can bring unwanted attention. Spare bedrooms take up the rest of the floor; during parties, amorous guests sometimes occupy these rooms.

The final room is Rigault's study. This door is kept closed, and the servants never enter. When the door opens, the first thing the investigators see is a skinned corpse. For a moment it seems to lunge towards the door but it is in fact perfectly stationary: it is the cadaver formerly known as the Skinless Pope, a souvenir from Fenalik's mansion, and now divested of its papal robes and ring, and left naked as an anatomical study. Keepers who wish to create a sudden scare might decide that Rigault animated the thing. It attacks when they open the desk; use the statistics for the guillotined dead (page 94). As it moves, the varnish that preserves it cracks and shatters.

A desk faces the window overlooking the street below. A ledger sits on the desk (see **The Ledger**, page 75), while a pamphlet has been pinned to the wall (see **The Pamphlet**, page 75). High bookshelves contain medical texts in Latin, and there are anatomical drawings on the walls. A successful **Spot Hidden** notices a book with a black leather cover and brass bindings—last seen in Fenalik's cellar (see **The Black Book**, following). The book fits the description of the one that Guillaume saw Rigault consult in the Catacombs.

A small locked cabinet next to the desk (**Locksmith** or **STR** roll vs. STR 70) contains ancient scrolls in wax cylinders and leather-bound books written in crabbed Latin. The investigators recognize these as taken from Fenalik's cellar.

**Keeper note:** the five Sedefkar Scrolls in Arabic from the *Horror on the Orient Express* campaign are not here, nor are any pieces of the Sedefkar Simulacrum.

### The Black Book

The black book with brass bindings is titled *The Supreme Void* in Latin. It contains illustrations of human sacrifice under starry skies. The skies are drawn in such a pattern as to suggest that they are in swirling motion, pivoting around an unseen point. The drawings are uncomfortable to behold, as the ink seems to turn and crawl. Before they know it, the reader finds he or she is unconsciously turning the book. Award the automatic loss of 1 Sanity point. Fenalik acquired this dread Mythos tome from Spanish Inquisition in 1588.

Investigators who can read **Latin** may decipher the key passages over 12 hours of study. It is the crazed work of an unnamed and insane Spanish monk, who sailed to the New World and was subsequently excommunicated and burned at the stake. The key passage of the book is provided as **Handout: Reign 5**, where the author asserts that the executions of the Inquisition are akin to the ritual sacrifices of the Aztecs to a demon known as "Azotottal" (a successful **Cthulhu Mythos** roll deduces this is a name for Azathoth). The author believes that if, in the space of a single year, ten thousand people are ritually sacrificed with a knife inscribed with a unique sigil, Azathoth will be called. The book states that only the sacrifice of someone who has heard the "Music From Beyond" can undo the ritual.

**Keeper note:** this tome contains key evidence to defeat Rigault, so the investigators should steal it (allow an **INT** roll if they do not think to do so). When Rigault discovers the theft he is furious; thereafter, he keeps armed servants on guard day and night. If he suspects the investigators of the burglary, he reports them to the secret police (if he has not already done so).

Several of the investigators have Language (Latin), as part of their classical education. If they have trouble translating the book, they may need to enlist a Latin reader to help them. Doctors are a good choice, as Latin is the language of medicine. Potential candidates include:

- **Honoré Fragonard**, the mad anatomist, who is back in favor (he addressed the National Assembly in 1792). He lives in Charenton. He reads the book avidly, smiling and nodding, and asks to keep it when they are done. His Latin skill is 95%.
- **César**, the adopted son of Babin, who is an army doctor and (hopefully) still in Paris. César ridicules the book and expresses concern for his adopted father, but helps as well as he can. His Latin skill is 70%.



## THE SUPREME VOID

*Latin, author unknown, 1520*

An illuminated manuscript, bound in black leather with brass bindings. Suppressed by the Tribunal of the Holy Office of the Inquisition in Seville, Spain. Only one copy survives. Describes Aztec human sacrifices to "Azotottal" (Azathoth), and compares these to the Inquisition's practices and methods. A number of passages contemplate the

existence of Azotottal, the nature and purpose of the "fallen angel," and its place at the center of all things.

- **Sanity loss:** 2D6
- **Cthulhu Mythos:** +3 / +6 percentiles
- **Mythos Rating:** 27
- **Study:** 30 weeks
- **Suggested spells:** The Black Star Made Manifest (Call Azathoth), Converse With Those Outside

(Contact Servitor of the Outer Gods), Black Binding (Create Zombie), Dark Fire of Azotottal (Dread Curse of Azathoth), Inscribe Sacrificial Mandala (Enchant Sacrificial Dagger), Ritual of Sacrifice (see page 96), Summon Guardian Unseen (Summon Spectral Hunter\*).

*\*See Chaosium's The Grand Grimoire of Cthulhu Mythos Magic.*







W e no longer do the Lord's work. The excesses of the Inquisition are a bloody continuation of Satan's own scheme to devote souls to the blackest of hells, an infernal expanse so benighted that it lies behind the stars and eclipses heaven itself. This nightless realm is the domain of the **fallen angel Azotottal**, a being of supreme evil worshipped with **blood sacrifice by the Aztecs**.

Should ten thousand souls be sacrificed to this terrible devil beyond the stars in the space of one year, cut open with a blade inscribed with that foul circular design, then **Azotottal's hell of unending night** shall open on Earth. Heaven would be lost to us forever.

Only music beyond even that of angels could exorcise this greatest and supreme of all demons, **greater even than Lucifer himself**. If a martyr, who has heard such Music from Beyond, would offer himself up for sacrifice even as did the Son upon the cross, only then would Azotottal be undone and the fields of the Earth denied to him in his shame and unworthiness.



### The Ledger

On Rigault's desk is the ledger. The entries are arranged by date, consisting of two- or three-letter lists (e.g. MH, YR, LdS) next to a place name (Paris, Lyon, or Nantes), with a running total for each day. An **INT** roll suggests that this is a record of people executed by guillotine, as the places correspond to cities where the implement is in use. It is not a complete record of all executions (in fact, just the ones where Rigault has installed his specially engraved blade). The count reaches a grand total of 9,946.

This terrible toll confirms that Rigault is within a few days of reaching his goal. Robespierre's Grand Terror is now guillotining thirty or more people per day in Paris.

### The Pamphlet

The pamphlet pinned to the wall is titled *The Festival of the Supreme Being* and calls upon all citizens to attend the upcoming celebration on 20 Prairial (the Revolutionary calendar, designation for June 8). The opening line of the pamphlet states, "The French People recognize the Supreme Being and the immortality of the soul," a phrase that has been inscribed above church doors around Paris.

### Evidence

If the investigators had hoped to find clear evidence of Rigault's crimes to drag him before the Committee of Public Safety, they are doomed to disappointment. None of the material in the house provides grounds to have Rigault charged for counter-revolutionary activity. As a medical man, he is entitled to keep records of executions. In addition, since the de-Christianization of France, it is not heretical to keep banned books. (And, nobody will believe outlandish stories of animated cadavers.)

However, to the investigators, it adds up to a grand and terrible design, which will soon reach its bloody zenith. They now know what he plans and how soon it is to happen and, most importantly, how to stop it.

The key information from *The Supreme Void* is that if someone who has heard the "Music From Beyond" is ritually sacrificed (i.e. dies on the guillotine by the blade inscribed with Rigault's sigil), then the summoning ritual will be broken—and hopefully, Rigault can then be killed.

The investigators should recall that Dietrich Zann was composing some music for Fenalik but never played it. An **INT** roll can prompt this memory if the players have forgotten this fact.

The investigators may wish to convey this information back to Guillaume. The ghoulish is enthusiastic and agrees that the Music From Beyond sounds like it would contain a note

of such cosmic dissonance that it could unmake the Choir of Skulls. He suggests that if someone who has heard that the Music From Beyond were to die under the guillotine, his or her memory would be taken in death direct to the Throne of Azathoth. Were this to break the enchantment, in that instant Rigault would be mortal; he could be killed before he realizes what has happened and escapes.

**Keeper note:** the Music From Beyond has never been written and has never been performed. The chase is now on. They must find Dietrich Zann and have him play the music. How does one find a dwarf in Paris, assuming he is still here after five years? They have scant days to find out.

## FINDING DIETRICH ZANN

There are three paths to finding Zann:

- Asking François Héron of the secret police.
- Asking after Dietrich Zann.
- Asking after Céline Besette.

## ASKING LOUIS HÉRON

François Héron is Robespierre's bulldog, the much-feared Chief Agent of the Porteurs d'Ordres, the secret police. He has a reputation for paranoia and duplicity: he spies on everyone for everybody, and has a penchant for destroying those close to him, perhaps because he fears for his secrets. He has denounced and sent to the guillotine not only his landlord but also his former neighbors. The investigators should realize that if they contact Héron they are likely endangering themselves.

Héron is found either in the corridors of the Committee of Public Safety (location 20 on the Paris map) or at his apartment on the third floor above a chemist's shop on the Rue Saint-Honoré (location 18).

In public, Héron wears a dark and voluminous greatcoat and dark hat pulled over his eyes, and keeps two armed men nearby. He is heavily armed beneath the greatcoat. He moves and speaks quietly and coolly—most people don't realize he is in a room until he speaks.

A successful **Persuade** roll (possibly **Credit Rating**) convinces Héron that the investigators are trustworthy citizens of the Republic. Grant a bonus die to the Persuade roll if they talk zealously of stamping out counter-revolutionaries.



## LOUIS JULIEN SIMON HÉRON, ROBESPIERRE'S BULLDOG

Héron is attached to the Committee of Public Safety, as Chief Agent, recruiting his spies under the vague title of *Porteurs d'ordres* (holders of orders). He is charged by Robespierre to spy on the Committee of General Security, which in turn employs him to spy on Robespierre. In other words, he spies on everyone, trusts no one, and is subject to bouts of bloodthirsty paranoia. No one wishes to attract his notice.

During his irregular work hours he is most often found in the corridors near the Committee of Public Safety. He meets almost daily with one of the most sinister figures of the Revolution, Antoine Fouquier-Tinville, the public prosecutor of the Revolutionary Tribunal, whose zeal in prosecution earns him the nickname "Purveyor to the Guillotine." Héron's home is above a chemist's shop at 275, Rue Saint-Honoré. He rents a small, third-floor apartment from the chemist, Folloppe, the owner of the house. He never leaves home without two armed men accompanying him, and he himself always carries a large hunting knife, pocket-pistols, two loaded pistols, two daggers (a poinard and a stiletto) thrust into his belt, and two blunderbusses concealed in his great coat! Héron was

wounded in action during his time in the navy, and five times during the attack on the Tuileries in 1792. In other words, he is ready for combat.

### Louis Héron's Denunciations

*It seems as though, haunted by perpetual nightmare, he had some terrible secret to hide and that all witnesses of his life must die.*

—*Romances of the French Revolution*, page 45

Héron's denunciations follow a formula, and the accusations are frighteningly vague:

- "I denounce the said..."
- "This man is an enemy of our revolution."
- "He is a gamester and a man of very bad morals."
- "He is mentioned in my memorandum to the Committee."

He had a penchant for destroying those around him:

- His landlord, Folloppe, was guillotined because he had at his house, "the silver of the woman Sénozan, a proved aristocrat."

- His neighbor, Madame Board, was guillotined "for residing in a chateau belonging to an émigré."
- A young man, Letellier, who lodged in Folloppe's house, was guillotined because he "made counter-revolutionary remarks."
- Another female neighbor, Crussol, was guillotine "for sometimes appearing on an elevated terrace overlooking the courtyard through which one passed when going to Héron's."

**An example of one of Héron's denunciations:** "I denounce the said Le Joindre, the ex-military officer, living at Mans, as a pronounced counter-revolutionary. This is justified by the annexed letter of August 10<sup>th</sup>, sealed with forbidden arms and bearing the address, 'To citizen Taburet,' and in which he uses the word 'Monsieur' five times and the formula, 'Your very humble and very obedient servant,' which is now only used by counter-revolutionaries. These facts, added to my knowledge of all his old acquaintances with dukes, counts and barons, convince me that he is really a counter-revolutionary."

- **Success:** Héron notes quietly that investigators' information has been most valuable and he will consider their request. The interview is over, seemingly without result. As they leave, a man blunders against one of them and palms a dirty scrap of paper on which is written *Dietrich Zann, Rue Feydeau, 2nd arrondissement*.
- **Failure:** Héron says "they" have had their eye on Zann for some time, as a former court musician living with a former courtesan, Celiné Bessett. He orders Zann's immediate arrest. This creates complications for the investigators, as they must now get Zann out of prison

or have him play his Music there—turning the prison into a madhouse.

- **If the Persuade roll is pushed and failed:** Héron's suspicion is aroused. The unfortunate investigator(s) is arrested and sent to prison.

Depending on the outcome above, Héron's sends one spy to follow the investigators and one to watch Zann's building. A successful **Spot Hidden** notices either man, and a **Stealth** roll is required to lose their tail in the street or slip into Zann's tenement unnoticed.



## ASKING AFTER DIETRICH ZANN

An **INT** roll recalls that the people most likely to remember Zann (or know where he is now) are former aristocrats or their servants, as well as fellow musicians or theater folk (most theaters have orchestras).

Former aristos, court servants, or musicians are mostly dead, in hiding, émigré, or have reinvented themselves and hidden their past. If the investigators can come up with a convincing story, they can recall how they have kept touch with an aristo or former servant, or find out where one is now. Otherwise, the best place for the investigators to find a known aristo or court servant is in prison.

### Informants at Large

Informants who are still free are suspicious of questions, as they risk being denounced as counter-revolutionaries and sent to the guillotine. They may think the investigators are spies sent to trick them into incriminating themselves. Their first reaction is to deny any knowledge.

A successful **Intimidate** forces the person to divulge what they know but the investigator now has an enemy, someone who won't hesitate to denounce the investigator fearing that otherwise they may be denounced themselves. While a **Hard Persuade** or **Charm** roll convinces the informant to talk, although not in public. Héron's spies are everywhere.

- A possible informant is Gaston Moreau, headwaiter at Alexis Roux's tavern. He was briefly a steward for Comte Fenalik and then gave loyal service to Comte Benoît and Melodie. He has hidden his past and does not want it revealed, especially at work, where his boss is a known informer. He ran into Zann on the Rue Feydeau, near the theater; they both pretended they didn't recognize each other.
- A possible informant in prison is Aceline Simon, a girlhood friend of Melodie Benoît's, was so saddened by the injustice of life that she eschewed her wealth and took a vow of poverty. She became a nun and is condemned for the counter-revolutionary activity of believing in God. Unless freed she will soon go to the Guillotine, singing the *Salve Regina*.
- She begs for help before divulging anything, requiring a promise in writing to supply evidence or lodge an appeal on her behalf. This document could later be used to incriminate the investigator if it falls into the wrong hands. Revolutionary justice is swift during the Terror; the investigators have twenty-four hours after locating Aceline in prison to act on her behalf. Any later and it is too late—she is dead and they must find another informant. Releasing Aceline requires a **Hard Law** roll. On a failed push, the investigator comes under



## THE DWARF SPY

The Keeper may enjoy giving a false clue trail to Richebourg, a dwarf of the period. Richebourg served the Duchess d'Orléans (the king's mother) prior to the Revolution. Since 1789 he has carried secret messages for the Duchess in and out of Paris, disguised as a baby and carried by a wet nurse. He keeps the letters in his red bonnet.

Locals might recall seeing a dwarf drinking in the taverns. If the investigators find him, Richebourg immediately looks nervous and quickly leaves, trying to lose them in the streets of Paris (a possible chase scene). If he is tackled, his bag contains baby clothes in his size, and letters from the Duchess to aristocrats in the city. The letters detail her despair at the execution of her son and the general state of France, with reciprocal hopes from her correspondents—such paperwork would be viewed treasonous by the Committee. The investigators should decide if they hand Richebourg over or let him go.

Richebourg does not know Zann and resents any suggestion that he would. There are many court dwarfs throughout Europe. Now is not a good time to be a known associate of the aristocracy; if this Zann was connected, he would be in hiding.

**If running a chase to catch up with Richebourg, use these statistics:**

**MOV 7    CON 60    DEX 50    STR 45**

**Skills:** Climb 25%, Dodge 45%, Jump 40%, Stealth 60%.

**Keeper note:** Richebourg was never caught and lived until he was 90.

suspicion. Either way, the fact that they tried is enough to satisfy Aceline, who reveals she saw Zann playing his violin in or near the Théâtre Feydeau (location 19 on the Paris map). Aceline imparts this information from the tumbrel, on the way to La Guillotine, with the investigator running alongside to catch what may be her last words.



## THE DIRECT APPROACH

The investigators may prefer to try a straightforward approach to stopping Rigault. Here are some likely plans, along with complications, and the reasons why they might not work. Note that player ingenuity should always be rewarded, so if you and the players feel it makes a good climax to the scenario, by all means allow them to succeed—preferably at a cost.

### Destroy the Guillotines!

Stopping the executions is a sure way to prevent the arrival of Azathoth. Getting up close to a guillotine allows an investigator to see the tiny sigil etched onto the blade (no roll, if the blade can be inspected; otherwise, a **Spot Hidden** allows the sigil to be seen from a short distance).

Each guillotine is of solid construction and would difficult to destroy before an angry mob rushes to defend it. Gunpowder would be effective, if the investigators can use their army connections to requisition some.

- **Complications:** during the day most places housing a guillotine, such as the Place de la Révolution (location 2), swarm with people and the guillotines are in public view. Tampering with the blades is liable to bring down soldier and citizen alike upon the investigators. Even at night there are guards about. If successful, the investigators are enemies of the Revolution and will be hunted for the crime.
- **Added complication:** The guillotine situated at the Place de la Révolution is “booby-trapped.” Rigault has bound an invisible spectral hunter to guard it (see page 95). The monster must be dealt with in order to attack the guillotine.

