

TALES FROM THE AETHER MAGAZINE



WELCOME to *The Aether*, the Magazine of the Pandora Effect. Well that's the premise anyway. To be honest, *The Aether* is actually a collection of detailed adventure seeds for the Farnsley's Phantasm Investigations - a fantastic setting for AntiPaladin Games' Mini Six game system (available as a free PDF from <http://www.antipaladingames.com>).

It should be noted, that the adventures (or cases) that within this collection are not complete scenarios such as you'd find in other gaming supplements. Instead these are simply 'fleshed out' and detailed plot summaries written to identify the elements key of the investigative story line. These include a 'hook' (or how the players get involved in the story), the significant events or leads the Metaphysical Constables with discover, and an expected conclusion (although how accurate this might be is left, of course, to the players and Honourable Game Master to discover).

In addition to the structure of these five cases, space in each has been dedicated to the antagonists that are encountered, increasing the number of phantasms and enemies that the metaphysical constables may face. Further, to assist you in gathering together a party of likely Metaphysical Constables of your own, six fully formed characters are situated in the Appendix of this book, as well as a blank character sheet.

FROM THE AETHER...

The idea for this collection arose over the Christmas of 2010/11, as when I reread the Mini Six rulebook, I was struck by just how much fun the Farnsley's Phantasm Investigations setting could be. It is pretty obvious that the game itself is basically **Ghostbusters** (which should come as little surprise as the D6 mechanics have a long history with that franchise) with a Victorian twist. These two themes are an interesting combination, but as I am personally a big fan

of games like **Call of Cthulhu** (by Chaosium Limited), especially the Cthulhu by Gaslight setting, and like most cinema watchers of my age, have watched the two Ghostbuster movies dozens of times, the reconciling such radically different concepts wasn't as difficult as I initially expected.

Of course, understanding these themes is different from actually writing playable adventures for them - even if, right from the beginning, I was aiming for the 'broad brush' approach to the project. While I have a wide and diverse of experience in running horror roleplaying games, I have never been that successful in facilitating those that require an obviously humorous element (as seen in such games as West End Games' Paranoia or Steve Jackson Games' Toon). As such, my approach to the adventure seeds you will find here-in focuses more on the serious (if not intense) aspects of investigation, with humour scattered about contrasting to the situations and encounters the Constables will typically face; I'm sure that other Honourable Game Masters will take these scenes and create their own amusing experiences with them.

It should be pointed out also, that I have attempted, in these adventures seeds, to play up the tropes and themes of Victorian England. While these are likely anachronistic, they do, I hope, create a cinemagraphic and action filled fictional world of London in the 1880s.

Finally, it is my hope that you not only enjoy reading and playing through the content you have before you, but that it inspires you too to create your own adventures, note only for *Farnsley's Phantasm Investigations*, but other Mini Six settings as well.

THE CASE OF THE HENMARSH SIREN



THE CASE OF THE HENMARSH SIREN sets the Freelance Metaphysical Constables against an aetheric creature of immense power, the scepticism of a stolid and unerringly traditional fishing village, and the ineptitude of a supposed 'paranormal investigator'.

In its initial phase, this case focuses on investigation, as the Metaphysic Constables attempt to discover if a paranormal threat is actually underway, or whether the whole incident is simply the imaginings of a lonely old woman. Once the truth is realised, however, the action ramps up, with the Constables trying to stop an otherworldly danger which, if released, could threaten all of Southern England!

ATMOSPHERE

The majority of this adventure takes place in the small fictional village of Henmarsh. Located on the southern side of the Thames Estuary, it is easy to imagine it somewhat out-of-place with the new 'modern' London.

Henmarsh is one of those places (as typified in many old horror movies) in which the grey skies open to a continual cold drizzle, one which soaks those outside to the bone when the frequent northerly wind picks up. The village overlooks the ominous Estuary, an immense body of freezing cold, grey water. The home to many and frequent fogs, vision of and on the water is limited, and has the effect of creating numerous illusions made-up of nothing more than the swirling mists - or so the viewer hopes.

