

# Stage Fright

## A Scenario for Warhammer Fantasy Roleplay

*It was not cold on the Middenheim street, even though the sun had long since gone from the sky, but Bianka shivered. She stopped, listening for a sound she thought she'd heard but knew she hadn't, a strange lilting laughter on the warm breeze. Sullen folk went about their business, neither showing any perception of the sound she kept hearing, nor could any of them have been the source. She smiled a little that her imagination would pick such an unearthly sound to taunt her with, even now with so much tension from the changes in her life. She pulled her shawl tighter around her shoulders to block out the cold she did not feel except in the shivers that coursed through her, and walked on towards home.*

*It was natural, she thought, to feel such jitters as she approached her last days in the city before embarking on the adventure of a lifetime, performing alongside the great Antonia Rivera-Salazar Flores. Leaving her family, friends.....she paused again suddenly, her thoughts interrupted by the gentle hiss of her name from nearby. She turned, unclear on the direction of the sound. In a nearby alley, something stepped back from the light just as her eyes fell upon it. Could it have been an animal, a cat or dog perhaps? No. She had not seen its shape, but had caught the colours, bright and varied. Unless the stray animals of Neumarkt wore entertainers garb these days, it had been a person; someone who knew her name. She was suddenly aware of the emptiness of the streets around her and hurried on towards home.*

*It was true she had done well, coming to Antonia's attention so quickly. She had not 'paid her dues' as an understudy, as some of the others had said. But would any of them follow her here, take their grievance to the streets? No, unlike at the taverns where she had paid her dues growing up. She hurried on, glancing quickly over her shoulder but seeing nothing. Only when she turned forwards again did she see her tormentor, a tall, lithe, brightly costumed figure, grinning with a mask of exaggerated sharp teeth and wicked eyes. The figure beckoned to her and she turned and ran, hearing her name as if from all around as she fled the cruel joke. For a joke it must be, as she passed others who must have noticed the figure and thought nothing of it, normal people with business of their own, who could not be part of this prank. When finally she dared to slow her pace enough to look back, she saw nothing.*

*She laughed at herself, aping the earlier laughter she though she'd heard. No one was chasing her. Determined to succeed in the opera, she had finally conquered her stage fright, and now the stresses of her success were coming to the fore in other ways. Like imagined voices and figures, taunting her. She deserved this opportunity, damn it! No one resented her success, so she didn't have to make herself feel this way. She stood still, focusing on relaxing her breathing, closing her eyes. And then she heard the voice, whispering loudly in her ear "I'll never leave you, dear Bianka, and my time will come." Spinning wildly, searching for the source of the voice, and seeing no one, she fled blindly in terror.*

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## Synopsis

Stage Fright centres around the Royal College of Music in Middenheim. The player characters are at the opera, seeing the matinee of *The Marriage of Fibonacci* on its penultimate day of performance. This may be because they are regular opera goers, or at the special invitation of the leading lady who wishes to meet them after the performance.

Either way, they will meet Antonia Rivera-Salazar Flores, an Estalian singer of some renown who is in need of assistance from those who know the city. She is currently touring the cities of the Empire working on different operas for different directors. Her next appointment is in Talabheim and she is due to leave the day after tomorrow. However, while in Middenheim she has discovered her understudy, Bianka Meyer, to be a very talented young singer. She intends to make the girl her protégé and to take her along on her tour of the Empire and beyond. Bianka has already agreed to go with her, and Antonia has written ahead to Talabheim requesting the director there find her a part.

However, Bianka missed last night's performance, and no one seems to know where she is. Antonia has already sent stage hands to her house but they were unable to discover Bianka's whereabouts. Then she contacted the watch, who did not take her concerns seriously. So, as a woman of some wealth and little patience, Antonia has turned to private specialists to take an interest in the case – your group of player characters!

In fact Antonia's concerns are well founded, but this is not a simple missing persons case. Bianka is at the centre of a nefarious plot that could spell doom for everyone attending the final performance. The characters must follow her trail, retracing her steps not just over the last day, but going back more than a year, piecing together the events which brought her from the Altquartier to the Royal College of Music.