- **Why it might not work:** any victory will only last as long as it takes the Committee of Public Safety to have a new guillotine constructed. Citizen Rigault, as a noted physician, inspects the blade and mechanism personally to guarantee its efficacy—furnishing him the opportunity to enchant the blade with his secret sigil. The executions resume. Extra guards are now posted day and night. Most importantly, destroying the guillotine does not kill Rigault or render him vulnerable, but does buy some time.

### Destroy the Catacombs!

Destroying all of the skulls would seem to both remove Rigault’s invulnerability and also shatter the Choir of Skulls. A large quantity of gunpowder would be required to annihilate the skulls and collapse the Catacomb roof so that Rigault cannot return to his lair.

- **Complications:** Rigault and his guillotined dead defend the Catacombs. The investigators may shadow his movements across Paris, aiming to launch their attack while he is elsewhere; however, he has a psychic connection to the skulls that will summon him if someone begins to tamper with them.
- **Why it might not work:** once the skulls are destroyed, Rigault becomes vulnerable to attack and, perhaps, can now be killed. Guillaume believes that the dust of the skulls will still retain his fearful magic. The Keeper can decide if this is true or not. Shooting or stabbing Rigault is the quickest way to find out.

### Destroy Rigault!

Rigault cannot be shot, stabbed, burnt, blown up, or otherwise killed by kinetic means. But investigators are clever. Perhaps he could be entombed, drowned, poisoned, trapped in a burning building and killed via smoke inhalation, or any other method which does not involve piercing the skin.

- **Complications:** Rigault will fight all the way to very end.
- **Why it might not work:** Rigault’s immortality may be absolute. The Keeper should decide.

### Denounce Rigault!

Bold investigators might accuse Rigault of counter-Revolutionary behavior and report him to François Héron of the secret police.

- **Complications:** Rigault is a trusted citizen, who joined the Revolution at the Tennis Court and has proven his loyalty time and again, revealing secrets of his aristocratic patients and testifying against many. He offered advice and improvement to Joseph-Ignace Guillotin’s new method of humane execution. Rigault has the ear of Robespierre and has influenced him in the formation of his notion of the Supreme Being. The investigators need strong and compelling evidence, and some **Hard Persuade** and **Hard Law** rolls to win against him. Run such as scene, allowing the investigators to make their case, and for Rigault to counter-attack. Resolve the scene with an opposed roll but award penalty or bonus dice to both parties based upon the rigor of their arguments. Should the result be a tie, Robespierre calls for



## THE DIRECT APPROACH CONTINUED

the investigators to be confined while further information is sought (see the added complication following).

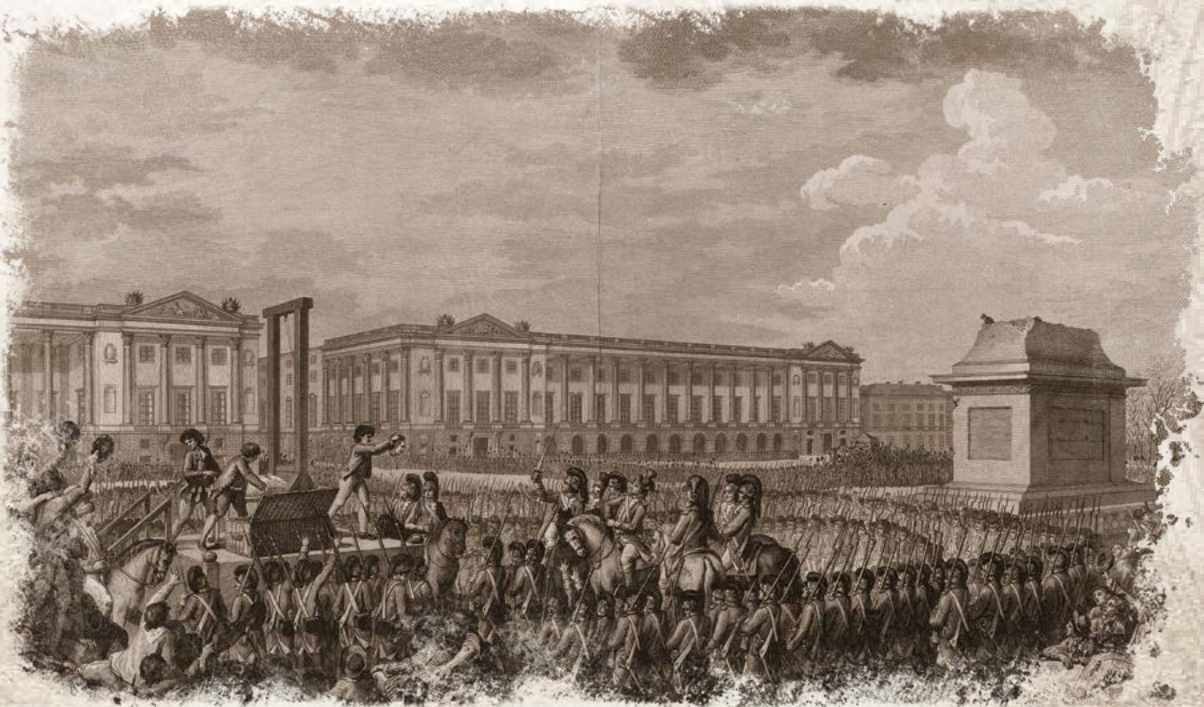
- **Added complication:** the investigators are locked up and must escape quickly, as the (still free) Rigault persuades Robespierre that they are traitors; they will die by the guillotine unless they escape.
- **Why it might not work:** Rigault has the upper hand here. If the investigators fail, he turns the accusation against them and they may all be sentenced to the guillotine. Any investigators who did not take part in the trial will need to rescue their comrades from prison (or Guillaume may burrow in from below). Without rescue, they are executed. *C'est la vie.*
- **Why it might actually work:** if the investigators win the trial, Rigault

truly believes that the guillotine will stop on his neck. The next day he rides in the tumbril with a smug expression, smirking his way up the steps, and planning to make an extraordinary speech immediately after his miraculous survival—pronouncing himself as the Supreme Being. After all, Robespierre has already prepared the Cult. But, Rigault has not figured on the strange Mythos forces of the whirling sigil and what will happen when the magic that made him is set against him. As the sigil spins, the blade strikes him and shatters his enchantment, shearing off his head. The skull souls patterned all over his body detonate, showering the crowd with his skin and blood. Only his astonished head remains intact. A **Sanity** roll for this noisome detonation

provokes the loss of 1/1D8 points, but Rigault is no more.

### Who Dies at the End?

If you decide that one of these plans is successful, there is still the matter of who is executed in the prologue narration from 1794. One outcome might be that Robespierre's agents or an aggrieved mob close in on the investigators for destroying the guillotine or the Catacombs (or both), and it is necessary for one of them to confess to spare the others. If they somehow murder Rigault, a witness sees it, and one of the investigators must pay for the crime. The penalty is death but Paris is saved. However, if they successfully prosecute Rigault in the courts, then it is Rigault himself who was the man in the cart. The investigators have beaten destiny and fate. Bravo!



King Louis XVI's Execution



- The 2nd *arrondissement* of Paris is the theater district. Music-loving aristos and musicians know that Zann used to play in the orchestra of the Théâtre Feydeau before it was branded as meeting place of the counter-revolutionaries and closed down. They can direct the investigators to his address with a successful **Charm**, **Fast Talk**, **Persuade**, or **Intimidate** roll. Likewise, asking in the taverns around the theater district also locates Zann. During this search they may get on the trail of the wrong person, Richebourg (see box, **The Dwarf Spy**, page 77). Additionally, any public search risks drawing the attention of the secret police—spying on the investigators to learn why they are looking for Zann, a suspected counter-revolutionary. They shadow the investigators. Their tail can be spotted with a successful **Spot Hidden** roll and can be eluded with a successful **Stealth** or **Disguise** roll. If the investigators attack the spies, they had better kill them. If left alive or if they succeed in losing their tail, such suspicious behavior is reported to the spymaster, François Héron and the investigators are one step closer to the guillotine.

## ASKING AFTER CELINE BESSETTE

The best place to look for Céline is among the former courtesans and prostitutes that throng the streets of Paris at night, although asking one whore for the whereabouts of another is inviting some coarse advice, as well as a cheaper counter-offer.

Women and men frequent the galleries and theatre districts of the 1st–4th *arrondissements* clustered on the Rive Droite (right bank) of the Seine. These streets have quite evocative names, now lost in this later and more puritanical age:

- Rue du Poil-au-con (from the Latin, meaning Street of the Pubic Hair)
- Rue Tire-Vit (Pull-Cock)
- Rue Gratte-Cul (Scratch-bottom)
- Rue Pute-y-Musse (Whores-Hide-There)
- Rue du Petit-Musc (Corruption Street)
- Rue Baille-Hoë (Give-Joy)

A combination of **Charm** and money (failure at the former requires more of the latter) traces Céline's address through her acquaintances, at the cost of an eye-opening introduction to the world of the *demi-monde*.

- Demoiselle Blanchefort is a former courtesan. She used to call herself Varenne and was a patron of Céline's in the "good old days." Now aged and disfigured (by syphilis), she knows Céline's address and will exchange it for enough sous for a bottle of cheap wine. She knows Céline is living with Dietrich Zann, and that they have a little boy.

## THE TENEMENT OF DIETRICH AND CELINE

The Zann family lives in the bare attic of a three-story tenement off the Rue Feydeau (location 15), in the 2nd *arrondissement* of Paris, near the Théâtre Feydeau. Rue Feydeau is one of the oldest streets in Paris, near the Bourse de Paris (stock exchange) and in the heart of the theater district. It is lined with neo-classical modern buildings but the streets are dark and filthy.

The three floors are crowded with families. The presence of armed investigators may cause alarm, as they fear the secret police. Any resident can quickly direct the investigators to the dwarf and his family in the attic rooms, thankful that the soldiers have not come for them.

### The Attic

Céline answers the unlocked door (or the investigators can simply walk right in). She is still a striking woman but is now drawn and thin. A toddler clutches at her skirts and peeks around her. Behind her, Zann stands with his back to the door, facing the wall, oblivious. His head is tilted to one side and his hands move as though playing a violin. He has no instrument; he fingers the air with his left hand and draws an imaginary bow with his right.

Céline is wary of strangers since her days in service to Fenalik; she recognizes the investigators at once. Her reaction depends on whether they saved her and Zann from the mansion or arrested them.

- **If they allowed their escape:** she throws her arms around them, weeping with joy. She introduces Hieronymus, telling the little boy that these brave soldiers are his godfathers.
- **If they were arrested:** she shrieks and seizes up a cudgel to drive them out. They must **Persuade** or **Fast Talk** her to listen to them, or use **Intimidate**. She believes she is fighting for her life, so only pointing a loaded musket at her makes her stop.

Little Hieronymus is fascinated but scared by the tall men with guns. He clutches a little wooden carving of a violin. If an investigator shows him kindness or gives him food, the toddler soon overcomes his shyness.

The room is quite bare. The family is dressed in rags, destitute, and starving. They share a broken-down bed. There is no window and no place to cook. The investigators can see parts of a shattered violin strewn in a corner (a piece of a fret board, some tuning pegs with strings still attached, part of a bow).

The plaster walls have been recently (extensively) gouged and scratched, leaving drifts of plaster dust. A **Spot Hidden** success discerns that the small patches of untouched plaster are densely covered with cramped musical notes.





**Keeper note:** the musical notation was the score for the Music from Beyond. Céline destroyed it, threw out Zann's writing implements, and smashed his violin. Now Zann can only compose and practice in his head.

### The Madness of Dietrich Zann

Zann is insane; his mind filled with the Music From Beyond. For a time, he drowned out the monstrous symphony running through his head by playing with the orchestra of the Théâtre Feydeau until it was closed as a meeting place for counter-revolutionaries.

Since he lost his job he gave himself over to composing the Music, but his obsession was so great that Céline intervened and destroyed it. It made no difference, as he knows it now by heart. Finally, his masterpiece is ready. He no longer speaks with his family; his head is lost in music. The only thing he wants is to play the Music. He believes that if he plays it, he will finally be free of the burning eyes of Fenalik, and that he and his family can then be truly free.

If approached, Zann says, "I must get it out." He pleads and indicates his family, "Then we can be happy again."

Céline is adamant. The Music must not be played. Zann's obsession is killing him and it must be stopped. He does not eat, he does not talk, except of this horrible thing. She tells the investigators not to listen to him.

### Preparations

The investigators know from the Ghoul That Was Guillaume that someone who has heard the Music From Beyond must go to the guillotine—otherwise, Paris is doomed. These obstacles stand in their way:

- Céline is vehemently opposed. A Hard **Charm** or **Persuade** roll is needed to convince her that letting Zann play will actually cure him.
- Zann needs a violin. One must be procured (theft or paying over the odds are the likely choices). Once given the violin, he immediately begins playing the Music From Beyond—unless forcibly restrained.
- Where will the Music be played? Zann is content to play in his attic room but he is just as happy to play it anywhere. Will the music harm Céline and Hieronymus? Let the investigators decide.



- Who will be present? Céline insists on staying by his side. If the investigators ask to take Hieronymus out of the room, she agrees.

**Keeper note:** if a spy has reported back to François Héron about the investigators, men might be sent to arrest everyone. Their families are questioned and watched. Time is short.

When the investigators have the composer, an instrument, a venue and an audience, they are ready.

### The Music From Beyond

Zann draws the bow across the violin and a ripping, tearing note squeals out and grows longer and louder, resonating in the ears and minds of the listeners. As the note is drawn further out, the room seems to grow dim. Zann pauses, then his fingers and arm blur as he attacks the violin with impossible speed, notes bursting through notes at a speed impossible to comprehend, as though the instrument had one hundred strings and all of them are shrieking in agony.

The walls of the room crumble from the top, the roof melts apart like an iris opening, and the starry night above is exposed, even if it was the middle of the day. Zann's furious playing creates a tornado of force, which pins investigators to the spot.

Investigators must make a **Listen** roll: if failed, they are unharmed; if successful, they suffer 1D3 damage as their eardrums burst (subsequent Listen rolls are made with a penalty die).

The room fills with the chill of space, until there is no floor and the demented musician and terrified audience hang in the void. One by one, the stars go cold and blink out, and the infinite blackness of the gulf of night yawns below them. There is a rushing blur of wings as unseen things rush towards them. If the secret police come rushing in, they are borne shrieking into the sky, their hideous screams diminishing as they are carried off into nothingness.

And still Zann plays and plays, deep staccato notes that blast from his disintegrating violin and punch into the psyches of the investigators, showing them that life on Earth is a malign accident and that there is no Righteous Order, instead Chaos reigns. While in the space beyond, a cacophony of hideous laughter rises and keeps rising, until the investigators realize that the laughter is their own. All present must make a **Sanity** roll (1D10/1D100 loss). Succeed or fail, everyone present blackouts.

They wake on the floor. Insane investigators hold their fingers in their bleeding ears but it is no use, they hear the Music From Beyond in their mind now, and always will.





The room is largely as it was. The walls are back where they were but there are desperate fingernail scratches up the walls at the corners of the ceiling where any other NPCs present were dragged into space—there is no sign of them, now or ever.

What happened to Céline? Was she too dragged into nothingness or did she hold her ground like the investigators? Is she sane or mad? The Keeper should decide. Dietrich Zann is dead, his fingers blackened and impaled into the wood of the shattered remnants of the violin. His body is frozen in rigor mortis, his final expression one of soul obliterating terror. Little Hieronymus, if he was present, coos with delight and claps his chubby little hands. “Again, papa! Again!” Hieronymus should survive, allowing the Zann curse to flow through the generations to one day resurface in his descendant Erich Zann.

**Keeper option:** in play tests of the scenario Céline was carried away by the Music From Beyond, which meant there was no one but the investigators to carry out the plan. Having Céline remain alive presents the investigators with the possibility of their own survival at the cost of hers. Do the players take the noble path or attempt to condemn both Céline and Hieronymus? She will certainly not accept such a fate and will fight the investigators tooth and nail.

## A PUBLIC PERFORMANCE

The description given in *The Music From Beyond* assumes that Zann plays the music in an enclosed environment. If the investigators have him play in an open or public space, the Keeper should adjust the details as required. If large amounts of people are present, many are massacred while others simply disappear; an inexplicable event that attracts immediate investigation.

If the Keeper wishes to avoid such consequences, the crowd might scream in rage and horror when that first terrible note is played, quickly moving to tear Zann apart. The investigators must rescue him and have him play in a more private location.

## THE GUILLOTINE

The investigators have heard the Music From Beyond. One of them must die on the guillotine if Rigault is to be defeated.

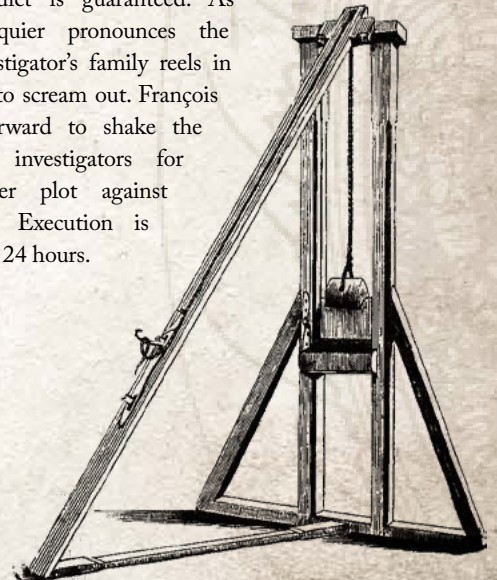
A callous investigator might propose that Hieronymus be executed. Such a terrible and inhumane suggestion is grounds for the instant loss of 1D8 Sanity points. In any event, it is a stupid idea, as the Committee for Public Safety would never put a two year old on trial. (The youngest victim of the guillotine was fourteen years old.) Likewise, heartlessly foisting Céline (if still alive) to the guillotine carries an automatic 1D8 Sanity loss.

It must be one of the investigators. Let the players decide, based on who is the most insane, who has the least to live for, who loses the toss, or whatever means they choose. This is the key decision of the scenario.

Allow time for the players to put their differing arguments forward but not too much time. Rumors are spreading about the death of the Zann family, the secret police may be closing in (especially if some of their agents have just vanished), and the 20 Prairial (June 8) date of the Festival of the Supreme Being draws ever closer.