This dreary and downcast setting seems to have rubbed off on the villagers themselves. A grizzled collection of fisherman, their wives and children, they do not welcome strangers, and have little time for tales of flight and fancy. Thankfully, once alone or familiar with strangers, they are often a lot more friendly.

In contrast to the setting and its inhabitants, the homes in which the villagers live are cosy and cheerful, despite the lack of running water and electricity. Most are thatched roofed bungalows, and they show all the signs of happy inhabitation stretching back numerous generations.

THE THREAT

During this adventure the Metaphysical Constables will face a powerful banshee and her thralls. This phantasm - formally Rosemary Clarke, the eldest daughter of a London merchant - drown a hundred and eighty years before the beginning of the case, when the boat that she was travelling on sank in the Thames Estuary. At the time, the poor woman was laid to rest in a grave outside of Hensmarsh, and the incident became just legend.

However, with the release of the Aether, and the opening of the Prism Gateway, Rosemary's spirit became restless; angry at the injustice of her death, and inaction of the people of Henmarsh. However, interred in a consecrated grave, she should have remained trapped until her anger faded and she found her way back through the gateway. Or so it would have been if Henry Atkins, self claimed Ghosthunter, hadn't disturbed her a year or so ago.

With her grave opened (signalled by a series of unusually violent storms) she returned to the site of her death, and using her new found powers, lured local sailors and fishermen to their deaths. As Rosemary has strengthened her power, these unfortunates have been raised and now act in her name. Stopping the banshee - little of Rosemary as she was known remains - is the primary goal of the Constables, before she gathers yet more anger and despair, and becomes unstoppable.

ACT I - THE LETTER

The case begins when Professor Farnsley receives a letter from a Mrs Catherine Couplegrow. Hastily gathering

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together a party of Constables, he reads the letter's content out loud.

*Dear Sir,
It has been told to me that you are an xpert in the spirits and ghosts that now haunt the living. If I may I would like to relate to you the events of the other night when my husband returned home, which you many think as not too unusal. However, you see my husband, Bernard, has been dead for near on a year, drowned while fishing, body never recovered.*

Of course I reacted badly to Bernard's arrival, and fled my home. I was found by Mr Gardner, the ropemaker, who, with his stout boys returned to my house to nvestigate. They found nothing, xcepting foul sea water on the kitch floor.

Everyone in Hensmarsh now thinks me crazy, or under some xtra strain, what with Bernard gone, and our only son Charlie abroad with her Majesty's army. They think I imagined this. When I swear I did not.

Dear Sir, I know not how to pay you for such, but I beg you to come see for yourself, my story and truth.

*In most Faithful regards,
Catherine Couplegrow.*

While there is little to go on in this case, the Professor will dispatch the constables to investigate, stating that no payment is needed, and that he is positive that some phantasm or another is responsible for the unfortunate return of Mrs Couplegrow's late husband.

ACT II - ARRIVAL

Henmarsh is a small, almost quaint, village on the southern shore of the Thames Estuary. A traditional fishing village, it continues to function much as it has for the past 200 years, despite the effects of industrialisation.

Made up of nothing more than 30 small homes, a single pub, and a small chapel it offers nothing of interest to any visitors, except those perhaps interested in purchasing fish (which itself is usually sold at the nearest village of any size Allhallows). Catherine Couplegrow's home is situated in the eastern end of the village, and on slightly raised ground, has extensive views of not only the estuary, but also the rest of village. Obviously once the home of a fisherman, it is surrounded by fishing paraphernalia; old net, various tangled lines and even an old boat that has seen better days.

Catherine is overjoyed to see the constables, and ushers them into her small home. Mrs Couplegrow, is an aging women in her late 50s who obviously has seen much weather. Not large, but neither small, she has a friendly, if not slightly archaic personality. Unfortunately she has little to add to what the group already knows, other to say that it has now been a week since Bernard appeared, and he has not, thankfully returned. She will suggest that they ask Clinton Gardner, the ropemaker mentioned in her letter,

and her nearest neighbour as to what he saw, saying that a nice stew will await their return (as will comfortable, if a little cramped, accommodation).