Talking to her family and friends will lead the characters to discover some worrying

influences in Bianka's past. Further investigation uncovers her contact with dark forces, and the interest of an evil cult in her whereabouts. As the characters put together Bianka's movements since her disappearance, they begin to realise the enormity of the danger. Not only is the life of one young performer in their hands, but the safety of the city's cultural elite hangs in the balance. As the next evening's performance approaches, the servants of chaos converge on the Royal College of Music. They are intent on Bianka singing instead of Antonia and only the player characters have any idea why. All that Bianka Meyer wanted was a cure for her stage fright, but the price she paid is far worse than she could ever imagine!

### **Fitting Stage Fright into your Campaign**

Stage Fright is set within Middenheim and tied to several distinctive locations from that city, but could still be moved to another city with some work by the GM. It is set following the Storm of Chaos (as described in *Ashes of Middenheim*), but this could easily be changed with little effort; simply leave out the shanty town of refugees that has appeared in the Great Park and the overcrowding in the Temple of Shallya to represent an earlier or later time.

This scenario was written using information from the Middenheim city guide in *Ashes of Middenheim* (as well as its predecessors). This source book is recommended to get the most out of any game set in the city, but not required to play Stage Fright. Otherwise, it is strongly suggested that the Middenheim map on the Black Industries website is used (<http://www.blackindustries.com/images/middenheim-online-map.jpg>). This clearly shows all the city's districts referred to in the scenario. The timeline at the end of this scenario should also assist in keeping track of what's going on in different locations.

The scenario is suitable for parties of any size or level of experience. Simply alter the number of cultists and upgrade some to 'brutes'. For much more experienced parties, change the final opponent to a more powerful Daemon of your choosing.

## Introduction

The scenario begins with the player characters attending a matinee performance of *The Marriage of Fibonacci*, and being asked to find a missing understudy by the opera's lead singer, Antonia Rivera-Salazar Flores. How the characters come to be at the opera depends on their interests.

If the characters are cultured enough to appreciate the opera then this performance is a must see event. The prima donna, Antonia Rivera-Salazar Flores, is a celebrated talent and the opportunity to see her perform this far north is a once in a lifetime experience. After the performance they will receive a request from an usher to meet Antonia. Alternatively, if the characters have no interest in the opera, Antonia will have a servant find her a suitable group before the performance. He will find the player characters at their lodgings or even on the street and offer them tickets for the performance along with a letter from Antonia, which he will read for them if they are unable (see Handout on page 32):

*"Dear friends,  
I am in need of assistance from those who know this city better than I and can undertake an important errand on my behalf. I am performing at the Royal College of Music at 1pm today. I hope you can attend and send front row tickets accompanying this letter, in hope that you will accept my offer. After the performance, please come backstage to my dressing room for further details of the errand I require, and of your reward. This letter will provide you access.  
Yours faithfully,  
Antonia Rivera-Salazar Flores"*

If the characters object to sitting through an opera, then they can find out when it finishes and use the letter to get into the Royal College then. Otherwise, the performance is amazing, especially that of Antonia. For opera fans it will be a very memorable performance, for others it might be the start of a new interest. At the very least, those not completely closed off to the experience will find the singing fine, the emotion powerful and the prima donna very, very pretty. The male lead performer, Erwin Fehr, is a well

known local singer and will be familiar to regulars and captivating to the ladies.

### **The Marriage of Fibonacci**

The plot of *The Marriage of Fibonacci* centres around Signor Fibonacci, a man devoted to learning and with little time for anything else. Then he meets the lovely Arabella, who tries to convince him that he should not be so blinkered. After various comedic episodes caused by misunderstandings between the two and their friends, the two fall in love, get married and live happily ever after. The original opera is in Tolean, but this production is considered particularly daring because it has been completely rewritten, translated into Reikspiel.

Once the performance is over, and the final bow taken to thunderous applause, the characters can manoeuvre through the departing patrons towards the backstage area. Large ushers guard the doors to this private area of the building, but showing them the letter will give the characters access and simple directions to the star dressing room, as they recognise the Royal College of Music's seal if not the contents of the letter.