Once the matter has been decided, the doomed investigator may wish to say farewell to their family. Now that the decision has been made, let this player's investigator take center stage. When they are ready, their arrest must be arranged. The quickest way is for the other investigators to denounce their colleague. They can blame all recent aberrant activity on him, thus clearing their own names once and for all. If the investigator is a raving madman (zero Sanity points), it may make things easier. To the unknowing family of the doomed investigator, the charges are a shocking betrayal, and will never be forgiven.

A guilty verdict is guaranteed. As Prosecutor Fouquier pronounces the verdict, the investigator's family reels in horror but fears to scream out. François Héron steps forward to shake the hands of the investigators for exposing another plot against the Revolution. Execution is scheduled within 24 hours.





## THE PLAN

The investigators' plan is in motion. Tomorrow, the chosen investigator will die and, in that instant, Rigault can be killed. The other investigators need to plan his murder well.

An **INT** roll may remind all of the need for immediate violent action once the guillotine falls. The Ghoul That Was Guillaume might visit them the night before, hissing such a reminder from a dark alley. He has come as he senses that the Music From Beyond has been played.

Shadowing Rigault is a wise idea, allowing the investigators to know his movements. Meanwhile, Rigault senses his apotheosis is at hand; with each fall of the guillotine his power approaches its zenith. He attends every execution and, consequently, he will be among the largest crowd in Paris—his assassination will be in plain view (a risky enterprise).

Perhaps the investigators think to lure Rigault away to a more private place, such as the Catacombs, or the nave of the deserted Notre-Dame. In such a place Guillaume and other ghouls could be persuaded to join the ambush.

All they need to do now is wait.

**Keeper note:** although the players don't realize this, if an investigator appears before Rigault to act as a lure, he does take the bait, following them wherever they lead.

## The Tumbriel

The condemned investigator is kept in prison overnight. In the morning, their hair is cut to expose their neck, they are dressed in a white shirt and trousers, and their hands are bound behind their back. As the sun rises overhead, bored guards line up those for execution. The tumbriel arrives to take the prisoners away.

We have arrived at the first scene of the scenario, the prologue seen in flashback. If you set the first narration to a particular piece of background music, play it again now, so that the scene is tied together.

We now know the identity of the man in the cart (or woman, if the chosen investigator is Martine Hugel). The tumbriel leaves the prison and rolls along the streets of Paris, through a jeering crowd, inexorably towards the guillotine. Let there be a last scene with the heartbroken family members in the crowd (or dog, in Dupois' case).

The tumbriel arrives. Is Rigault in the crowd? Are the other investigators near? Keep the scene's focus on the condemned investigator (after all, it is their last moment), but situate the other investigators and Rigault, either here or in the ambush location.

The guillotine beckons. Does the investigator go first or last? Mounting the steps, are there any last words to the crowd? Words for their loved ones, to the investigators, or to Rigault?

The time has come. Thump, the investigator is pushed onto the bascule. Clank, the lunette is closed on their neck. The blade falls. Thud.

## The Throne of Azathoth

For an instant, the investigator stands in the void. Below them swirls the idiot god Azathoth in infinite gyre, as unseen things in the darkness bang drums and flutes with misshapen paws; a cacophony which is instantly silenced as the Music From Beyond spills from the investigator's mouth and eclipses night itself. The stars are rent asunder.

## The Head

Consciousness rushes back to the executed investigator for a moment—now a decapitated head rolling on the blood soaked boards until it lands upright.

Allow the player one final statement or eye roll before merciful death takes the investigator at last. The other investigators, if witnessing the event, must make a **Sanity** roll (1/1D6 loss).

## The Murder of Citizen Rigault

Citizen Rigault screams, as the skull marks on his body scream in unison. They burst, showering those around him with blood.

In the Catacombs, all of the engraved skulls scream, their jaws creaking wide in a foghorn blast of doom as the Music From Beyond resonates back with ground shaking feedback. The skulls detonate, filling the air with dust and bone shards, echoing with the Music From Beyond.

Now is the moment. Rigault is vulnerable and has no armor, although he has lost no hit points and can still fight.

- **Round one:** Rigault is in deep shock. He recognizes danger and fights this round, but he cannot use magic, and he is last to act in DEX order.
- **Round two:** if in a public place, Rigault cries out that he is being assassinated by enemies of the state and calls for help. If it is a secret location, he uses magic, casting *Shrivelling* on any investigators in his way, and then *Fist of Yog-Sothoth* to pull down walls behind him to cover his escape. Investigators who pursue take 1D6 hit points of damage from flying rubble unless they can make a Hard **DEX** roll.
- **Round three:** if in a public location, 1D4 members of the crowd hear his plea and join the combat to save Citizen Rigault.
- **Round four:** if in a public location, 1D6 secret police join the fight. Rigault starts to put others between himself and the investigators. If they have not killed him by now, he will most likely get away.

Hopefully, the investigators manage to kill Rigault—though, either way, Paris is saved.







### The Trial

If the investigators murder Citizen Rigault in public, they are likely arrested and charged. Outlandish stories of skulls, music, and Supreme Beings are dismissed as madness but, perhaps, the investigators can impress Prosecutor Fouquier with an impassioned Hard **Persuade** roll (backed up by hard evidence of Citizen Rigault's counter-revolutionary activities).

The likeliest outcome is that the investigators follow their colleague to the guillotine the next day. Overhead, the sky is blue and beautiful. They have given their lives for their nation.

## DENOUEMENT

Surviving investigators are united with their families. They are safe at last.

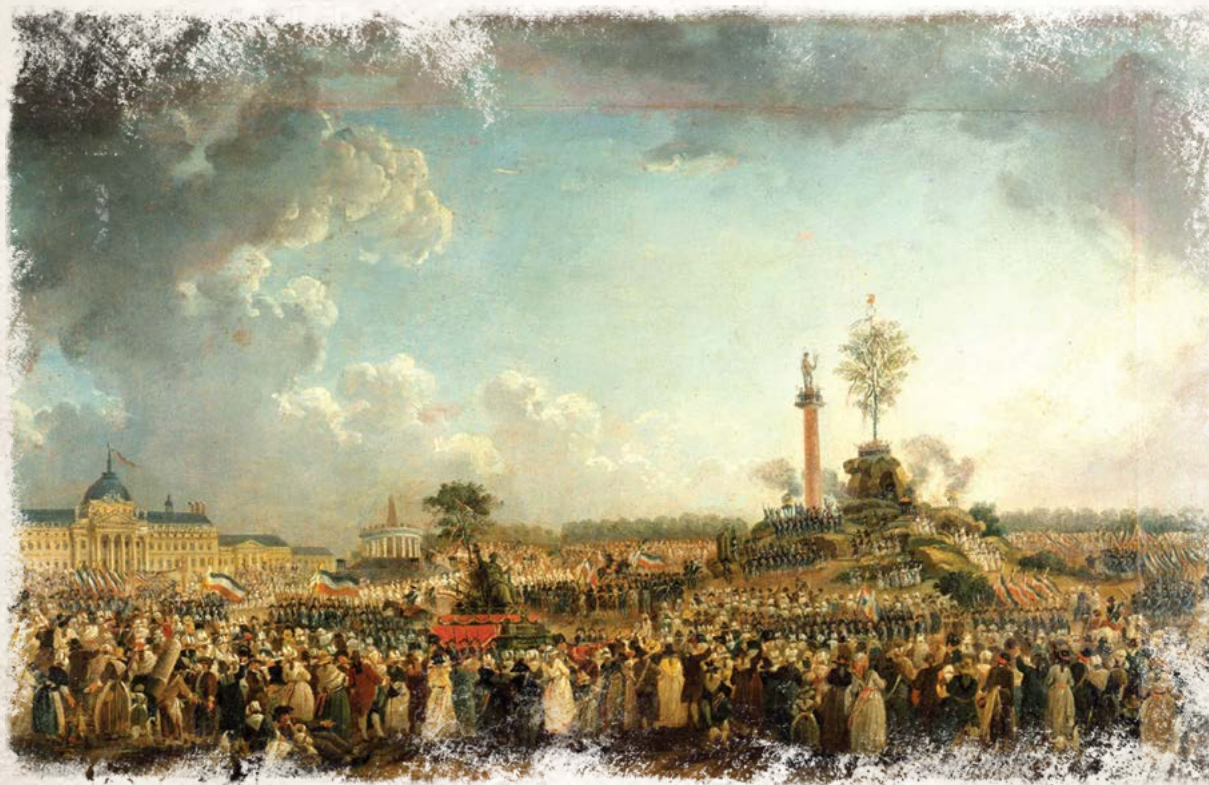
On 20 Prairial (June 8) the streets of Paris are filled with thousands upon thousands of flowers. The people gather at the Champs de Mar to celebrate the Festival of the

Supreme Being, the new state religion of France, created by Robespierre. It is perhaps the final straw for the other members of the National Convention, who fear that, sooner or later, they too will go to the guillotine. The Place de la Révolution is now so rancid with blood that on 21 Prairial (June 9) the guillotine is moved to the Place de la Bastille, and soon moved again to the barrière du Trône on 23 Prairial (June 11)—it is here that Robespierre himself is executed on July 28. The Grand Terror is soon over.

For the survivors, grant the following rewards:

- 1D10 Sanity points for saving Paris.
- 1D10 for killing Rigault.

Citizen Rigault is buried in Picpus Cemetery. One dark night, The Ghoul That Was Guillaume digs him up. "Je suis Paris, you supreme bastard" he growls, as he begins to devour him.

















# CHARACTERS AND MONSTERS

## PART ONE: 1789

### Common People, *spies or innocents*

STR 60   CON 50   SIZ 55   DEX 50   INT 40  
APP 50   POW 60   EDU 40   SAN 60   HP 10  
DB: 0   Build: 0   Move: 8   MP: 12

#### Combat

Brawl                      40% (20/8), damage 1D3  
Dodge                      25% (12/5)

#### Skills

Animal Handling 35%, French 40%, Listen 35%, Natural World 30%, Spot Hidden 35%.

**Armor:** none.

**Equipment:** average tools, common clothes.

### Aristos, *nobles and sycophants*

STR 40   CON 45   SIZ 50   DEX 50   INT 60  
APP 65   POW 40   EDU 70   SAN 40   HP 9  
DB: 0   Build: 0   Move: 8   MP: 8

#### Combat

Brawl                      30% (15/6), damage 1D3  
Sword (Rapier)           30% (15/6), damage 1D6+1  
Dodge                      25% (12/5)

#### Skills

Art/Craft (Dance) 40%, Charm 35%, Credit Rating 50%, French 70%, Latin 20%, Persuade 50%.

**Armor:** none.

**Equipment:** rapier (men only), stylish clothing, powdered wig.

### Soldiers, *defenders of France*

STR 65   CON 60   SIZ 65   DEX 50   INT 50  
APP 45   POW 50   EDU 60   SAN 50   HP 12  
DB: +1D4   Build: 1   Move: 8   MP: 10

#### Combat

Brawl                      50% (25/10), damage 1D3+1D4  
Musket, Flintlock\*       50% (25/10), damage 1D10+4  
Dodge                      25% (12/5)

*\*1 shot every 4 rounds.*

#### Skills

Climb 40%, First Aid 40%, French 50%, Intimidate 35%, Listen 30%, Spot Hidden 30%, Stealth 30%, Survival 25%.

**Armor:** none.

**Equipment:** musket with bayonet, powder, shot, military uniform.

### Captain Malon, *41, career soldier*

STR 60   CON 70   SIZ 70   DEX 45   INT 75  
APP 65   POW 70   EDU 70   SAN 70   HP 14  
DB: +1D4   Build: 1   Move: 7   MP: 14

#### Combat

Brawl                      70% (35/14), damage 1D3+1D4  
Pistol, Flintlock\*       80% (40/16), damage 1D6+1  
Sabre                      70% (35/14), damage 1D8 +1+1D4  
Dodge                      30% (15/6)

*\*1 shot every 4 rounds.*



## CHARACTERS AND MONSTERS

### *Skills*

Credit Rating 60%, History (Military) 40%, French (own) 70%, German 35%, Intimidate 60%, Law 30%, Navigate 50%, Persuade 55%, Ride 70%, Spanish 20%, Spot Hidden 65%.

**Armor:** none.

**Equipment:** flintlock pistol, sabre, military uniform, horse.

### *Doctor Lucien Rigault, 47, physician*

These statistics are for Rigault the man, in 1789.

STR 50 CON 45 SIZ 80 DEX 40 INT 90  
APP 50 POW 85 EDU 80 SAN 57 HP 12  
DB: +1D4 Build: 1 Move: 7 MP: 17

### *Combat*

Brawl 40% (20/8), damage 1D3+1D4  
Pistol, Flintlock\* 30% (15/6), damage 1D6 + 1  
Scalpel 60% (30/12), damage 1D4 + 1D4  
Dodge 20% (10/4)

\*1 shot every 4 rounds.

### *Skills*

Credit Rating 55%, First Aid 80%, French (own) 80%, Latin 65%, Listen 60%, Medicine 60%, Occult 20%, Science (Pharmacy) 55%, Spanish 35%.

**Armor:** none.

**Equipment:** medical tools, flintlock pistol, scalpel.

### *Dietrich Zann, 29, doomed violinist*

STR 45 CON 60 SIZ 30 DEX 70 INT 80  
APP 60 POW 35 EDU 45 SAN 19 HP 9  
DB: -1 Build: -1 Move: 9 MP: 6

### *Combat*

Brawl 30% (15/6), damage 1D3  
Dodge 35% (17/7)

### *Skills*

Art/Craft (Compose) 150%, Art/Craft (Violin) 70%, Cthulhu Mythos 16%, French 30%, German 45%, Listen 75%

**Armor:** none.

**Equipment:** violin.

### *Céline Bessette, 33, loyal courtesan*

STR 55 CON 60 SIZ 60 DEX 50 INT 45  
APP 65 POW 70 EDU 45 SAN 70 HP 12  
DB: 0 Build: 0 Move: 7 MP: 14

### *Combat*

Brawl 60% (60/12), damage 1D3  
Knife 35% (17/7), damage 1D4+1  
Dodge 25% (12/5)

### *Skills*

Art/Craft (Dance) 55%, Charm 70%, Disguise 30%, Fast Talk 60%, First Aid 50%, French (own) 45%, German 20%, Listen 35%.

**Armor:** none.

**Equipment:** knife, cosmetics, perfumes.





## APPENDIX ONE

### The Ghoul That Was Guillaume, 80, patriotic ghoul

STR 85 CON 85 SIZ 60 DEX 75 INT 70  
APP — POW 75 EDU — SAN — HP 14  
DB: +1D4 Build: 1 Move: 9 MP: 15

#### Combat

##### Attacks per round:

3 (claw or bite)

**Disease:** wounds from a ghoul's claws may become diseased if not treated.

**Bite and hold (maneuver):** if bite strikes home it hangs on instead of using claw attacks and worries the victim with its fangs, continuing to do 1D4 damage automatically per round. An opposed STR roll is required to dislodge the ghoul.

|                      |                                  |
|----------------------|----------------------------------|
| Fighting             | 40% (20/8), damage 1D6+1D4       |
| Bite and hold (mnvr) | 40% (20/8), damage 1D4 per round |
| Dodge                | 40% (20/8)                       |

#### Skills

Burrow 75%, Climb 85%, French 50%, Ghoul Language 50%, Jump 75%, Listen 70%, Scent 65%, Stealth 70%, Spot Hidden 50%.

**Armor:** projectiles and firearms do half rolled damage; round down fractions.

**Spells:** none.

**Sanity loss:** 0/1D6 Sanity points to see a ghoul.

### Fenalik's Footmen, thugs

STR 70 CON 65 SIZ 70 DEX 55 INT 45  
APP 30 POW 40 EDU 30 SAN 15 HP 13  
DB: +1D4 Build: 1 Move: 8 MP: 8

#### Combat

##### Attacks per round: 1 (brawl or weapon)

|                  |                               |
|------------------|-------------------------------|
| Fighting (Brawl) | 70% (35/14), damage 1D3+1D4   |
| Knife            | 70% (35/14), damage 1D4+2+1D4 |
| Whip             | 50% (25/10), damage 1D3+1D2   |
| Dodge            | 27% (13/5)                    |

**Skills:** French 20%, German 30%, Intimidate 45%, Listen 35%, Spot Hidden 35%.

**Armor:** none

**Equipment:** whip, knife, cudgel.



### Fenalik, semi-immortal vampire

STR 160 CON 70 SIZ 95 DEX 80 INT 85  
APP 75 POW 70 EDU 99 SAN 0 HP 16†  
DB: +2D6 Build: 3 Move: 10/14\* MP: 14

#### \*Wolf form.

†At zero hit points Fenalik turns into smoke at the end of the round; thereafter, he regenerates hit points at the rate of 1 per round. As smoke, he pours up into the ceiling and lurks in a cavity between the floors. If a stake is driven through his heart (at zero hit points) before he can turn to smoke, Fenalik is killed and reduced to ashes.



#### Combat

**Regeneration:** regenerates 1 hit point per round but does not regenerate at all in direct sunlight.

**Shape Change:** may change from human (and vice versa) to: bat, tiger, wolf, and other suitable animal forms, as well as into a mist. Transformation takes one round.

**Aversion to Daylight:** cannot go abroad in daylight unless he dons the Sedefkar Simulacrum (protecting the vampire from the sun's rays). The simulacrum pieces morph into his clothing when worn.

**Aversion to Garlic:** close proximity to garlic increases skill difficulties by one step, and imposes a penalty die to attacks.

**Connection to the Simulacrum:** Fenalik's dark soul has bonded with the Simulacrum. Any blow struck to the Simulacrum damages Fenalik. If it is smashed open, he collapses in screaming agony and madness.

**Attacks per round:** as a man, Fenalik attacks once per round with claw, bite, or gaze; as a wolf, he attacks twice per round with claw and bite; as a bat, he attacks once with bite only; as mist, he attacks once with gaze only.