ACT III - INVESTIGATIONS

The residents of Henmarsh do not look kindly to strangers, especially those who claim to be the chasers of ghosts and goblins. Most are reluctant to talk in there homes, around their family, although if pushed will reveal their concerns about the various events unfolding in the village. If spoken to in the Red Herring, the village's quaint public-house, their attitude is very different. The strong ales loosen most lips, although here the locals treat their unease in an almost jovial manner, as if laughing away their unease.

THE STRANGERS

The news that seems to be on everyone's lips is the arrival of strangers in Henmarsh. While the Constables might well think that they are the subject of this rumour, it soon comes to light that another set of visitors have been seen around the village.

However, while most of the villagers have heard the rumours, no one can actually say where or when these strangers were seen. Eventually one of the younger men will admit that he has seen two figures in a small boat out in the Estuary. This is Henry Atkens, GhostHunter, and his assistant Patrick (see below).

THE STORMS OF LAST WINTER

The stormy winter of 1883 is fresh in the minds of all of Henmarsh's residents, with many fisherman and seafarers from the estuary's southern cost being lost to the unnatural storms of that season; including Bernard Couplegrow, the Longshore brothers, Tim and Ted, as well as Gardner's youngest son, Brian.

The bodies of those lost were never found, although wreckage from their fishing smacks was discovered around the Siren, a sandbar of some renown. The loss of four strong men was hard on the village, especially as they occurred in such rapid succession.

ABOUT THE SIREN

The Siren is the name of a large sandbar situated about half-a-mile from the coast, just the east of Henmarsh, and like most natural features posing threats to the fishermen's trade, it is spoken off both in awe and anger. The sandbar has been in its current position as long as anyone can remember, and the area is generally avoided by the locals both because of its lack of fish and its history.

While most of Henmarsh's men will say that Siren is cursed, only those with some connection to it will be willing to talk further (those such as Clinton Gardner, or Old Man Longshore). As the story goes, back in the early 1700s, a ship out of Dover ran aground in the Estuary during, what

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was then called the worst 'pea-soup' fog in living memory. While most of the crew and passengers drowned, one young woman found her way on the sandbar and began to shout for help. In the fog and dark her cries carried to the land, where the residents of Henmarsh were awoken to the frightful sound. Believing it some devil or banshee, the men of the village refused to investigate until the fog cleared, and instead cowered in their homes. Finally, when a few hardy souls did take to the water, they were too late, the poor girl had drowned; distraught and exhausted unable to stand against the rising tide. Since that day, the Sandbar has been known as the Siren, and is said to lure lone fisherman to their doom upon it.

It is likely that one or another of the other villagers - having listened in - will add that it was the siren that did in for Bernard, Brian and the Longshore boys, much to general scowls from others in the room.

THE GRAVEYARD

Henmarsh's small unfenced graveyard is situated well back from the coastline, upon a small rise. Local fishermen and their families have been buried in this cemetery for over a hundred years, although in more recent times the habit is to be interred in one of the larger burial grounds further down the coast.

The grave yard itself, attached as it is to the now rarely used chapel (again mass is held in other, larger villages), and has seen better days. The gravestones here date back to the early 1700s, although the sea air and wild weather means few are legible. The grave of Rosemary Clarke (unnamed as it is) is located here, near the southern end of the site, and is in considerably worse shape than most - in fact it looks as if it has been dug up in the past. While nothing of interest can be found here, the constables definitely come away thinking that the site has been recently disturbed.

ACT IV - EVENTS IN THE VILLAGE

There are a number of encounters that could possibly occur during the Constables' investigation. As with everything in this case, these events are optional additions that add flavour and tension to the story.

THE ANIMALS

As the banshee gathers power, domestic animals in and around Henmarsh begin to act distressed. The rising tension results in numerous ways, from dogs that growl and bark at their masters, through to sheep or cows that break free of pens that have held livestock for numerous generations.