Antonia is attended by a young woman who is carefully storing her elaborate costume as she bids her guests enter. She is as vivacious and entrancing in person as on the stage, but is unexpectedly easy going and familiar for a famous diva. She asks them all to be seated, and answers any initial questions that they might launch at her before she explains the situation that she requires them for.

*"My understudy, Bianca Meyer, has gone missing. She missed last night's performance, as well as this one, and I can't believe she would do that unless she was in grave trouble. I sent some men to her home to find out if there was a problem, but they were told she didn't live there any more and left no forwarding address. I've contacted the watch, but they don't think there's a problem either. But I'm leaving for Talabheim the day after tomorrow and*

*Bianka is going to come with me. She has a role in my next production there. She told me that this is the opportunity of a lifetime for her, and I can't believe she'd not be here unless something was wrong."*

No doubt the player characters will want to ask questions of her before they agree to anything. Below is a list of likely questions with answers she will give. You can use these as the basis for any similar questions they might ask.

#### **What does Bianka look like?**

*"She's medium height and build, dark brown hair down past her shoulders and large brown eyes. She is pale, with lots of freckles across her face and pretty, but mainly she has a quiet luminescence that lights up the room...or the stage."*

#### **Where is the address she lived at?**

*"I don't know where she lives at the moment. The address she gave when she came to work here, 54 Weissmauer Strasse, was for her next of kin, and is apparently where her family lives. The men I sent there talked to her father, and he apparently doesn't know her current address either." She sighs. "Bianka's personal affairs are her own, and normally I would not get involved in such things, but I am truly concerned for her welfare."*

#### **Did she have any friends at the Royal College of Music we could talk to?**

*"She didn't have any real friends here that I'm aware of. She and I talked quite often, but she didn't share much about herself, and I respected her privacy. I doubt she was more forthcoming with anyone else, but feel free to ask around if you'd like."*

#### **Why did you send people to look for her so soon?**

*"I sent the stagehands because it was so unusual that she should miss a performance, especially when everything seemed fine at the matinee a few hours before. She reminds me a great deal of myself when I was younger, and nothing short of a disaster would have prevented her from getting to the performance in case she was needed; an understudy lives for the chance that they may be called to take*

*centre stage, and they don't throw those chances away."*

#### **Did she have any enemies, or people who gain from her disappearance?**

*"There may have been understudies who were envious of her position or her talent, but we are coming to the end of our run here. My taking her to Talabheim is a special case, and not an offer I'd make to anyone else if she couldn't go."*

Eventually the characters should be happy with their understanding of the situation and discuss price. Antonia's initial offer is 10GC per day each for their time over the next two days, plus reasonable expenses and a bonus of 50GC to divide up if she is found. She will want them to report back to her before the final show tomorrow (between 6 and 7pm) if they have not found her by then. Antonia is short on time and doesn't have many other options left if she wants to find Bianka. If the PCs angle for more and make a successful **Haggle Test** she doubles her offer. If negotiations go badly, or they are especially rude or come across as untrustworthy, she will change the terms so that the same money is available but only if and when Bianka is found. Before they leave, she will give them each a signed pass that effectively shows them to be working for the Royal College of Music. With these, they can come and go as they please, including backstage areas. She can also arrange for them to have use of an office if they want to use the Royal College as their base of operations during the investigation.

#### **A Shifty Character**

As the PCs leave Antonia's dressing room, those making a **Routine (+10%) Perception Test** will notice a young stage hand nearby, quickly moving away from the door they just came through and looking somewhat suspicious as he checks a knotted rope across the hallway as if his life depended on it. If the PCs question him, he will act defensively and deny he was eavesdropping or knows anything of why the PCs are here. However, if the PCs appeal to him for help or threaten him (**Intimidate Test** – he will resist with WP of 32%), he will offer what he knows, first insisting he take them to his 'room' so they can talk privately. His 'room' is actually an out-of-the-way nook in the

rafters above the stage. No test is required to climb up the thin ladder under normal circumstances, but expensive gowns may make it somewhat hazardous. It is suggested however that even if you make it sound dangerous, no roll is required (or it is given an undisclosed bonus); you don't want to encourage players that characters need to wear adventuring outfits next time they visit the opera!