**Bite:** if bite attack inflicts damage, maintaining the bite stifles any resistance from the target, and drains 2D10 STR (blood) from the victim each round thereafter.



## CHARACTERS AND MONSTERS

**Claw:** with an opposed **POW** roll, Fenalik's touch drains 1D3 magic points from the victim, transferring them to the vampire. Each successful roll drains another 1D3 magic points. Magic points acquired vanish at sunrise.

**Gaze:** if the opposed Power roll succeeds, target is hypnotized and can be made to follow simple instructions. If these instructions are self-destructive, the target may make an INT roll to snap out of it at the start of each round.

|                 |                                                  |
|-----------------|--------------------------------------------------|
| Fighting (Bite) | 80% (40/16), damage 1D4 + special, see note.     |
| Fighting (Claw) | 80% (40/16), damage 1D4+2D6 + special, see note. |
| Gaze            | Special (opposed <b>POW</b> roll), see note.     |
| Dodge           | 70% (35/14)                                      |

### Skills

Climb 95%, English 35%, Fast Talk 95%, French 80%, German 65%, History 70%, Italian 60%, Jump 70%, Latin 75%, Listen 85%, Occult 35%, Persuade 75%, Russian 65%, Spot Hidden 70%, Stealth 80%, Track (Scent Blood) 83%, Turkish 75%.

**Armor:** 10-points if Fenalik wears the Sedefkar Simulacrum (he only wears it during the daylight hours, usually to visit Versailles).

**Spells:** none (Fenalik relies on his vampiric abilities).

**Sanity loss:** 1/1D8 Sanity points to see Fenalik. Witnessing a shape-change for the first time costs 1/1D6 Sanity points.

### Proto-Vampires, Fenalik's children

Fenalik creates these creatures from dying, blood-drained victims. They carry just enough of his vampiric blood to give them life beyond death. They are little more than vicious bloodthirsty fiends. With many years and regular prey, they may eventually grow as powerful as a regular vampire but, for now, are only Fenalik's loyal, savage dogs.

These creatures move quickly and silently. Their glowing red eyes see perfectly in total darkness. Their faces are elongated into near muzzles, with mouths filled by sharp teeth. They communicate with growls, snarls, mews, and howls.

**Invulnerability:** in battle, a proto-vampire regenerates 1 hit point per round, unless the damage is caused by enchanted weapons, spells, or an Extreme success by certain types of weapons (see following). They are unaffected by crosses or holy water. If reduced to zero hit points a proto-vampire falls but rises quickly, as their wounds rapidly regenerate.

**Vulnerabilities:** an Extreme success hit from a sharpened wooded stabbing weapon instantly destroys a proto-vampire (wooden stake through the heart), as does a medium or large sized slashing weapon, such as a sword or axe (beheading). Proto-vampires cannot regenerate damage from fire and sunlight, which inflicts 1D4 points of damage per round. They can be warded off by garlic, which imposes a penalty die to their attacks and causes them to make a POW check or withdraw to seek out another target. Contact with garlic causes proto-vampires 1D3 points of permanent damage. Lastly, if reduced to zero hit points by other means, the proto-vampires are helpless until they regenerate. During this time they can be destroyed by decapitation, staking, fire, direct sunlight, or have garlic stuffed into their mouths.

### PROTO-VAMPIRES

|     |    |            |
|-----|----|------------|
| STR | 80 | (3D6+6) 15 |
| CON | 85 | (4D6+3) 15 |
| SIZ | 52 | (3D6) 15   |
| INT | 25 | (1D6+2) 15 |
| POW | 52 | (3D6) 15   |
| DEX | 70 | (4D6) 15   |

**HP:** 13

**Average Damage Bonus:** +1D4

**Average Build:** 1

**Magic Points:** 10

**Move:** 10

### Combat

**Attacks per round:** 1 (punch, claw, or bite)

**Hold and Bite (maneuver):** first holds victim, allowing 2D10 STR (blood) to be drained each round thereafter.

|                      |                                             |
|----------------------|---------------------------------------------|
| Fighting             | 50% (25/10), damage 1D3+1D4                 |
| Hold and Bite (mnvr) | 50% (25/10), damage 1D3 + special, see note |
| Dodge                | 35% (17/7)                                  |

### Skills

Climb 85%, Jump 40%, Stealth 65%, Track (Scent Blood) 75%.

**Armor:** none, but can reform after hit points are exceeded. Takes permanent damage from enchanted weapons, spells, fire, sunlight, and garlic. Extreme hits from impaling weapons or slashing weapons instantly kill these creatures.

**Spells:** none.

**Sanity loss:** 1/1D6 Sanity points to see a proto-vampire.



## PART TWO: 1794

### Guillotined Dead, *resurrected victims of the Terror*

STR 80 CON 80 SIZ 65 DEX 35 INT —  
APP — POW 05 EDU — SAN — HP 14  
DB: +1D4 Build: 1 Move: 6 MP: 1

#### Combat

**Attacks per round:** 1 (punch, squeeze)

Fighting 30% (15/6), damage 1D3+1D4  
Dodge n/a

#### Skills

Shamble 90%.

**Armor:** major wounds delivered to the body result in loss of a limb; otherwise, ignore damage except to the head (one penalty die on rolls to target the head).

**Spells:** none.

**Sanity loss:** 0/1D8 Sanity points to see the guillotined dead.

### Feasting Ghouls, *subterranean gourmands*

STR 80 CON 65 SIZ 65 DEX 65 INT 65  
APP — POW 65 EDU — SAN — HP 13  
DB: +1D4 Build: 1 Move: 9 MP: 13

#### Combat

**Attacks per round:** 3 (claw or bite)

**Disease:** wounds from a ghoul's claws may become diseased if not treated.

**Bite and hold (maneuver):** if bite strikes home it hangs on instead of using claw attacks and worries the victim with its fangs, continuing to do 1D4 damage automatically per round. An opposed STR roll is required to dislodge the ghoul.

Fighting 40% (20/8), damage 1D6+1D4  
Bite and hold (mnvr) 40% (20/8), damage 1D4 per round  
Dodge 40% (20/8)

**Skills:** Climb 85%, French 50%, Ghoul Language 50%. Jump 75%, Listen 70%, Stealth 70%, Spot Hidden 50%.

**Armor:** projectiles and firearms do half rolled damage; round down fractions.

**Spells:** none.

**Sanity loss:** 0/1D6 Sanity points to see a ghoul.

### Revolutionaries, *servants of the Republic*

STR 50 CON 50 SIZ 55 DEX 50 INT 50  
APP 55 POW 50 EDU 40 SAN 50 HP 11  
DB: 0 Build: 0 Move: 7 MP: 10

#### Combat

Farm Tool 50% (25/10), damage 1D6  
Brawl 50% (25/10), damage 1D3  
Dodge 25% (12/5)

#### Skills

French 40%, Intimidate 40%, Law 10%, Listen 30%, Spot Hidden 35%.

**Armor:** none.

**Equipment:** Farm tool, *tricolour* ribbon, red liberty cap.

### Servants, *Rigault's faithful staff*

STR 50 CON 50 SIZ 55 DEX 60 INT 65  
APP 60 POW 55 EDU 60 SAN 60 HP 10  
DB: 0 Build: 0 Move: 8 MP: 11

Brawl 30% (15/6), damage 1D3  
Dodge 30% (15/6)

#### Skills

Accounting 25%, Art/Craft (Cooking) 45%, French 60%, Listen 30%, Spot Hidden 30%.

**Equipment:** household tools, kitchen implements.





## François Héron, 48, paranoid spy-master

STR 70   CON 80   SIZ 55   DEX 60   INT 70  
APP 50   POW 60   EDU 60   SAN 43   HP 13  
DB: +1D4   Build: 1   Move: 9   MP: 12

### Combat

Pistol, Flintlock\*   70% (35/14), damage 1D6+1  
Musket, Flintlock\*   75% (37/15), damage 1D10+4  
Hunting Knife   70% (35/14), damage 1D4+2+1D4  
Dodge   60% (30/12)

\*1 shot every 4 rounds.

### Skills

Disguise 80%, English 25%, French 60%, German 20%.  
Intimidate 90%, Law 55%, Listen 65%, Persuade 70%, Spot  
Hidden 75%, Track 50%.

**Armor:** 1-point leather coat.

**Equipment:** Flintlock pistols (2), muskets (2), daggers (2),  
hunting knife.

## Secret Police, agents of the Committee for Public Safety

STR 65   CON 60   SIZ 60   DEX 55   INT 60  
APP 45   POW 50   EDU 55   SAN 35   HP 12  
DB: +1D4   Build: 1   Move: 8   MP: 12

### Combat

Brawl   50% (25/10), damage 1D3+1D4  
Cudgel   50% (25/10), damage 1D6+1D4  
Pistol, Flintlock\*   40% (20/8), damage 1D6+1  
Dodge   25% (12/5)

\*1 shot every 4 rounds.

**Skills:** Disguise 35%, French 55%, Intimidate 50%, Law  
30%, Listen 45%, Spot Hidden 50%, Track 40%.

**Armor:** none.

**Equipment:** Flintlock pistol, cudgel, powder, shot.

## Spectral Hunter, Rigault's sorcerous creation

A large and hideous humanoid, 7 feet (2 m) tall, with rubbery,  
jet-black flesh, its eyes are large and red, while its mouth gapes  
wide with rows of shark-like teeth. Its body is horribly thin  
and reedy with a distended abdomen. Its limbs terminate in  
gross appendages, with feet resembling a man's and hands that  
are more like huge crab-like pincers. It is slightly immaterial,  
making it appear to float above the ground.

**Invisible:** may become invisible at will, imposing one penalty  
die on attempts to hit it. Lurks (invisible) near the guillotine.  
During the day, it watches from a distance, and at night it  
lurks near the scaffold. Attacking when invisible provides the  
spectral hunter with one bonus die to its attack.

**Invulnerability:** when invisible, only enchanted weapons or  
spells may cause damage.

**Binding:** the life of the spectral hunter is bound to that of  
the figurine used in its creation. Rigault has buried this in the  
dirt under the guillotine, and the hunter must stay within 1  
mile. If this figurine is partially damaged the spectral hunter  
is injured (taking 1D8 damage), whereas the complete  
destruction of the figurine kills it outright.

STR 200   CON 80   SIZ 190   DEX 55   INT 65  
APP —   POW 90   EDU —   SAN —   HP 26  
DB: +1D6   Build: 2   Move: 8   MP: 18

### Combat

**Attacks per round:** 1 (bite and pincer)

Fighting\*   40% (20/8), damage 3D6 + 1D6  
Dodge\*\*   27% (13/5)

\*Bonus die applied when invisible.

\*\*Attacks to hit the invisible hunter suffer one penalty die.

### Skills

Stealth 70%.

**Armor:** 1-point rubbery hide.

**Spells:** none.

**Sanity loss:** 1/1D6+2 Sanity points to encounter a spectral  
hunter.



**Lucien Rigault, 52, ensorcelled physician**

These statistics are for Rigault the monster, in 1794.

STR 100 CON 90 SIZ 70 DEX 80 INT 90  
 APP 70 POW 85 EDU 80 SAN 0 HP 16  
 DB: +1D6 Build: 2 Move: 9 MP: 17 (9,946\*)

*\*Magic points stored in the enchanted skulls; Rigault can only draw on their points when he is in the Catacombs.*

**Combat**

|                         |                                                    |
|-------------------------|----------------------------------------------------|
| Brawl                   | 60% (30/12), damage 1D3+1D6,<br>or scalpel 1D4+1D6 |
| Pistol, Flintlock* (12) | 60% (15/6), damage 1D6+1                           |
| Sabre                   | 60% (30/12), damage 1D8+1+1D6                      |
| Dodge                   | 40% (20/8)                                         |

**Skills**

Credit Rating 55%, Cthulhu Mythos 30%, First Aid 80%, French 80%, Latin 65%, Listen 60%, Medicine 60%, Occult 70%, Science (Pharmacy) 55%, Spanish 35%.

**Armor:** immune to damage, including gunfire, stabbing, falling, burning, and so on. Every 6 points of damage so blocked destroys one enchanted skull in the Catacombs. He has 9,946 such skulls. If the link to Azathoth is broken (see scenario for details), Rigault can be damaged normally.

**Spells:** Call Azathoth, Contact Servitor of the Outer Gods, Create Zombie, Dread Curse of Azathoth, Enchant Sacrificial Dagger, Fist of Yog-Sothoth, Ritual of Sacrifice (see box), Shrivelling, Summon Spectral Hunter.

**Equipment:** Medical tools, flintlock pistols (2), sabre, scalpel.

**RITUAL OF SACRIFICE**

This is a unique spell, crafted by Rigault, to open an extra-dimensional rift that will allow Azathoth to come to Paris. The ritual is powered by the sacrifice of 10,000 souls, each captured and transferred into a skull engraved with Rigault's sigil; when the ritual is performed, the tremendous amount of magic points stored is enough to tear the fabric of reality and allow Azathoth through. In his madness, Rigault believes Azathoth will bless and anoint him as the Supreme Being.





# TIMELINE AND BIBLIOGRAPHY

## TIMELINE OF THE FRENCH REVOLUTION

**5 May 1789:** opening of the Estates-General at Versailles.

**4 June 1789:** Dauphin, Louis-Joseph, dies.

**17 June 1789:** representatives of the Third Estate form the National Assembly.

**20 June 1789:** National Assembly takes the Tennis Court Oath.

**23 June 1789:** king rejects the Resolutions of the Third Estate.

**12 July 1789:** finance minister Necker is dismissed. Citizens form a National Guard.

**14 July 1789:** armed citizens storm and capture the Bastille.

**17 July 1789:** the Great Fear begins as peasants revolt across France.

**5–11 August 1789:** National Assembly decrees abolition of feudalism.

**26 August 1789:** National Assembly adopts the “Declaration of the Rights of Man and the Citizen.”

**5 October 1789:** women march to Versailles to demand bread.

**6 October 1789:** king returns to Paris.

**10 October 1789:** Dr. Joseph-Ignace Guillotin proposes a more humane method of execution.

**2 November 1789:** National Assembly decrees expropriation of Church property.

**13 February 1790:** suppression of religious orders and vows.

**2 April 1790:** Marquis de Sade released from Charenton asylum.

**19 June 1790:** abolition of nobility and hereditary titles.

**18 August 1790:** first counter-revolutionary assembly at Jalès.

**16 September 1790:** mutiny of sailors of the French fleet at Brest.

**27 November 1790:** National Assembly decrees that all clergy must take an oath to the Nation, the Law, and the King.

**21 June 1791:** Louis XVI attempts to flee to Varennes.

**17 July 1791:** National Guard fires on a crowd demanding the removal of the King at the Champ-de-Mars.

**13 September 1791:** king formally accepts the Constitution.

**30 September 1791:** National Constituent Assembly dissolves.

**1 October 1791:** Legislative Assembly commences.

**January–March 1792:** food riots across Paris.

**1 February 1792:** passports required by citizens to travel within the country.

**9 February 1792:** Legislative Assembly decrees the property of émigrés forfeited.



## APPENDIX TWO

**20 April 1792:** France declares war on Austria.

**20 June 1792:** demonstrators invade the Tuileries Palace, forcing King Louis XVI to wear red a liberty cap and drink to the health of the Nation.

**10 August 1792:** National Guardsmen attack the Tuileries Palace, massacring the Swiss Guard.

**13 August 1792:** the Royal Family is imprisoned in the Temple in Paris.

**19 August 1792:** an army of Austrians, Prussians and French émigrés invades France.

**22 August 1792:** Royalist riots in the Vendée and Brittany. Republican armies suffer reverses at Langwy and Verdun.

**22 August 1792:** Paris Commune orders that persons henceforth be addressed as "Citizen."

**1 September 1792:** general mobilization, citizens sent to the front.

**2 September 1792:** Paris Commune orders the massacre of the prisoners of Paris.

**10 September 1792:** government requisitions all church objects made of gold or silver.

**20 September 1792:** French forces defeat the invading Prussians at Valmy.

**21 September 1792:** National Convention commences, marking day one of the Republican Calendar.

**1 Vendémiaire I (22 September 1792):** National Convention proclaims abolition of royalty and the Institution of the Republic.  
**20 Frimaire I (10 December 1792):** trial of King Louis XVI begins.

**2 Pluviôse I (21 January 1793):** Louis XVI is executed.

**13 Pluviôse I (1 February 1793):** France declares war on Britain and the Dutch Republic.

**7 Ventôse I (25 February 1793):** food riots in Paris.

**15 Ventôse I (5 March 1793):** Errancis cemetery is opened to accommodate the bodies of victims of the guillotine.

**17 Ventôse I (7 March 1793):** armed uprising begins in the Vendée. France declares war against Spain.





## TIMELINE AND BIBLIOGRAPHY

**20 Ventôse I (10 March 1793):** Revolutionary Tribunal established for the trial of political offenders.

**1 Germinal I (21 March 1793):** establishment of Revolutionary Surveillance Committees in all communes and their sections.

**17 Germinal I (6 April 1793):** Committee of Public Safety established.

**8 Prairial I (27 May 1793):** uprising of Paris Commune against the National Convention.

**14 Prairial I (2 June 1793):** expulsion of the Girondists (the party of compromise) from all offices. The Commune of Paris becomes the center of power.

**22 Prairial I (10 June 1793):** opening of the National Museum of Natural History.

**6 Messidor I (24 June 1793):** Jacobin Constitution accepted by the National Convention.

**25 Messidor I (13 July 1793):** Marat murdered by Charlotte Corday.

**9 Thermidor I (27 July 1793):** National Convention institutes death penalty for those who hoard scarce goods.

**21 Thermidor I (8 August 1793):** National Convention abolishes all of the royal academies, including the French Academy of Sciences.

**23 Thermidor I (10 August 1793):** opening of the Louvre museum, displaying confiscated artworks from the Royal collection and from émigrés.

**6 Fructidor I (23 August 1793):** levée en masse (conscription) decreed for all able-bodied, non-married men between ages 18 and 25.