But most disturbing to the residents of Henmarsh, is the sudden lack of fish in the traditional fishing spots near the coast. This is not a sudden change, but rather a gradual change that isn't noticed until the fisherman's nets start to return empty.

THE FOG

As the Constables travel through the village, the fog returns. However, rather than the normal wall of fog that rolls up onto the beach and across the houses like a wave, this fog more resembles misty tendrils that seem to whip and waver as if blindly searching for someone or something.

As the characters watch, they see a tendrils touch one of the village homes, and immediately wrap around it, as if trying to pull it back into the sea. Quickly, however, these insubstantial limbs fade away, the fog thankfully returning the more usually wall of rolling grey.

DEAD MAN WALKING

Within the fog and rain a figure can be seen, walking slowly up from the beach to the village. As the Constables watch, the figure stumbles and falls, before eventually righting himself. The man, for this stature and gait means that that it must be a man, walks with a strange limb, and the occasional odd moan can be heard to emanate from his general direction.

Upon further investigation, the Constables are relieved to find that the figure is neither Bernard Couplegrow, nor any other of the walking dead, but rather Old Man Longshore, who is hastening his journey to death's door with an ever growing appetite for cheap liquor.

Longshore is grateful for any assistance that the group can give him, and is likely a good source of information about the events in the village.

THE UNWANTED VISITORS

Henry Atkins and Patrick, his 'assistant', (see below for details on these two) can be encountered pretty much anywhere - although the villagers will have little to do with them. Atkins is very friendly towards the Constables and will be interested as to their purpose in Henmarsh.

That said, he is reluctant to say why he's in the village (or why he has returned), although Patrick is a little more forthcoming when he states that that they there to find a ghost. Henry will scowl at such comments, and say that he has heard rumours of the Siren and simply wishes to see for himself what might be out there.

Henry has his own small boat, a steam-powered rowboat that can take up to four. It isn't really suited to the open water, but that is more than capable of reaching the Siren and back.

THE SIREN'S CALL

When the fog is deepest and darkest, the Banshee's wail can be heard. A low keening cry that emanates from the north, it makes the listener shiver in fear. Individuals alone hearing the call are likely to follow it - to their deaths! Courage rolls may well be applicable here (see details on Rosemary below for more information on the effects of her call).

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ACT V – THE SIREN

Eventually the characters will want to investigate the sand bar known as the Siren. Unsurprisingly few, if any of the locals are willing to take the Constables out to the Siren, both due to the dangers inherent in the weather, and the general dislike of the place.

If the right sort of coercion is used, or if the characters are able to make the acquaintance of Henry Atkins, then the trip to the Siren is fairly easy to arrange. The trip itself is cold and wet, the waves driven over the bow of the boat by the endless northerly, and takes just over ten minutes to complete under sail/stream or double that in a row boat.

From a distance, the Siren is barely visible; covered in a low fog that swirls and moves almost in defiance of the prevailing winds. Once within the fog, it becomes even harder to see, and while the sand bar is small – only 100 feet long and barely a quarter that in width – it is easy to run a ground upon it.

Once on the Sand bar, if he is with the group, Henry will begin to look for any signs of Rosemary’s spirit. While he is mainly focused on attempting to lure out the banshee, he will use all sorts of fake spiritualism and occult sounding chants to make it seem as if he is trying to rid the sand bar of its ‘curse’.

Beyond Atkins’ antics, two events will occur while the party is on the Sand bar; the echo of a death and the attack...

ECHO OF A DEATH

In one of the swirls of fog, one of the constables (or perhaps a fisherman – if they’ve convinced one to take them out this far) will see the form of a young girl. The image is fleeting, and disappears as quickly as it is seen.

If the group remains on the sandbar for more than a few minutes, they will all soon start have vivid visions of Rosemary’s unpleasant death by drowning, and will also feel her anger at the failure of anyone to rescue her. Those failing the appropriate Courage checks are drawn into the sea to drown. For those succeeding, not only do they shake of the anger and despair, but they also realise that as the girl struggled against the inexorably rising tide, she held in her hand a small teddy bear or doll.

THE ATTACK

A swirling gust of wind suddenly rises off the sea, bringing with it a blanket of dense fog. Then, in the grey darkness, the sound of splashing feet and water-filled groaning can be heard. The Drowned have risen...

The goal of the dead is to capture young Patrick, or if he is not there, add more to their numbers by dragging the living beneath the waves. This shouldn’t be too much of a threat to the constables, although finding their way safely through the fog and wind may be a challenge.

ACT VI – THE RISING TIDE

Once the Constables have discovered as much as they can, or the GM deems the time just right, Rosemary and her drowned men come for the villagers and Patrick.

As above this scene begins with a swift rising wind, and that creeping exorable fog which slowly consumes the village. In the darkness panic soon breaks out amongst the villagers as the strange fog starts to seem to pull or grab at them. In this confusion, the Drowned attack, while the Banshee begins her wail, and Henry attempts to lure his prize into Patrick!

ASSAULT ON HENMARSH

Rosemary has now come for vengeance against the people of Henmarsh (although they themselves are unaware of it). Appearing from the swirling fog in her insubstantial form, she begins her wail and awaits her servants to bring her victims to ‘embrace’. While there are still the living within the village she remains in the fog, and will only be only lured away from the beach by Henry (see below).

The Drowned are much more active, and marching up from the sea they attempt to drag their victims back to Rosemary. If they encounter any determined resistance, they will try and gang-up or divide the defenders in the fog. Under the control of Rosemary, they are intelligent enough to not be outwitted easily and will relentless continue their task.

The Villagers on the other hand are quickly confused and dismayed by the attack. Some will be lured out by the perceived return of friends or family (a fate that leads them directly into the arms of Rosemary), while others may blame the Constables for bringing this curse onto the village. If left to arrange their own defence, the majority of those who do not flee into the fog are rallied by Clinton Gardner at the Red Herring, where they barricade the doors until the attack is over.

It is left to the players as to how they respond to these events. Whether or not the attack occurs at night, the sky is darkened by the fog, and vision is very limited. Added to this the Drowned and the panicked villagers, the scene is one of chaos and rip for disaster. Ambushes by the Drowned, burning houses, and mobs of angry fishermen should all be part of this scene.

FROM BAD TO WORSE

Just when everything seems as if it couldn’t get any worse, the constables will hear Henry shouting out to the banshee, saying that he has what she wants. Having made his way to the graveyard, the con-man is attempting to lure Rosemary into the body of Patrick.

Drawn by this challenge (and the presence of the psychically strong boy), the Banshee makes her way to the graveyard and demands the boy. Henry is more than happy to oblige (much to the terror of Patrick). While Patrick is

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strong-willed enough to resist Rosemary for a short while, without the Constables help he will soon be possessed.

If this does happen, Henry is exultant, and will demand that the amulet around now trapping the spirit, it will do as he demands. Unfortunately, as the amulet is nothing more than a piece of junk jewellery, it does nothing to stop Rosemary from embracing Henry...

STOPPING ROSEMARY

Although things might seem desperate, there are a few ways of stopping Rosemary, despite her abilities and invulnerability in banshee form. While the use of their Electro-tether canes will only stun the creature, once she possesses Patrick, she is vulnerable to physical attacks (although this also will kill the youth).

The most successful way of stopping Rosemary is to present her with the only thing she still loves, or at least remembers she loves, her teddy bear. While the original bear is now long lost, any child's toy will do the trick. Upon seeing the bear she will rush to embrace it, entering it completely. Once inside the bear, she (and the bear) can be destroyed in any reasonable manner.

Immediately upon the destruction of Rosemary, the Drowned will collapse, stone dead.

ACT VII - CONCLUSIONS

Although the threat to Hensmarsh is now over, there is likely to be a considerable amount of fallout and accusations over what has just occurred, and just who is responsible. The constables are bound to be blamed, even if their actions alone saved the village and most likely most of Southern England. Even Mrs Couplegrow, now able at least to bury her husband, will not be pleased with the outcome.