**19 Fructidor I (5 September 1793):** solar eclipse.

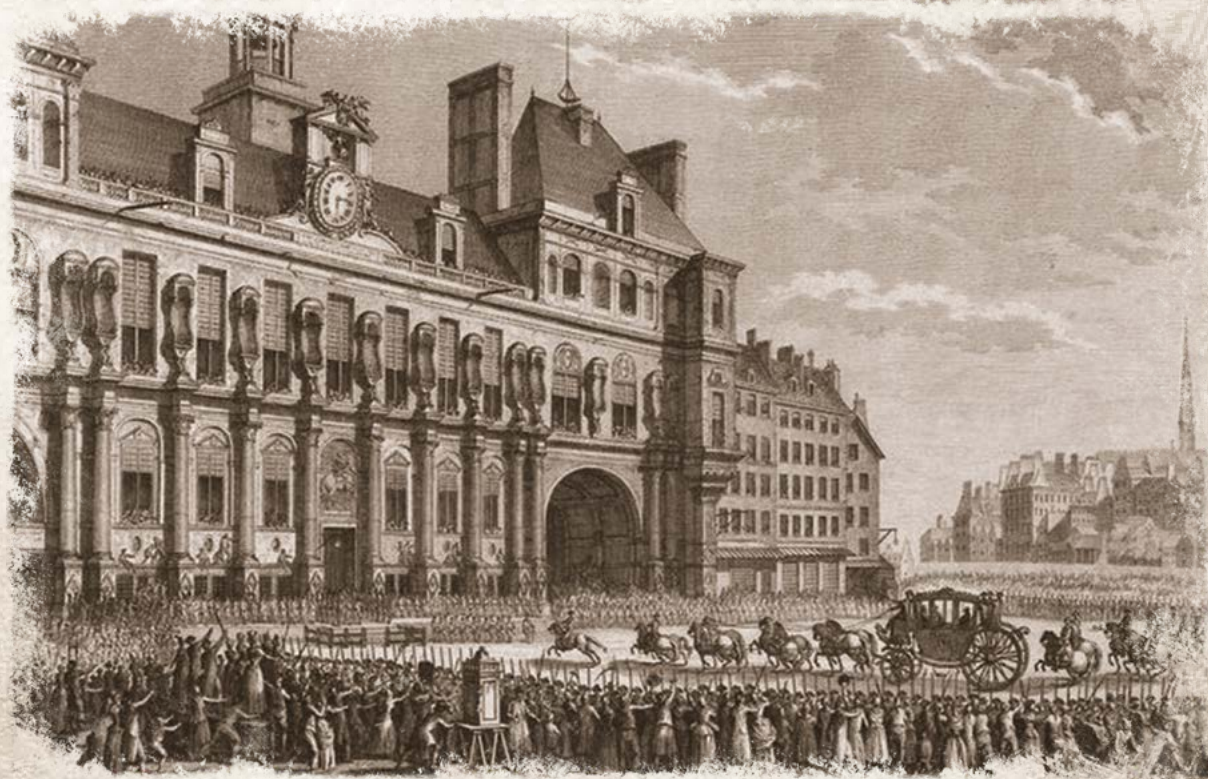
**18–19 Fructidor I (4–5 September 1793):** popular riots in Paris.

**1 Sans-culottide I (17 September 1793):** Law of Suspects initiates the Terror.

**23 Vendémiaire II (14 October 1793):** Marie-Antoinette tried and executed.

**23 Vendémiaire II & 25 Vendémiaire II (14 & 16 October 1793):** destruction of the royal tombs at Saint Denis.

**2 Brumaire II (23 October 1793):** Republican Calendar decreed.



*The Hotel de Ville.*



3 Brumaire II (24 October 1793): Girondists tried and executed.

20 Brumaire II (10 November 1793): Festival of Liberty and Reason.

26 Brumaire II (16 November 1793): executions by mass drowning commence at Nantes, continuing until February 1794.

4 Germinal II (24 March 1794): Hébertists and Dantonists are denounced and their leaders executed. Robespierre becomes virtual dictator.

13 Germinal II (2 April 1794): a military Aerostatic (balloon) Corps is created.

20 Prairial II (8 June 1794): the day of inauguration of the Supreme Being.

9 Thermidor II (27 July 1794): Robespierre is arrested and executed. The Terror ends.

## The Republican Calendar

The French Republicans produced a new calendar in late 1793. The year began the day the Autumnal Equinox occurred in Paris, and had twelve months of 30 days each, with five days spare at the end of each year.

### Autumn

*Vendémiaire* (grape harvest), starting September 22, 23, or 24.  
*Brumaire* (mist), starting October 22, 23, or 24.  
*Frimaire* (frost), starting November 21, 22, or 23.

### Winter

*Nivôse* (snowy), starting December 21, 22, or 23.  
*Pluviôse* (rainy), starting January 20, 21, or 22.  
*Ventôse* (windy), starting February 19, 20, or 21.

### Spring

*Germinal* (seed germination), starting March 20 or 21.  
*Floréal* (flower), starting April 20 or 21.  
*Prairial* (meadow), starting May 20 or 21.

### Summer

*Messidor* (harvest), starting June 19 or 20.  
*Thermidor* (summer heat), starting July 19 or 20.  
*Fructidor* (fruit), starting August 18 or 19.

The year ends after *Fructidor*, with five supplementary days (*Jours supplémentaires*); and a 6<sup>th</sup> day (*Jour de la Révolution*) for leap years.

The month is divided into three decades of ten days each:

- Primidi (first day)
- Duodi (second day)
- Tridi (third day)
- Quartidi (fourth day)
- Quintidi (fifth day)
- Sextidi (sixth day)
- Septidi (seventh day)
- Octidi (eighth day)
- Nonidi (ninth day)
- Décadi (tenth day)

Decades are abandoned in April 1802, and Napoleon abolishes the Republican months on January 1, 1806.

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**Film**

*Brotherhood of the Wolf - Le Pacte des loups* (2001), dir. Christophe Gans. The closest thing to an 18th century *Call of Cthulhu* scenario going: cracking action, strange murders, and terrible secrets in the countryside in 1764. The narrator tells the tale as the French Revolution rages outside. (French language.)

*La Révolution Française* (1989), dir. Robert Enrico, Robert T Heffron. This two-part film covers the breadth of the Revolution in documentary level detail. It's factual to a fault, and takes the time to detail the complicated relationships between significant revolutionary figures of Robespierre, Danton, and Desmoulins.

*Danton* (1983), dir. Andrzej Wajda. Based on a Polish play, this is a riveting account of Danton's trial, and the relationship between factions in the Revolution. Gerard Depardieu shines in this early role, and the characterizations of Robespierre and Héron are perfect inspiration for playing them in game.

*The Duellists* (1977), dir. Ridley Scott. Set after the Revolution but still in the era's spirit. This film explores Europe and features some of the best sword fighting ever put to screen.

*Perfume* (2006), dir. Tom Tykwer. Patrick Süskind's extraordinary novel *Perfume* was long considered unfilmable and Tykwer may not have entirely disproved that, but his evocation of 1760s France is wonderfully grimy. Aspects of the film make for uncomfortable viewing, as does the god-awful miscasting of Dustin Hoffman. And yet, the scent of this strange film endures.

**Television**

*Anno 1790* (2011), 10 episodes, dir. Rickard Petrolius. Although taking place in Stockholm, this drama series set in 18th century Sweden is perfect viewing: each episode feels like a scenario, as Däädh (army doctor turned criminal inspector) uses his medical knowledge and humanist sensibilities to solve crimes. The shock of the events in France is reflected here. (Swedish language.)

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# INVESTIGATOR OCCUPATIONS

For those wishing to expand the scope of *Reign of Terror* into a campaign, here is a selection of investigator occupations for 18<sup>th</sup> century France, allowing players to choose from a wider range of backgrounds.

Investigator generation follows the standard procedure as detailed in the *Call of Cthulhu Rulebook* and *Investigator Handbook*. One notable difference is an investigator's social class, which also affects income and assets, see **Social Class** (page 105).

## Cleric

The Catholic clergy formed a prominent and influential part of French society before 1789. At the highest levels of the church hierarchy, the bishops and abbots lived in splendor. At the lower levels, priests played significant roles in town and village life, and dwelled in circumstances little different from those of their flock. The religious orders staffed the Church's many teaching institutions and hospitals. The circumstances of all greatly altered under the escalating anti-religious actions of revolutionary authorities, and especially following the obligatory Oath of Allegiance to the state imposed in January 1791. Those who refused were branded "refractory priests," and came under suspicion—imprisonment and execution (or murder) would often follow. Some priests abandon holy orders and become ardent revolutionaries, while others were at the forefront of rebellions against the republican "Anti-Christ."

- **Occupation Skill Points:**  $\text{EDU} \times 2 + (\text{POW} \times 2 \text{ or } \text{INT} \times 2)$
- **Credit Rating:** 9–99
- **Skills:** History, Language (Latin), Occult, Psychology, Persuade, plus three additional skills as areas of expertise.
- **Social Class:** Middle to Upper

## Criminal

The 18<sup>th</sup> century brims with exploits of French smugglers like Louis Mandrin, who moved salt, wine, tobacco, and taxed textiles throughout Europe. The *Ancien Régime* regulated prostitution, wet nurses, and cross-cultural trade, giving rise to a rich criminal establishment within the lower class. During the revolution, draconian punishment cripples this world, but generations of thieves still fill the streets, enjoying the last gasp of a criminal golden age.

- **Occupation Skill Points:**  $\text{EDU} \times 2 + (\text{DEX} \times 2 \text{ or } \text{APP} \times 2)$
- **Credit Rating:** 5–49
- **Skills:** Appraise, Art/Craft (Forgery) or Locksmith, Disguise, Fighting (Brawl), Fast Talk, Intimidate, Stealth, Sleight of Hand.
- **Social Class:** Lower

## Doctor

The French Revolution brings an enormous shift in the treatment of the sick and injured. Previously, the Académie de Médecine managed all doctors in France; the structure was corrupt and licenses were dispensed haphazardly. In terms of treatment, bleeding and purging were common practices. In 1793, the mass destruction of this system leaves a vacuum, and the pressure of war creates an urgency to fill it. Doctors in the revolution find themselves in high demand, working with little guidance and sitting on the precipice of the shift to modern medicine.

- **Occupation Skill Points:**  $\text{EDU} \times 4$
- **Credit Rating:** 40–80
- **Skills:** First Aid, History, Language (Latin), Library Use, Medicine, Psychology, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), plus an additional skill as an expertise.
- **Social Class:** Middle to Upper



## APPENDIX THREE

### Merchant

Merchants, as the only people able to front the requisite uniform costs to enlist as active citizens, make up most of the army. Those that didn't join up as soldiers were snapped up by the Revolutionary Government into trades like locksmiths, shipwrights, saddle makers, wheelwrights, and masons. Skilled artisans are always in demand. Investigators in this role can find themselves with more money and clout, allowing them greater influence.

- **Occupation Skill Points:**  $\text{EDU} \times 4$
- **Credit Rating:** 20–60
- **Skills:** Accounting, Appraise, Art/Craft (any), Charm, Law, Locksmith or Mechanical Repair, Persuade, plus an additional skill as an expertise.
- **Social Class:** Lower to Middle

### Noble

The nobility can be divided into the *noblesse d'épée* and the *noblesse de robe* with the former distinguished by their knightly lineage, while the latter have entered the nobility through holding official office. The class of nobles comprise but a tiny fraction of the total population. The most prestigious live at Versailles or in their hotels, with their annual incomes of up to 150,000 livres. The vast majority are small landowners, residing far from the pomp of court and, despite their feudal dues and exemption from taxes, are often far from wealthy. The abolishment of privileges and widespread confiscations of property leaves many with little more than their pride, although the Terror threatens to leave them with far less.

- **Occupation Skill Points:**  $\text{EDU} \times 2 + (\text{APP} \times 2 \text{ or } \text{INT} \times 2)$
- **Credit Rating:** 50–99
- **Skills:** Firearms (Muskets), Firearms (Pistol), History, Latin, Law, Ride, plus two additional skills as areas of expertise.
- **Social Class:** Upper

### Peasant

At the bottom of French society spreads the great, stolid, hungry mass of the peasantry. Deeply rooted in their village communities and the routines of life dictated by the seasons, they are innately conservative, but possessed of a keen sense of injustice that can trigger wild *jacqueries* (insurrections) of destruction. The revolution does away with the onerous obligations to noble landlords but it also brings hateful conscription, and the uprooting of often cherished local traditions and social structures. Ultimately, the peasant's reaction to the dictates of the Paris politicians, whether support, acquiescence, or outright rebellion, are determined by their own local agenda.

- **Occupation Skill Points:**  $\text{EDU} \times 2 + (\text{STR} \times 2 \text{ or } \text{DEX} \times 2)$
- **Credit Rating:** 1–30
- **Skills:** Art/Craft (Farming), Art/Craft (any appropriate), Drive (Wagon/Carriage), two interpersonal skills (Charm, Fast Talk, Intimidate, or Persuade), Natural World, Track, plus an additional skill as an expertise.
- **Social Class:** Lower

### Policeman

The Paris police force under the Old Regime was the largest in Europe, with around one member for every 545 inhabitants of the city, as well as 340 agents. Much of its organization and many personnel were simply subsumed into the permanent staff of the new National Guard in 1789. Policing in the 18<sup>th</sup> century has yet to evolve into the specialization and professionalism of later centuries. Its two aspects are the uniformed (mounted and foot) patrolmen of the former *Garde de Paris*, and the plainclothes agents and informers in police pay. The profile below relates to the former, and their regional counterparts in the *Gendarmerie*, while the latter are dealt with under the Spy occupation.

- **Occupation Skill Points:**  $\text{EDU} \times 2 + (\text{STR} \times 2 \text{ or } \text{DEX} \times 2)$
- **Credit Rating:** 10–60
- **Skills (foot patrol):** Firearms (musket), Firearms (pistol), Law, Listen, Psychology, Spot Hidden, two interpersonal skills (Charm, Fast Talk, Intimidate, or Persuade).
- **Skills (mounted police):** Fighting (sword), Firearms (musket), Firearms (pistol), Law, Psychology, Ride, Spot Hidden, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade).
- **Social Class:** Lower to Middle

### Sans-culotte (lower class radicals and militants)

The militant and increasingly radicalized urban laboring class became the driving force of revolutionary change between 1789 and 1794; they backed the populist firebrands of the Paris Commune with street violence, while also providing ragged, yet fervent, manpower for the early revolutionary armies. At the height of their influence they are idealized as the personification of revolutionary spirit, and their mode of dress (if not behavior) is aped by the more “well-to-do.” Wearing a red cap is *de rigueur*.

- **Occupation Skill Points:**  $\text{EDU} \times 2 + (\text{STR} \times 2 \text{ or } \text{DEX} \times 2)$
- **Credit Rating:** 1–20
- **Skills:** Art/Craft (any), Climb, Dodge or Throw, Fighting (Brawl), one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Drive (Wagon/Carriage) or Pilot (Boat), plus two additional skills as areas of expertise.
- **Social Class:** Lower



## Soldier

This occupation is descriptive of professional military men\* of long service, as opposed to the raw volunteers and (from February 1793) conscripts who swelled the ranks of the republican armies. Veterans will often have been schooled in their soldiering in one of the white-coated regiments of the Royal Army, although some early volunteers were, doubtless, quick learners in the widespread warfare from 1792. Before then, the officer corps was still largely the domain of the nobility (refer to the Noble occupation in such instances); afterwards, a humble soldier with talent and a pinch of luck could be catapulted into the highest military echelons. As such, military investigators will be Middle Class or Lower Class, but their military rank will be quite independent of this.

*\*While females do not serve in the military, history is dotted with unique women who defied convention and who secretly posed as men, enabling them access to occupations thought the province of men.*

- **Occupation Skill Points:**  $\text{EDU} \times 2 + (\text{STR} \times 2 \text{ or } \text{DEX} \times 2)$
- **Credit Rating:** 5–70
- **Skills:** Fighting (Sword), Fighting (Brawl), Firearms (Musket), Firearms (Pistol—officers and cavalrymen only), First Aid, Intimidate, Navigate, Ride, plus two additional skills as areas of expertise.
- **Social Class:** Lower to Middle

## Spy

A spy during the revolutionary period might be in the employ of masters outside or inside of France: from foreign powers and émigré royalists, to rebellious federalists, and, of course, the Republic's own security committees. Spies can range in character from the elegant and sophisticated agent working to suborn a wavering Republican general with English gold, to the humble police snitch eavesdropping at the local political clubs before reporting back to the Convention's Committee of General Security. Their position in this spectrum is reflected by their Credit Rating and Social Class.

- **Occupation Skill Points:**  $\text{EDU} \times 2 + (\text{APP} \times 2 \text{ or } \text{INT} \times 2)$
- **Credit Rating:** 10–80
- **Skills:** Disguise, Firearms (Pistol), Listen, Locksmith or Sleight of Hand, one interpersonal skill (Charm, Fast Talk, Intimidate, or Persuade), Psychology, Spot Hidden, Stealth.
- **Social Class:** Middle to Upper

## SOCIAL CLASS

In the lead up to and during the revolution, class plays an important role in determining social interaction, as well as who gets to keep their head. Unlike the Gaslight era, social classes are volatile and the upper class isn't always the most respected. An investigator's social class is defined by their occupation. The different social classes are:

- **Upper Class:** nobles, foreign lords, high revolutionary officials, and the very wealthy make up this class. The revolution is a tumultuous time for the *bourgeoisie* and flaunting one's wealth and influence can mean a quick trip to the guillotine.
- **Middle Class:** merchants, skilled professionals, and mid-level revolutionary officials form this class. It guarantees food and a safe place to call home—more than most can ask for.
- **Low Class:** unskilled workers, the *sans-culottes*, peasants, and some soldiers form the ranks of the lower class. Also includes criminals, beggars, and other underground elements.

The chaotic melting pot of revolutionary France means that citizens often fraternize with members of other classes. When dealing with people of a different class in terms of using social skills, like Charm, Fast Talk, and Persuade, the Keeper should refer to **Skill Rolls: Determining the Difficulty Level** (*Call of Cthulhu Rulebook*, page 82), raising or lowering the difficulty level of a social skill roll dependent on the situation at hand. Remember, the class divide is fierce and hatred between them is palpable.