Once back in London, however, Professor Farnsley is more than pleased with their actions, and the results, even if the papers are once more hounding him for his 'mistake'. The Professor is also happy to accept young Patrick (if he survived) under his wing, and will see that the youth gets a further education before offering him place amongst the constables.

As for Henry Atkins, his fate depends on his actions in Henmarsh. Perhaps he died, but then again maybe he'll return on day to cause yet more havoc for the Constables and their ongoing investigations...

THE NON-PLAYER CHARACTERS

The following characters are likely to be met as the Constables investigate the *Case of the Henmarsh Siren*.

HENRY ATKENS, GHOST HUNTER

Henry Atkins, self claimed ghosthunter and expert in the paranormal, is nothing more than a well-dressed charlatan, who up until last winter made a very good living by preying on the weakness of others. Tall and handsome Atkins is in

his late 30s, and claims to have been born to a wealthy merchant family and educated at Eton and Cambridge.

Of course, none of that is true, he is actually little more than son of a Welsh miner, who has discovered that his gift of the 'gab' and a natural confidence that sees him able to pull off the most daring of lies.. It was his passing interest in the increasingly weird events (arising from Professor Farnsley's unfortunate accident) that lead him to take on his current persona, although up until last winter he has never seen a phantom or ghost his entire life.

Last year, however, on little more than a hunch and rumours of the Siren sandbar, Henry made his way to Henmarsh. Immediately disliked by the locals he was sent on his way, only to be caught in one of the pea-soup fogs that are so common in the region. Blundering in the grey darkness, he came across the old and half ruined grave of Rosemary Clarke. Mistaking it for a pit or cave, Atkins pried the grave open, only to discover the now freed spirit of the girl. While Atkins was able to flee in terror, his actions brought a winter of sadness and loss to the village of Henmarsh.

If that weren't enough, realising that the spirit that had inhabited the grave would be a very useful 'power' to have at his disposal, Henry located young Patrick O'Shea, a boy supposedly sensitive to phantoms. Under the pretext of capturing the spirit, Atkins believes that if he offers up the boys as a vessel to the phantom then he will be able to control it, making his reputation even greater and his money purse even larger!

Statistics: Might 2D, Wit 3D+1, Agility 2D+1, Charm 3D+1

Skills: Dodge 3D+1, Fast Talk 5D+2, Occult 5D

Gear: Steam powered row boat, books on the occult, long and impressive coat.

Static: Dodge 10, Block 6, Parry 6, Soak 6

PATRICK O'SHEA, INNOCENT YOUTH

Young Patrick O'Shea was orphaned at an early age in the East End of London. Without family or friends, he quickly ended up in the care of the Mountgate orphanage, where he was given at least some sort of education and home.

It was at Mountgate that Patrick started to show some signs of latent psychic powers, although initially these manifestations were ignored as coincidences. Still his ability to predict future events and the various changes of fortune of individuals he met was uncanny. As rumours of Patrick's talents spread, he came to the attention of Henry Atkins, who quickly offered the 14 year old a position as his 'assistant' in the ghost hunting business. While little else to look forward to, and the prospects of shortly being forced out into the workforce in any case, Patrick happily accepted Henry's offer.

An innocent and generally excitable youth, Patrick is actually very smart and articulate for his age, especially as he has received only a minimum of an education. He is loyal to

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Henry, but is beginning to wonder just what he has got himself into.

Usually looking slightly unkempt (despite Henry's attempts at having him seem respectable; he is a boy after all), Patrick has no real personal possession but the amulet Henry gave him when they first left London. If asked about it, the boy says that it was a gift from Atkins, who in turn said that it came from an old Gypsy woman who said that it would ward the wearer from the phantoms and phantasms that now haunt the world (Henry himself will confirm the amulet's origin).

Statistics: Might 1D, Wit 2D+2, Agility 2D+1, Charm 1D+1

Skills: Courage 2D+2, Dodge 3D+1, Stealth 3D+1

Gear: Gypsy Amulet.