*For example: if a member of the lower class is attempting to charm a member of the upper class, raise the difficulty of the roll by one level. If a member of the upper class is attempting to intimidate a member of the lower class, lower the difficulty by one level.*

In general, during the revolution, members of different classes tend to view each other with hostility. The revolution is characterized by the lower class's anger at the atrocities of the upper class. Unlike the Gaslight era, the upper class is not given the benefit of the doubt.

Every situation is different and the Keeper should consider the standing of each class throughout the revolution, as well as other factors like background, ideology, and so on. The revolution is fickle, and people can find themselves falling in and out of favor without warning. The upper class is a dangerous place to be—anyone with noble ties or high up in the Revolutionary government is at risk. Their behavior should reflect this. If somebody falls out of favor with the Revolutionary Government, the difficulty level for all their social interactions should be raised.



## APPENDIX THREE

### Income

While it might seem logical that any upper-class character would fall into the Wealthy or Rich brackets, remember that during the revolution, social standing and class can be separate from wealth. Peasants and laborers can be promoted to high standings in the Revolutionary Government, and nobles with a great deal of money can find themselves in hiding, wanted by the Committee of Public Safety.

During the revolution, money is tumultuous, losing and gaining value in the face of famine and political chaos. The currency in use at the time is the French "livre"—1 livre is made up of 20 "sous" and each sous is made up of 12 "deniers," roughly the equivalent of a penny. So, 12 deniers (12d) = 20 sous (20s) = 1 Livre (1L).

Below is a price list for general goods and commodities in 1779. By 1791 prices had dropped and would continue to throughout the revolution as famines and political turmoil ended. Unfortunately, a sizable portion of this price drop was caused by a fall in the quality of goods. Assume that, unless an investigator's Credit Rating is in the **Wealthy** (above 50) bracket, they are spending most of what they earn on bread. Lower class workers at the time were spending up to 88% of their daily wages on food alone.

Look up the investigator's Credit Rating on the **Cash and Assets Table** to determine an investigator's cash on hand, assets, and their spending level. Cash is readily available to the investigator, whereas wealth that is tied up in assets can only be spent if time is taken to realize the capital.





## INVESTIGATOR OCCUPATIONS

### CASH AND ASSETS

| Credit Rating            | Cash                                | Assets                          | Spending Level |
|--------------------------|-------------------------------------|---------------------------------|----------------|
| Penniless (CR 0 or less) | 10 Sous                             | None                            | 1 Sous         |
| Poor (CR 1-9)            | CR x 1 Livres<br>(1L – 9L)          | CR x 5 Livres<br>(5L – 45L)     | 13 Sous        |
| Average (CR 10-49)       | CR x 2 Livres<br>(20L – 98L)        | CR x 10 Livres<br>(200L - 980L) | 2 Livres       |
| Wealthy (CR 50-89)       | CR x 10 Livres<br>(500L – 890L)     | CR x 100<br>(5,000L - 8,900L)   | 20 Livres      |
| Rich (CR 90-98)          | CR x 50 Livres<br>(4,500L – 4,900L) | CR x 500<br>(45,000L – 49,600L) | 250 Livres     |
| Super Rich (CR 99)       | 20,000 Livres                       | One million Livres              | 500 Livres     |

### PRICES

The following table provides an illustration the high cost of living. These prices are only relevant up to 1795 when the Franc is introduced as the currency in France. Prices were volatile during the revolution (as was access to wages and money). These figures are to be used as a guide and do not reflecting the exact values throughout the revolution.

| Sample Goods                         | Price            |
|--------------------------------------|------------------|
| Bread (4lb)                          | 14 Sou           |
| Wine (1 liter)                       | 16 Sou           |
| Sugar (lb)                           | 1 Livres 4 Sou   |
| Coffee (lb)                          | 1Livres 14 Sou   |
| Veal / Beef (lb)                     | 19 Sou           |
| Tallow Candles (lb)                  | 2 Livres         |
| Oil (lb)                             | 2 Livres, 12 Sou |
| Rent (per day) in poor accommodation | 3 Sou            |
| Military Uniform                     | 41 Livres        |
| Musket                               | 42 Livres        |
| Flintlock Pistol                     | 60 Livres        |
| Horse                                | 1,200 Livres     |



# SCENARIO SEEDS

Revolutionary France is a hot bed of intrigue, scandal, and idealism. In such turbulent times, the Cthulhu Mythos has a way of bubbling (or festering) to the surface. Thus, for those wishing to further explore the nightmares of the late 1700s, here are some scenario seeds to inspire and use as you see fit. These present some of the possibilities of the era—there are many more waiting to be unearthed by the dedicated Keeper.

## THE THING IN THE BASTILLE (1789)

The destruction of the Bastille begins the very day it falls, under the direction of enterprising builder Pierre-François Palloy. The site swarms with his workers, as well as locals come to view the hated building.

Popular revolutionary orator Axel Durand is found dead next to the Bastille in the early morning of July 19<sup>th</sup>, lying in a puddle of water. The mystery deepens as a new body is found each morning thereafter, always in a puddle next to the building. The investigators are tasked to find whoever is murdering these proud revolutionaries.

There are no witnesses. The seven prisoners freed from the Bastille blame the building itself. "It's cold in there. Colder than hell." Two of them end up in Charenton Asylum, albeit for unrelated reasons.

A strange chill descends on the south side of the building each night; peculiar for mid-July, the height of summer. Investigators who patrol the area at night feel the temperature drop rapidly. Their breath begins to frost. They hear a scream and find another body, covered in ice, whose eyes are open in panic. Later, it's discovered that the corpse's lungs were frozen solid.

Research into the construction of the Bastille finds a 14<sup>th</sup> century (1370) account of a blessing by priests to cast out demons believed to be causing killing frosts. Also, in Julius

Caesar's accounts, he records that the Parisii tribe burnt their own towns when he entered Gaul, but one translation suggests they did so not in contempt but in fear.

Below the Bastille is a fragment of Ithaqua; a hovering ball of icy mist. It was long imprisoned in an Iron Age tomb beneath the building, the walls daubed with paintings of a vast figure in the sky (the Wind Walker). The entity was released when a wall was broken during the dismantling process. It now ventures out at night, drawn towards the heat of human bodies, like a moth to flame. It returns to its lair before dawn each day. Perhaps it seeks sustenance, enough to build its strength so it may escape and rejoin with Ithaqua.

The creature is immune to most physical damage, although fire and sunlight will harm it. If Pierre-François Palloy can be persuaded, his men might widen the wall and expose the lair to daylight, forcing a confrontation. For statistics, use a fire vampire but read all heat effects as cold.

By November 1789 the entire building is gone, but the Place de la Bastille is always a little chill on the southern end.

## COLD BLOODED (1790)

A soldier investigator receives a letter from his old Regimental Sergeant Major, Adjutant-Chef Philippe Toussaint. (If using the pre-generated investigators from *Reign of Terror*, he was the one who promoted Renault.) Toussaint writes overjoyed, announcing the birth of his new grandson.

A few days later, Matthieu Toussaint, Philippe's son, visits the investigators. They remember Matthieu, a bright-eyed boy who Philippe would dress in big soldier's boots to entertain the men. A handsome young man now, he is distraught. Philippe has gone berserk, killed Matthieu's newborn son Armand and vanished. In its tragedy upon tragedy, as Clarisse, Matthieu's wife, died in childbirth. Now alone, Matthieu begs the investigators to render justice for the infanticide.



## SCENARIO SEEDS

Philippe is guilty, but with cause. Armand was the cursed progeny of Yig, the Father of Snakes. Philippe ran afoul of serpent people during the French Indian War in 1761 and his line was cursed. Matthieu was born tainted and worshiped Yig in secret. Armand, two generations cursed, quickly displayed signs of his monstrous genetics. Upon realizing, Philippe killed the creature and fled. Matthieu seeks revenge.

Philippe's house is tall and eclectic, filled with oddities from the war. Investigators can link relics to the Americas and to an unholy religion devoted to a race of serpent people. In Philippe's study a newly revised will disowns Matthieu. His desk holds an unsent letter to the boarding house he now hides in. A snake is lurking in his garden and flees when spotted.

During the investigation snakes appear and attack. If an investigator is bitten, they suffer uncomfortable effects and begin to slowly die from the snake's venom. The curse of Yig is upon them! Seeking treatment, a doctor reports another patient with similar symptoms. This is Philippe, poisoned with carotid toxin (*Call of Cthulhu Rulebook*, page 269) by Matthieu before he fled. If Matthieu becomes aware of the investigator's plight, he confesses to poisoning his father and seeks forgiveness from the investigators for embroiling them in the situation.

Following the doctor leads to a boarding house and Philippe. Since being poisoned, he has grown more snake-like and bestial, and attacks those who approach. His fate already sealed, the investigators can capture, kill, or simply wait for him to die.

At Philippe's funeral, a snake can be seen quietly coiled around little Armand's headstone. After the service, a drunken woman called Adélaïde Prideux confronts investigators. She was Armand's wet nurse. "What Philippe did was mercy, so deformed the poor babe was." She offers the investigators some of Matthieu's wine, laced with Black Lotus Powder (*Call of Cthulhu Keeper Rulebook*, page 268). "Best I've ever had!" she smiles.

If exhumed and examined, the infant's corpse is grotesque. His coffin carved with prayers to Yig.

Matthieu circumvents his "mad father's" will and takes over Philippe's home. Matthieu quickly falls deeper into Yig's spell and succumbs to the blood taint. Hisses echo from within the house at night, the house carpeted with deadly snakes, while serpents roam the gardens. Matthieu lurks in the attic, pouring over the knowledge of the serpent people for a way to restore his son's life. During the day, he courts a new bride.

If investigators confront him, he brings Yig's magic and hordes of furious snakes down on them.



*Demolition of the Bastille*



## THE BLEEDING PAGE (1792)

The writer Charles Molyneux has been incarcerated in Charenton Asylum. He has carved Aramaic script onto his body, a language he cannot read or write. He whispers, "It is written," over and over. Worse, bloody murders have occurred recently near his home. The investigators may be tasked with looking into these murders and see some sort of link to Molyneux, or be asked by his friends to uncover what sent the poor chap mad.

Molyneux's friends are anxious for his recovery, saying that he withdrew from their society to study a chest of dusty old books looted from the manor of an aristocratic family, with the intent of writing a new satire. After not seeing him for a week, they found him in this state. The books were sold so his family would have money. Molyneux's friends can provide the address of the bookseller, Nicholas Formier, who purchased the collection.

Formier's bookshop is closed and locked. Breaking in finds a ledger recording the purchase of the books, including an untitled volume from the time of the Crusades. The apartment above is filled with fresh vials of blood, and the walls are covered with symbols in Aramaic. A writing desk is slick with dried blood—the imprint of a book is clear. Formier's diary is blank from the date of purchase to yesterday, where he has written, "Forgive me Father, what have I done... I must confess..."

On locating Formier's wife, the investigators find she is shocked. She thought her husband was visiting Lyon. Reluctantly, she reveals that they attend secret Catholic services with Father Marc Reynard, who takes confessions.

Father Reynard has since stopped his clandestine services, saying it is too dangerous. In truth, the book passed to him by Formier is now his master. It compels each owner to kill and inscribe one page in Aramaic with human blood, even if they are illiterate. Reynard's first victim was Formier, who showed him the book after confession. When the investigators present themselves, Reynard tells them he recognized the book was an evil thing and buried it in holy ground, in the Picpus Cemetery. He offers to meet them there at night to show them the grave, intending to lure them there so he can attack them instead. Reynard has supernatural strength and regenerates lost hit points.

The book in question sits on an altar in the cellar of Reynard's house, where he held his regular services. Formier's body can also be found in the cellar. Those who read the book are drawn into its spell and will try to prevent anyone from destroying it.

## LA MALADIE IMAGINAIRE (1793)

Rumors sweep Paris of a troupe of former court entertainers now performing in secret. The investigators are sent to ensure that their plays are not counter-revolutionary.

Juliette Lefevre owns the tavern Maison Numero Trois. She knows of the performers, La Troupe D'or. If the investigators pay well, she directs them to an abandoned manor converted to a theatre, where on an evening they can see a performance with their own eyes.

The play in progress is the familiar *Commedia Dell'arte* piece, "A Servant of Two Masters." The two masters have been recast as King and Church, with Truffaldino the servant representing the People. At first, the satire is in keeping with popular sentiment but soon grows grotesque. As in the play, Truffaldino is ravenous and his hunger turns cannibalistic, disemboweling other characters (staged by having him pull lengths of sausage from their costumes). During the performance, a **Listen** roll picks out Truffaldino chanting "Tcho, tcho, tcho tcho tcho" as he unravels his companion's guts.

The play is shocking enough (predating *grand guignol* by a century) but the counter-revolutionary message is clear: the People have become a monster. If the investigators do not make an arrest, Augustin Gilles, an audience member, denounces the performance soon after (perhaps mostly to cover his own attendance).

The actors are apprehended and sentenced to death. Last to die is the actor who plays Truffaldino, who berates the crowd, "Have you not had your fill? I will satisfy you. Tcho, tcho, tcho tcho tcho!" The final steel curtain falls and his head rolls. The execution crowd rushes forward to dip handkerchiefs in the blood. During the proceedings, the investigators see Augustin Gilles among the throng.

The incident is soon forgotten but, in the weeks following, partially gnawed corpses are found in nearby back streets. The actor delivered a Tcho Tcho blood curse. Any who came in contact with his blood deform: their skin stretches and blisters, their cheeks bloat, and their noses lengthen, as their features gradually mutate into the Truffaldino character's mask. Those affected become hungry for human flesh. The accuser Gilles is now also one of the mutant cannibals. The bloody handkerchiefs are the source of the infection. The investigators must find and destroy them.



## THE SHELL GAME (1793)

It begins with the furious barking of a tinker's dog, straining at its rope. It breaks free and attacks a man standing inconspicuously in line to exit the city gate. The barking seems to rally other dogs from all directions. Single minded in their savagery, the dogs turn upon the man who disappears under the pack and is torn to pieces. An older man attempting to shield him (and heard to cry "My Lord!") is also mauled to death.

Examining the remains reveals that the first man was quite bloodless and his chest exhibits crude surgical stitches. An autopsy reveals a small, roughly formed human figure, shaped from some dark, malleable substance, in place of his heart. Expert botany identifies the material as gum from *lonchocarpus castilloi*, a tree native to the Caribbean. If carried in hand or pocket, the figure seems to occasionally move.

Augustine Pinard and his manservant Felipe, a priest of Ahtu (Nyarlathotep), who both hail from Saint-Domingue in the Caribbean, are using the latter's powers to offer escape for France's wealthiest nobles—transplanting their souls into other bodies via the figurines. The nobles' original bodies are preserved and smuggled out of France for later reunion. By the same means, Pinard conceals his activities, able to utilize the bodies of authority figures or close acquaintances to attack those who would threaten his enterprise (i.e. the investigators).

The passports on the dogs' victims show the first to be a poor tailor, and the older man a servant from a wealthy district. The tailor disappeared a week ago from his shop, where a book can be found containing the incomplete measurements for his last, unidentified customer. The measurements suggest a portly gentleman. The elderly servant's address is that of his master, the Marquis de Bonneval. The housekeeper there says the Marquis and his manservant disappeared a week ago, after falling under police surveillance. Following this up, police reports speak of visits to Pinard from a local doctor—a large man who, on one occasion, visited with the servant of Citizen Pinard. The doctor has recently vanished.

The Marquis' corpse is later discovered in an acid bath in a dye works (it being no longer required by Pinard). It displays the characteristic incision over the heart but the heart cavity is empty. Placing the figure retrieved earlier into the corpse causes the dead man to rise and gurgle, "PINARD!" before running amuck until dismembered.

If direct confrontation fails and Pinard escapes, he and Philo simply vanish, leaving a house of carefully embalmed corpses—never to be re-inhabited by their owners. Some weeks later, news arrives of Pinard's arrest and execution in Rouen; he went to the scaffold shouting that his name was not Pinard and that he was a shoemaker named Georges!

## HIGHLY COLLECTABLE (1793)

Cédric Bethe is a friendly neighbor from Alsace. As he and an investigator chat in a public place, a small, spectacled man approaches and introduces himself as Augustine Hanriot, a sculptor, and presents his visiting card (with address). He praises the physiognomy of Bethe and its embodiment of robust republican virtue, and asks if he might sit (model) for him. Bethe is flattered and gladly gives his name, promising to call on Hanriot.

Within a day or two Bethe is arrested for making anti-government statements. Enquiries learn that he has been denounced by Dr. Philippe Chartier, a talented surgeon and active Jacobin of good credentials. The doctor's assertions are backed up by André Drapot, a humble *sans-culotte* tradesman. Further access to the legal process is impossible.

The investigators may link events with the earlier street encounter. The sculptor, however, is not known at the address he gave—it was in fact Dr. Chartier posing as Hanriot. Chartier works on behalf of the mi-go, fulfilling a "shopping list" of heads based upon the aliens' inscrutable criteria, and using the Terror as a convenient cover. Drapot was paid for his support; the tradesman is the easier of the two informants to locate, but is drunk, surly and vague, and sticks to his story. Skilled questioning may elicit Chartier's address from him, or else the investigators must turn to the Committee of Public Safety (a risky proposition).

Revolutionary justice is swift. Bethe will be guillotined within 24 hours. This proceeds normally, with the exception that the executioner immediately places Bethe's head in a cylindrical vessel, which is then, mysteriously, sent to Chartier's home. The courier is easy to follow, and "Hanriot" (Chartier) can be recognized taking delivery.

If confronted at the time, Hanriot/Chartier stands in the doorway and holds to his denunciation, maintaining he has never seen the investigator(s) before. The busy street life makes it hard for the investigators to use force against him. If sought during an evening, Hanriot/Chartier is absent at political meetings.

If Chartier's house is searched, jars of anatomy specimens can be found and, if this takes place at night, the mi-go come to their secret laboratory (filled with nightmarish equipment and terrible cylinders) in his attic.

If Bethe was executed, the investigators may hear his distinctive accent (assuming enough time has passed for his brain to be fitted for verbal communication). Chartier arrives home and proceeds to murderously hunt the investigators within the house.



## THE LABORATORY OF ANTOINE LAVOISIER (1793)

In November 1793 the investigators are ordered to arrest a traitor to the French people—Antoine Lavoisier, a noble with an investment in the *Ferme générale* that once generated him the fantastic income of 150,00 livres a year. Indeed, Lavoisier superintended the building of the Tax Farmer's Wall—truly a hated foe of the people and worthy of death!

The investigators arrive to arrest him in the brink of time, just as Lavoisier and his wife, Marie-Anne, are making preparations to flee for Scotland. This could be an exciting chase with the investigators pursuing their quarry to port.

Things are not all they seem. Conversation with Lavoisier and Marie-Anne confirms that Lavoisier is the eminent chemist of the age (perhaps with a successful **Natural World** or **Science** skill roll), and Marie-Anne is his devoted colleague. Lavoisier clings to the belief that the *Ancien Régime* can be reformed from the inside, if only reason and moderation prevail. He believes his misfortunes stems from having once made a dismissive remark about a paper on the theory of combustion by a young scientist Jean-Paul Marat. The vindictive Marat neither forgave nor forgot, and accused him of adulterating tobacco with water. (Even though Marat is now long dead, this charge will lead to Lavoisier's execution by guillotine on 8 May 1874.)

Lavoisier's laboratory is the finest laboratory in France, a treasure trove of equipment, chemicals, and scientific equipment. Even if sold for scrap, it is worth a fortune. As a scientific artifact, its worth is inestimable. There are over 15,000 glass beakers alone. There are also stores of saltpeter and gunpowder—Lavoisier was a member of the Commission on Gunpowder; the couple experimented to vastly improve the quality of the country's explosive store. The investigators may be ordered to guard the laboratory, so that the State can benefit from the sell off, or they may decide to explore or exploit this treasure hoard on their own account. Amid this scientific wonderland is an item that could prove dangerous to the heedless inquirer.

Antoine and Ann-Marie have been experimenting with rust (to prove their theory of the conservation of mass). An unopened parcel from a colleague waits amid their unread correspondence within the laboratory. It contains a rusted metal artifact and a letter. The letter explains the artifact was found in an old Roman tomb and may disprove their theory, claiming that, as it rusted, it lost weight instead of gaining it, as the theory dictates.

Examination of the metal finds the surface covered in tiny Latin script dating from Roman times. Very careful and painstaking examination translates the passage, which appears to be translated from even more ancient Greek.

This rusted metal is a relic of *The Testaments of Carnamagos* and invokes the god Quachil Uttaus, the Treader in the Dust. If someone who touches this artifact has even the faintest wish for death in their hearts, conscious or unconscious, Quachil Uttaus manifests when they are alone and turns them to dust.

If the parcel is opened, on the investigators' next visit, a thick veil of dust covers everything in the laboratory, although until now it had been scrupulously clean. They find evidence that someone has entered the laboratory—perhaps the dust blew in? In fact, the person (a rogue looking to steal) handled the artifact, summoned Quachil Uttaus and met their death.

The metal artifact soon takes on a life of its own. It is taken from the laboratory and passed hand-to-hand across Paris, leaving its trail of dust in its wake. The investigators may even use it to dispose of their enemies, or seek to negate its evil. There are many people in this mad and terrifying world who wish for death...

## FEAR OF THE DARK (1793)

The investigators are in the French Pyrenees in the winter of 1793/4, where the Republic is fighting the Spanish and crushing the independence of the native Basques. They arrive in a mountain village as part of, or in company with, a small escort of soldiers. Their charge, Citizen Moreau, is a fanatical political *commissaire* traveling to the Army of the Western Pyrenees. Nominally in command, but out of his depth, is *Sous-lieutenant* Pilloy. Also present is Jacques, a friendly drummer boy. Other Republican troops have passed through recently, perpetrating their usual religious iconoclasm. A small stone shrine at the entrance to the village lies shattered, and the church badly vandalized. The disinterred corpse of a long dead priest is comically suspended from the rafters. Moreau approves.

A snowstorm prevents further travel, and the soldiers are billeted around the village while waiting for better weather. The villagers comprise women and children and the elderly (the men have crossed to join the Spanish). They are unfriendly, speak only Basque, and are scrupulous about being inside well lit homes at nightfall.

Gaueko, the Basque demon of the night, is active here—the small, pre-Christian shrine outside the village formerly kept him at bay. His visitations bring repeated disappearances of French sentries over successive nights. The villages are blamed, especially after a sentry apprehends an old man who approached him with a rusty sword. Moreau responds by insisting on reprisal executions, commencing with the old man. The despairing Pilloy is wholly ineffectual, and eventually shoots himself. Other events could include the



early disappearance of the suspended priest (secretly buried by two soldiers with religious scruples), and Jacques going outside one night to be later discovered in a permanent catatonic state (after witnessing Gaeko).

The rusty sword, now possessed by Moreau, is the most effective weapon against Gaeko (the old man was delivering it up for use). The sword comes from a sarcophagus in the church belonging to a legendary village champion—the broken lid, if pushed together, illustrates him wielding it against the monster. A strong light (such as a burning village), also banishes the demon.

The investigators are eventually woken one night by a distant drum. Footprints, easily followed in the snow, lead to Jacques himself, insensibly beating his drum before a shepherd's hut. Inside are the missing soldiers—naked, stiff, and arranged upside down around the hut's walls. As those inside witness the horror, the storm descends and Gaeko arrives.

The demon is in fact a formless spawn of Tsathoggua, held imprisoned beneath the pre-Christian stone. Its evil inky shape gave rise to the legend. If it is killed, the next morning the weather clears.

### THE BOOKWORMS (1794)

An investigator awakes to thundering at their door. "Please! Let me in!"

The knocker is Pierre Dumoins, comrade from a dozen battles. Pierre is hysterical; through tears, he begs for safety, "The things they made me read. In my head. Can't get it out!" A shout echoes from the street and, moments later, revolutionaries break down the investigator's door. Pierre, panicked, attacks the investigator, screaming of betrayal. He is dragged off, howling into the night.

Dumoins is a victim of the insects from Shaggai; possessed by a shan, he has gone insane. In a moment of lucidity, he escaped to the investigator's home. Now captured by revolutionary forces (who are under the control of the shan), the insects take their time disposing of him.

The shan are the secret orchestrators of the staggering confiscation of close to a million tomes by the Revolutionary Government from the libraries of churches and nobility. Their horde of books is kept in the Bibliothèque Nationale, where mind-controlled citizens conduct research.

Following the kidnapped Dumoins earns the investigators a nerve whip for their trouble. Enquiry with revolutionary officials leads nowhere—they know nothing of the man. Dumoins' home, known to the investigators, is a window to madness. Back rooms are dusty, literally forgotten. The front room, drenched with months of human filth, is littered with hundreds of unfathomably rare tomes. The books are from the Cluny Abbey, a collection recently confiscated by the Bibliothèque.

Neighbors welcome the investigators, happy to see "the madman" taken care of. They report of Dumoins' mindless howls in the night and his comings and goings, laden with books. If pressured, some mention "bats" flying in and out of the attic. They shiver, describing the twisted insects.

Visiting the Bibliothèque, the investigators' requests for all but the most cursory access is stonewalled. Pushing the issue results in ambush by mind-controlled revolutionaries and, perhaps, even possession by the shan—with one or more of the investigators conscripted into their service.

At night, the Bibliothèque's sequestered reading rooms are hives of activity, as mind-controlled readers study stacks of tomes. The alien insects flitter about the ceiling, overseeing. There are five of the shan. Tailor the number of mind-controlled readers to the number of Investigators.

The shan will destroy the minds of as many citizens as necessary to find the unfathomable knowledge they seek. Confrontation or alerts to the Revolutionary Government of catholic study are potential solutions—but just how far does the shan's control go?





# PLAYER HANDOUTS

*Handout: Reign 1*

*Investigative Report by Captain Louis Malon*

*We have achieved the impossible and removed the monster Tfenalik from our midst, and his dreadful possessions broken up and confiscated for the King.*

*The murderer from Poissy no longer walks free, and that due to the bravery of six men who tracked the Devil to his lair. By God, we have shown those fools of police that the soldiers of the army do not hesitate when action is required!*





I cannot believe that he did it. I cannot believe that it worked.  
I cannot believe that any good can ever come of all this blood.  
I cannot believe that we defeated not one but two monsters.  
I cannot believe that these nightmares will ever stop, but  
perhaps writing them will help.

The following events were true. You may not believe them, but I have no choice, just as Captain Malon gave us no choice but to follow his orders in June 1789 and investigate the murder. He gained much glory from our success, not that it did him much good in the end, but he never knew the true horror, the things that we saw, the things that we did. We tried to tell him, but the captain preferred to brick a problem up rather than face it.

I wonder if he felt that way when the guillotine blade came for him. I wish that it had come for me.



*Handout: Reign 3*

# WHAT IS THE THIRD ESTATE?

---

1. What is The Third Estate?

**EVERYTHING!**

2. What has it been until now?

**NOTHING!**

3. What will it become?

**SOMETHING!**

*Handout: Reign 4*

# WHAT IS THE THIRD ESTATE?

---

1. What is The Third Estate?

**EVERYTHING!**

2. What has it been until now?

**NOTHING!**

**PLACE**

**SOMETHING!**





**W**e no longer do the Lord's work. The excesses of the Inquisition are a bloody continuation of Satan's own scheme to devote souls to the blackest of hells, an infernal expanse so benighted that it lies behind the stars and eclipses heaven itself. This nightless realm is the domain of the **fallen angel Azotottal**, a being of supreme evil worshipped with **blood sacrifice by the Aztecs**.

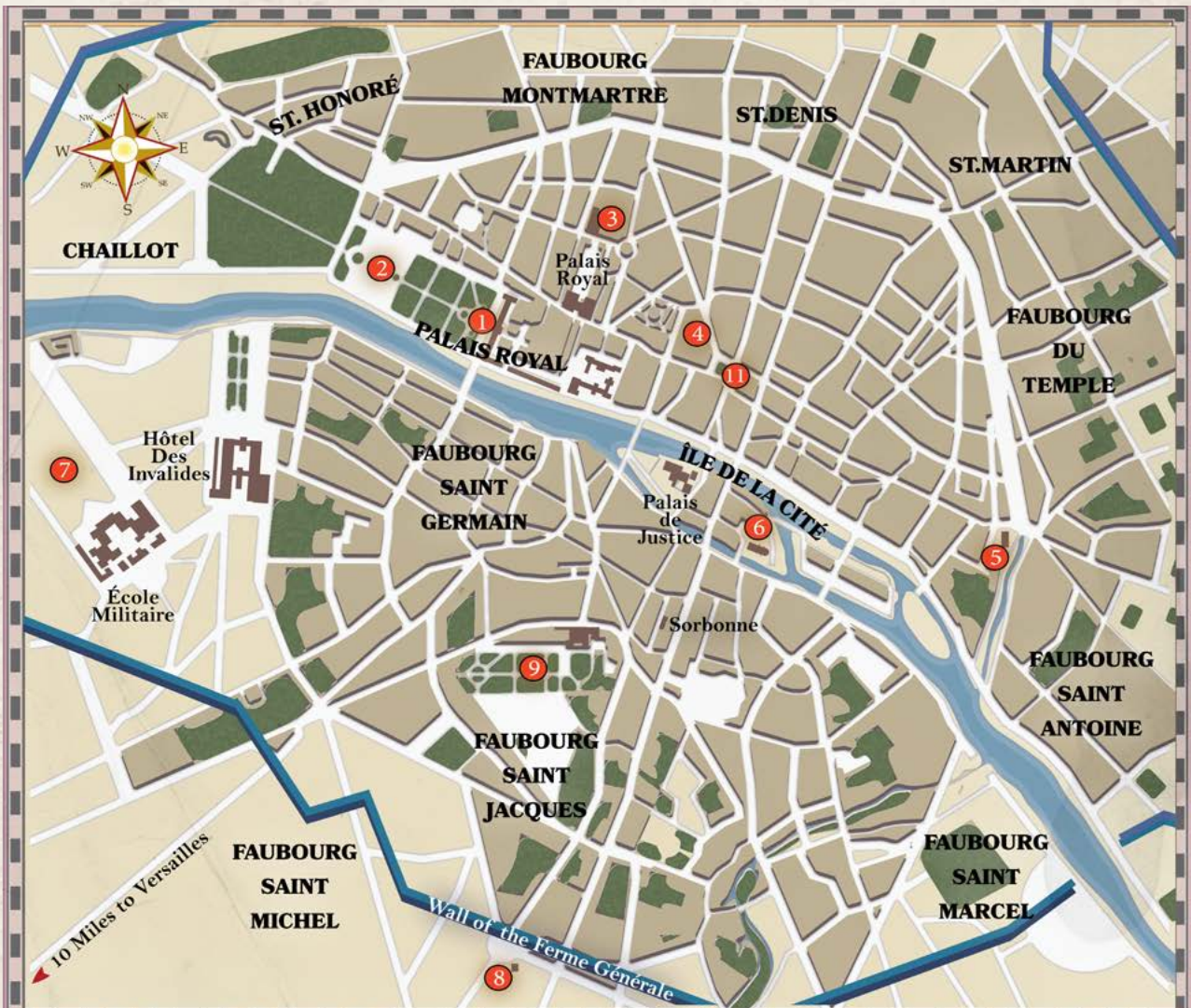
Should ten thousand souls be sacrificed to this terrible devil beyond the stars in the space of one year, cut open with a blade inscribed with that foul circular design, then **Azotottal's hell of unending night** shall open on Earth. Heaven would be lost to us forever.

Only music beyond even that of angels could exorcise this greatest and supreme of all demons, **greater even than Lucifer himself**. If a martyr, who has heard such Music from Beyond, would offer himself up for sacrifice even as did the Son upon the cross, only then would Azotottal be undone and the fields of the Earth denied to him in his shame and unworthiness.



# PLAYER HANDOUTS

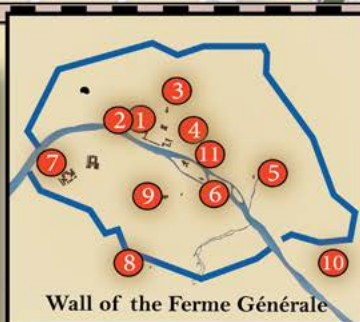
Handout: Reign 6



## Reference

1. Tuileries Palace
2. Place de Louis XV
3. Bibliothèque du Roi
4. Les Halles market
5. The Bastille
6. Notre-Dame Cathedral
7. Champ-de-Mars
8. The Catacombs
9. Luxembourg Garden
10. Charenton Asylum
11. Cimetière des Saints-Innocents

Scale 0 1 Mile



Wall of the Ferme Générale



## 1789 Player's Map

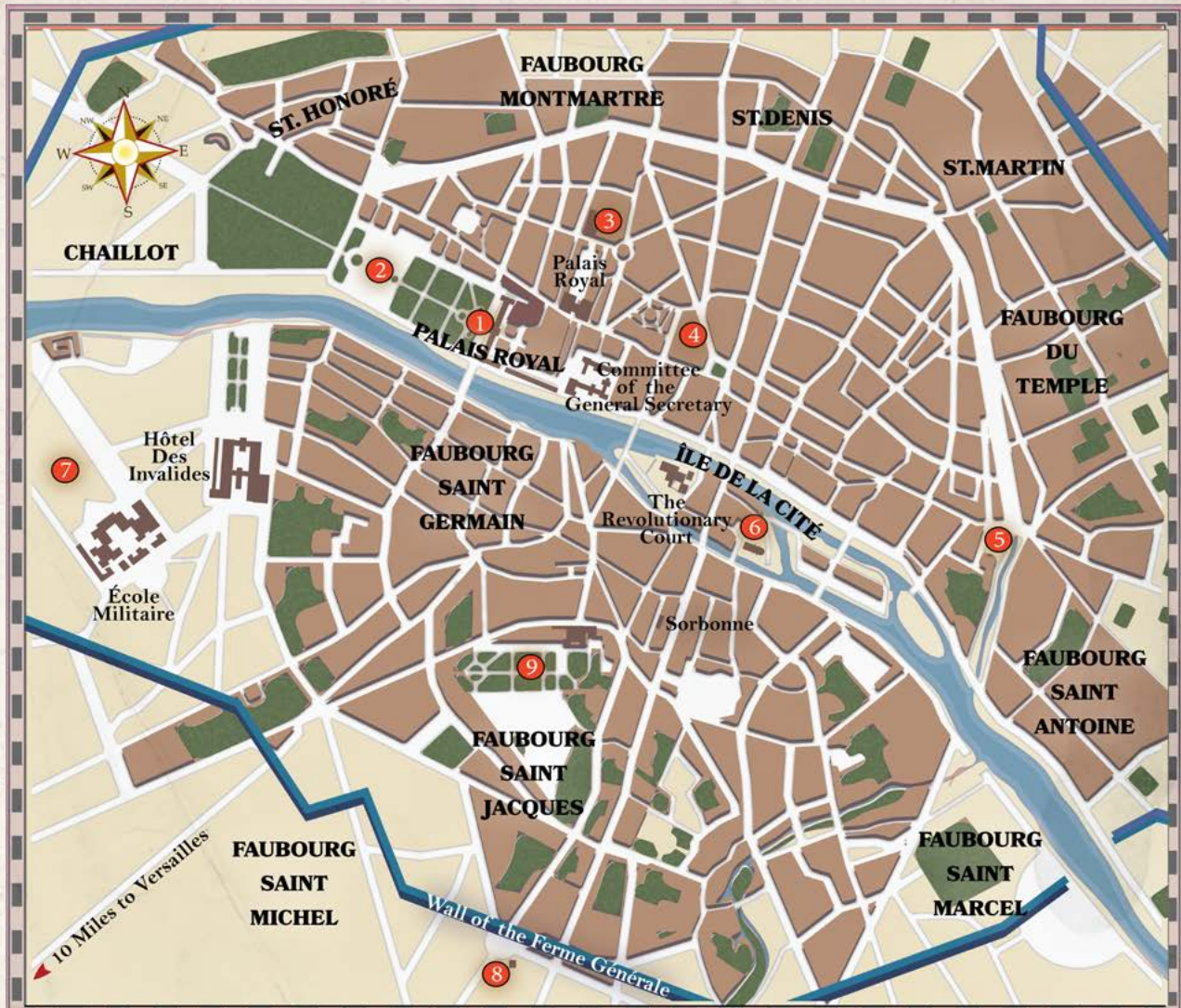


Wall not shown for clarity. Not to scale.