Static: Dodge 10, Block 3, Parry 3, Soak 3

ROSEMARY CLARKE, THE BANSHEE

The daughter of a wealthy London banker, Rosemary Clarke has a typical upbringing for a late 18th Century woman coming of age. Although unremarkable in most ways, the fateful journey from London to Calais, on her 17th birthday, would forever link her to Henmarsh.

What caused the sinking of her ship in the Thames Estuary has never been discovered, but the story of the drowning of the young girl on sandbar known as the Siren has now passed into legend for everyone living in or near that part of the coast. That night, fighting the rising tide, clinging to the only possession she could find, her childhood hood teddy bear, must have been of pure terror and fear. In fact these emotions were so strong as to permanently connect her spirit to the Siren sandbar, and keep her from finding eternal rest. The opening of first the Prism Gateway by Farnsley, and then the destruction of her grave by Atkins resulted in her angry spirit returning to the place her death, and her taking on the form of the banshee.

Enraged at her death, and the failure of the villagers of Henmarsh to save her, Rosemary is hellbent on revenge. Unfortunately, while she will never realise it, this is a desire that can never be fulfilled (as if she did destroy Henmarsh her desires would lead her to spread her terror further and further afield). However, while she ultimately desires that all the living pay for her death, her spirit is locked to the Siren, and as such needs a mortal vessel to allow her to leave. Released from her grave for a year now, she has already claimed a few souls to act as her agents (The Drowned), and it is her anger alone that fuels their actions as the story unfolds.

As a spirit she remembers little from her mortal existence, except for her connection to her teddy bear, which is her only true weakness

Statistics: Might 0D, Wit 3D+1, Agility 3D+1, Charm 3D+1

Skills: Wail 4D+1, Touch 4D+1

Static: Dodge 10, Block 6, Parry 6, Soak 6

Powers: Rosemary's banshee form allows her a number of powers.

1) *Banshee Wail* - This cry of agony and despair drives the hearer insane, and lures them towards the banshee. Hearing the Wail requires a Courage roll to resist. The difficulty of the roll is based on where the hearer is and how close they are to the Rosemary. Over time the lure of this wail becomes less compulsive.

2) *Embrace* - While Rosemary is insubstantial, he can still embrace her victims. If she touches a mortal (using her Wits), they immediately take 4D damage. Anybody killed in this way becomes one of the Drowned.

3) *Eternal Anger* - In her Banshee form Rosemary can not be destroyed. While Ether weapons will harm her, if she receives a wound that incapacitates her she simply fades into fog, and recovers one level of wounds per turn until fully healed.

Weaknesses: While dangerous and a formidable opponent, Rosemary has two weaknesses.

1) *Mortal Body* - Using her embrace power Rosemary can choose to possess a victim (as she will do with Patrick), however during this possession she is vulnerable to physical attacks, with the death of the human form also destroying her.

2) *Memories of the Past* - Despite thoughts to the contrary, conformations with her past, will force Rosemary to act irrationally. Likely the best example of this is the presence of a teddy bear near Rosemary. This will drive her to embrace the bear, making her vulnerable (as per above).

THE DROWNED, THE LOST FISHERFOLK

These are the poor souls who have lost their lives to the Banshee's wail over the past year. Unless any are added over the course of the adventure (which is a distinct possibility once the final Act is underway) the number of Drowned is only four - Bernard Couplegrow, the Longshore brothers, Tim and Ted, and Brian Gardner. Despite that, the power of Rosemary makes these undead formidable foes.

Once normal healthy men, the Drowned are now horrible looking animated corpses, blue-grey and likely worm eaten and fish bitten from their existence under the sea.

Statistics: Might 3D, Wit 0D, Agility 1D+1, Charm 0D

Skills: Brawl 4D

Static: Dodge 4, Block nil, Parry nil, Soak 9 (12)

Powers: As long as Rosemary commands them, a) the Drowned can not be permanently killed (unless they are dismembered or burnt to ashes, etc.) recovering one level of wounds per turn, and b) have an improved ability to soak damage (equalling an AV of +3).

Weaknesses: The Drowned do not block or dodge attacks, and if Rosemary is stopped are immediately de-animated.