# PLAYER HANDOUTS

Handout: Reign 7



## Reference

1. National Convention
2. Place de la Révolution
3. Bibliothèque Nationale
4. Les Halles market
5. Place de la Bastille
6. Notre-Dame Cathedral
7. Champ-de-Mars
8. The Catacombs
9. Luxembourg Garden
10. Charenton Asylum

Scale 0 1 Mile



Wall of the Ferme Générale



PARIS

## 1794 Player's Map



Wall not shown for clarity. Not to scale.



## INVESTIGATORS

### THIERRY RENAULT

*Serjant (Sergeant), age 24*

STR 65 CON 80 SIZ 60 DEX 55 INT 75  
APP 65 POW 80 EDU 80 SAN 80 HP 14  
DB: +1D4 Build: 1 Move: 8 MP: 16 Luck: 60

#### Combat

Fighting (Brawl) 50% (25/10), damage 1D3+1D4  
Pistol, Flintlock\* 90% (45/18), damage 1D6+1  
Saber 70% (35/14), damage  
1D8+1+1D4  
Dodge 50% (25/10)

\*1 shot every 4 rounds. Carries two pistols.

#### Skills

Climb 30% (15/6) Credit Rating 30% (15/6)  
Fighting (Sword) 70% (35/14) Firearms (Handgun) 90% (45/18)  
Firearms (Rifle) 65% (32/13) First Aid 30% (15/6)  
French 80% (40/16) Intimidate 40% (20/8)  
Jump 25% (12/5) Law 55% (27/11)  
Listen 55% (27/11) Navigate 40% (20/8)  
Persuade 60% (30/12) Psychology 15% (7/3)  
Ride 50% (25/10) Spot Hidden 65% (32/13)  
Stealth 30% (15/6) Survival 40% (20/8)  
Throw 25% (12/5) Track 20% (10/4)

#### Backstory: Paris, June 1789

- **Description:** you are broad shouldered and thickset, with grizzled hair.
- **Ideology/Beliefs:** you believe the current monarchy of Louis XVI should be replaced by a constitutional monarchy, such as that of England, so that the absolute power of the king is checked by an elected parliament. The parliament would, of course, be composed of those best suited to lead by birthright and position in society—the aristocracy.
- **Significant People:** your beloved wife Marguerite, who has made do with next to nothing in the past, but is now sharing in your prosperity. You dote on your two baby daughters, Lucie and Olivie.
- **Traits:** prudent, follows Captain Malon's orders, and you have been decorated for your sensible leadership.
- **Injuries & Scars:** a half-healed hole in your left cheek from a pistol shot while fighting the Dutch.



#### Comrades

- **Beaumains:** hard working but never seems to let on what he is thinking.
- **Dupois:** a drunkard but dependable when sober. His wife's death hit him hard.
- **Pressi:** a young romantic, likely to get himself or all of them killed.
- **Babin:** a stalwart and loyal fellow injured in combat, now acts as messenger.
- **Hugel:** first class scout, forager, and vivandier—but a terrible soldier.



## INVESTIGATORS

### MICHEL BEAUMAINS

*Soldat (Soldier), age 29*

STR 90 CON 50 SIZ 80 DEX 50 INT 70  
 APP 45 POW 60 EDU 60 SAN 60 HP 13  
 DB: +1D6 Build: 2 Move: 8 MP: 12 Luck: 50

#### Combat

Fighting (Brawl) 80% (40/16), damage 1D3+1D6  
 Musket, Flintlock\* 55% (27/11), damage 1D10+4  
 Bayonet 75% (37/15), damage 1D8+1+1D6  
 Dodge 50% (25/10)

*\*1 shot every 4 rounds. Carries musket with a bayonet.*

#### Skills

Credit Rating 20% (10/4) Fast Talk 50% (25/10)  
 Fighting (Spear) 75% (37/15) Firearms (Rifle) 55% (27/11)  
 First Aid 60% (30/12) History 35% (17/7)  
 Intimidate 20% (10/4) Jump 30% (15/6)  
 Law 25% (12/5) Listen 35% (17/7)  
 Mechanical Repair 20% (10/4) Natural World 50% (25/10)  
 Persuade 50% (25/10) Psychology 20% (10/4)  
 Ride 50% (25/10) Spot Hidden 55% (27/11)  
 Stealth 20% (10/4) Throw 45% (22/9)  
 Track 60% (30/12)

#### Backstory: Paris, June 1789

- **Description:** thin and very tall, you stoop your shoulders and duck your head in an effort to make yourself appear the same height as everyone else.
- **Significant People:** you look after your old father, Remi, a farmer. The man is crippled after a lifetime of hard toil. You have moved him from Nanterre to Paris. Without your support, your father would soon die.
- **Traits:** a smart, loyal, politically minded young man, with an eye for opportunity.
- **Injuries & Scars:** you lost an eye in a tavern brawl in Charenton, an outlying district of Paris (where the insane asylum is)— they're all mad in Charenton "they" say.
- **Ideology/Beliefs:** the condition of France is pitiable. The best chance for France to regain her former glory is for the Third Estate (the common people) to challenge the absolute rule of Louis XVI. This may need violence if those in power refuse to share. An ardent follower of Rousseau, you believe that the only way for the people of France to be truly free is to rule themselves. You keep quiet about these beliefs in barracks. You work as a soldier to support your aged father, who would otherwise starve. However, you do discuss politics with those you trust.



#### Comrades

- **Serjant Renault:** a good man who happens to follow the wrong orders.
- **Dupois:** a cantankerous old peasant, blind to the deprivations of the King.
- **Pressi:** a spirited young man, likeable but utterly hopeless in his cause.
- **Babin:** a deluded loyalist who has brains but refuses to use them.
- **Hugel:** a prudent Breton and, like all Bretons, a fellow revolutionary.



## INVESTIGATORS

### JEAN DUPOIS

*Soldat (Soldier), age 49*

STR 80 CON 90 SIZ 70 DEX 45 INT 60  
APP 40 POW 55 EDU 40 SAN 55 HP 16  
DB: +1D4 Build: 1 Move: 8 MP: 11 Luck: 55

#### Combat

Fighting (Brawl) 85% (42/17), damage 1D3+1D4  
Fighting (Knife) 85% (42/17), damage 1D4+2+1D4  
Musket, Flintlock\* 60% (30/12), 1 shot every 4 rounds,  
damage 1D10+4  
Bayonet 30% (15/6), damage 1D8+1+1D4  
Dodge 40% (20/8)

*\*1 shot every 4 rounds. Carries musket with a bayonet, and a long butcher's knife.*

#### Skills

Climb 20% (10/4) Credit Rating 20% (10/4)  
Drive Carriage 50% (25/10) Fighting (Spear) 30% (15/6)  
Firearms (Rifle) 60% (30/12) First Aid 30% (15/6)  
Intimidate 55% (27/11) Jump 20% (10/4)  
Listen 55% (27/11) Locksmith 55% (27/11)  
Mechanical Repair 25% (12/5) Persuade 15% (7/3)  
Psychology 20% (10/4) Ride 50% (25/10)  
Sleight of Hand 60% (30/12) Spot Hidden 45% (22/9)  
Stealth 70% (35/14) Swim 40% (20/8)  
Throw 60% (30/12)

#### Backstory: Paris, June 1789

- **Description:** a sour, stubborn Gascon peasant, you volunteered for the army 25 years ago to escape a life of endless drudgery in the stony fields of home. Your surliness and drinking habits mean you have never been promoted beyond the rank of private, although when sober, you obey orders well.
- **Ideology/Beliefs:** a devout monarchist and believer in the divine right of the French kings. You have no time for these so-called "revolutionaries."
- **Significant People:** the only person you ever loved died last year—Sylvie, your wife of 20 years. She was taken by cholera, spread by the miasmas rising from the corpse-choked earth of the Cimetière des Saints-Innocents. Now you love no one. Your grim demeanor prevents you from forming new friendships. In truth, you prefer the company of animals to the company of men.
- **Traits:** once you have made up your mind to something, you do not waver. Not yet an old man, you act like you are already old—your mother said you were born old.
- **Injuries & Scars:** face is disfigured with pockmarks from smallpox in your youth.



#### Comrades

- **Serjant Renault:** a good leader who has earned your respect.
- **Beaumains:** a dangerous fool.
- **Pressi:** a young idiot.
- **Babin:** an annoying optimist.
- **Hugel:** a hard bargainer.



## INVESTIGATORS

### CHRISTOPHE PRESSI

*Soldat (Soldier), age 20*

STR 65 CON 50 SIZ 60 DEX 70 INT 50  
APP 85 POW 55 EDU 70 SAN 55 HP 11  
DB: +1D4 Build: 1 Move: 9 MP: 11 Luck: 60

#### Combat

Fighting (Brawl) 60% (30/12), damage 1D3+1D4  
Musket, Flintlock\* 85% (42/17), damage 1D10+4  
Bayonet 20% (10/4), damage 1D8+1+1D4  
Rapier 70% (35/14), damage 1D6+1+1D4  
Dodge 50% (25/10)

\*1 shot every 4 rounds. Carries musket with a bayonet, and a rapier.

#### Skills

Art/Craft (Sing) 70% (35/14) Charm 55% (27/11)  
Climb 60% (30/12) Credit Rating 20% (10/4)  
Fast Talk 20% (10/4) Fighting (Spear) 20% (10/4)  
Fighting (Sword) 70% (35/14) Firearms (Rifle) 85% (42/17)  
First Aid 30% (15/6) Jump 70% (35/14)  
Listen 75% (37/15) Mechanical Repair 15% (7/3)  
Occult 30% (15/6) Psychology 20% (10/4)  
Ride 70% (35/14) Spot Hidden 65% (32/13)  
Stealth 50% (25/10) Throw 35% (17/7)

#### Backstory: Paris, June 1789

- **Description:** dashing and handsome. Born to a peasant family but adopted by a local abbe and educated for the priesthood. When it was clear your passionate nature was ill suited for the Church, your patron obtained a place for you in the army. You believe you are destined for great things. You are not an aristo and, thus, not eligible to become an officer; but listening to Thierry and Michel's talk, it seems that the times are changing. You dream of becoming a captain—no, better yet a colonel! Or what about General Pressi, gaining glory for mad, headlong, and reckless acts!
- **Ideology/Beliefs:** you believe in love and romance.
- **Significant People:** your beloved Melodie, daughter of Comte Benoît. The proud Comte despises you and has forbidden the match. You snatch glimpses of each other in Church on Sundays.
- **Traits:** handsome, dashing, charismatic and hot-tempered. You do everything at full speed. Reflection comes later, if at all.
- **Injuries & Scars:** outwardly unmarked, you nurse a broken heart for Melodie.



#### Comrades

- **Serjant Renault:** a by-the-rules leader with no inclination to seize glory.
- **Beaumains:** interesting fellow with intriguing ideas about equality.
- **Dupois:** a tragic figure to be pitied. Who could blame him for drinking?
- **Babin:** a romantic with unquenchable *joie de vivre* despite his wooden hand.
- **Hugel:** a kindly ear for woes but a heart of stone if asked for a loan.



## INVESTIGATORS

### ÉTIENNE BABIN

*Sapeur d'infanterie (infantry sapper), age 39*

STR 65 CON 55 SIZ 75 DEX 50 INT 60  
APP 70 POW 70 EDU 50 SAN 70 HP 13  
DB: +1D4 Build: 1 Move: 7 MP: 14 Luck: 50

#### Combat

Fighting (Brawl) 60% (30/12), damage 1D3+1D4  
Pistol, Flintlock\* 55% (27/11), damage 1D6+1  
Fighting (Axe) 60% (30/12), damage 1D8+1D4  
Dodge 30% (15/6)

\*1 shot every 4 rounds. Carries a pistol and an axe.

#### Skills

|                                  |                               |
|----------------------------------|-------------------------------|
| Climb 30% (15/6)                 | Credit Rating 25% (12/5)      |
| Fast Talk 50% (25/10)            | Firearms (Pistol) 55% (27/11) |
| Firearms (Artillery) 55% (27/11) | First Aid 40% (20/8)          |
| History 35% (17/7)               | Intimidate 40% (20/8)         |
| Jump 45% (22/9)                  | Listen 20% (10/4)             |
| Mechanical Repair 50% (25/10)    | Natural World 50% (25/10)     |
| Persuade 50% (25/10)             | Psychology 40% (20/8)         |
| Ride 40% (20/8)                  | Spot Hidden 55% (27/11)       |
| Stealth 20% (10/4)               | Throw 45% (22/9)              |
| Track 60% (30/12)                |                               |

#### Backstory: Paris, June 1789

- **Description:** large, robust, and handsome. You exude joie de vivre. You were a gunner until your left hand was blown off by an errant gunpowder charge. Your good looks and military bearing meant that (rather than being discharged) you were transferred to the non-combatant role of Sapeur d'infanterie, where you are placed in the front rank of parades, stand sentry, and carry messages. Your parade uniform includes a black apron, a large axe, and a beaver-skin hat.
- **Ideology/Beliefs:** the army has looked after you, and you are a proud and devout Monarchist. Someone has to be the king, so good luck to him. Who cares anyway? There's nothing to be done about it. Better to eat, drink, and enjoy yourself!
- **Significant People:** you adopted an orphaned gunner boy, César, and devote your savings to putting the young man through school and now university. César is studying to be a doctor in Montpellier. You are proud to bursting of César but miss him desperately.



- **Traits:** an extrovert, enthusiast, and optimistic bon vivant. You tend to see the best in everyone, which means cynics often label you a fool. Yet, your good looks and likeability have earned you this current post, so who's the fool now?
- **Injuries & Scars:** has an artificial (wooden) left hand and is slightly deaf from your time in the artillery (basic Listen and Stealth skills). You have trained yourself to load a pistol at speed.

#### Comrades

- **Serjant Renault:** good blood always shows itself.
- **Beaumains:** always looking to tomorrow, but one today is worth two tomorrows in your opinion.
- **Dupois:** he's had his sorrows and should move on.
- **Pressi:** handsome and knows it; his recklessness will be his undoing.
- **Hugel:** for him, a day without wine is like a day without sunshine.



## INVESTIGATORS

### JOSEPH HUGEL

*Vivandier (Provisioner), age 27*

STR 55 CON 75 SIZ 50 DEX 60 INT 70  
APP 50 POW 70 EDU 20 SAN 70 HP 12  
DB: 0 Build: 0 Move: 9 MP: 14 Luck: 60

#### Combat

Fighting (Brawl) 60% (30/12), damage 1D3  
Musket, Flintlock\* 30% (15/6), damage 1D10+4  
Bayonet 20% (10/4), damage 1D8+1  
Dodge 40% (20/8)

*\*1 shot every 4 rounds. Carries a musket and bayonet, and a bag of provisions and tools.*

#### Skills

Art/Craft (Cook) 70% Charm 50% (25/10)  
Climb 40% (20/8) Credit Rating 20% (10/4)  
Disguise 65% (32/13) Drive Cart 30% (15/6)  
Fighting (Spear) 20% (10/4) Firearms (Rifle) 30%  
First Aid 50% (25/10) Jump 55% (27/11)  
Listen 55% (27/11) Mechanical Repair 15% (7/3)  
Persuade 70% (35/14) Psychology 45% (22/9)  
Ride 30% (15/6) Sleight of Hand 70% (35/14)  
Spot Hidden 70% (35/14) Stealth 70% (35/14)  
Throw 40% (20/8)

#### Backstory: Paris, June 1789

- **Description:** small frame, dark complexion, and sturdy—a true Breton peasant.
- **Special:** your real name is Martine Hugel, a woman who is impersonating her husband, Joseph Hugel. Joseph was a vivandier, a serving soldier charged with supplying the troops. He bought the privilege from a Royal agent and Martine did the work: selling food, drink, and luxuries (such as tobacco, wig powder, writing paper, and ink). Then Joseph was injured and was invalided home to the Breton village of Quimper. There, all your savings were spent in his care and all in vain: his leg was amputated. You hit upon a plan. Joseph claimed to be well again and applied to return to a different regiment—and you took his place, bringing your younger sister, Thérèse, as your “wife.” You are disguised as a serving soldier.
- **Ideology/Beliefs:** you are a true Breton and despise the monarchy. You would love to see Brittany an independent country again, as it hasn’t been since Brittany’s “Mad War” against France in 1488.



- **Significant People:** you love your one-legged husband, Joseph, and your spirited sister Thérèse.
- **Traits:** adept at maintaining your disguise. A skilled bargainer, cook, and forager.
- **Injuries & Scars:** you have no injuries or scars and keep clear of fellow Bretons in case one of them knows the real Joseph Hugel (who should have a wooden leg).

#### Comrades

- **Serjant Renault:** a clever sergeant who knows your worth.
- **Beaumains:** a revolutionary, who shares your ideals for a new order.
- **Dupois:** a stubborn man, you pity the loss of his wife.
- **Pressi:** a dashing young romantic, his love affairs are so cute.
- **Babin:** a sunny optimist but no fool, devoted to his adopted son, César.



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## CALL of CTHULHU

## REIGN OF TERROR

SHADOWS OF THE MYTHOS AMIDST THE HORRORS OF THE FRENCH REVOLUTION

*THE CROWDS GATHER BAYING FOR BLOOD,  
WHILE THE "CHOP-CHOP-CHOP" OF  
THE GUILLOTINE CALLS OUT...*

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