From up in his 'room' the young man, who introduces himself as Tomas Breuer, can see the stage and its wings quite clearly. Tomas is responsible for ensuring that all the ropes, weights and pulleys that allow scenery changes to rapidly descend from the rafters are in full working order. As such, he is able to keep this small area to himself. Drawings of many performers past and present are pinned around his 'room', and a small pile of bedding indicates that he sleeps here at least sometimes. Several of the pictures match the description of Bianka the PCs hopefully got from Antonia (she is most noticeable from her freckles) – in fact, there are more pictures of her than of any other performer. If asked, Tomas explains that he is an artist by calling, but his work here allows him to eat. Additionally, the opera provides plenty of inspiration for his art. He did many of his drawings perched in his 'room' while watching performances. He knows Bianka to talk to, and is full of praise for her abilities, having been enraptured by her performance during rehearsals. If pushed, he admits to having a crush on her (hence all the drawings) but is enough of a realist to know she is destined for greater things than a struggling artist can provide. He knows that she had a regular job at the Red Moon, and lives with a group of girls who also work there. He saw them with her once when they came to see the performance. He thinks she has three roommates, one called Gretchen and one called Hanna – he's not sure about the last one's name, but she had a Kislevian accent.

He's also noticed that one of the other stage hands, Rolf Wechsler, has started paying Bianka undue attention. Tomas noticed him start to watch Bianka about a week ago; Rolf drew Tomas' attention while staring at Bianka because he was furiously scratching a new tattoo at the same time. Tomas

asking Rolf about the tattoo, nervously joking about whose name he might have had put on his chest, but he rudely told Tomas to mind his own business. If the PCs ask, all Tomas saw was a flash of purple ink – not a common choice for tattoos, even in these creative circles. Tomas didn't see the design.

#### **Questioning Other Staff**

Encouraged by Tomas' knowledge, the PCs may decide to spend time questioning other staff. However, no one else at the Royal College of Music can provide the same information about Bianka that Tomas can. She is secretive about her lowly origins and her other job, and much of what Tomas knows comes from overheard conversations, details pieced together and listening in on her roommates when they came to see the performance and stopped backstage. Not even Antonia can provide the useful information about Bianka's roommates and job – aware of the seedy pasts some performers can have, she learned years ago not to ask her friends such questions. Other staff questioned about Bianka will respond with kind compliments, especially those who saw her rehearse. However, they don't really know anything about her and assumed she must be sick if they even noticed her absence.

#### **Investigating Rolf**

If Tomas' concerns about Rolf have struck a chord with the PCs they may well wish to investigate him as a priority. Rolf cannot be found anywhere in the building, nor can anyone tell them much about him. No one will be able to corroborate Tomas' story about Rolf staring at Bianka or his itchy tattoo. They just didn't pay him that much attention. If the PCs think to ask him, Tomas can provide them with a sketch of Rolf quite quickly.

In fact, Rolf is indeed a nasty piece of work. A newly inducted cultist of the Coiled Serpent and their 'inside man' at the Royal College of Music, he left as soon as the show was over to warn his master that Bianka had not returned for the matinee. This will spark off a search for her in parallel to the PCs' investigation, which they will come across later.

Clever PCs might think to check whether Rolf also had to provide a home address when he started work at the opera. This information is available from the Royal College of Music's administration office. In fact he did, and because he hadn't been converted by the cult at that point saw no reason to lie about it. The address listed is Room 10, Falkehaus, 105 Markt Weg. Unfortunately for the PCs, it is a tiny room in an Altquartier tenement block, contains no possessions to speak of and Rolf will not return there until after the wicked plot is over. PCs who insist on lying in wait for him here for a long period should be reminded that he is more likely to be found at the Royal College of Music during performance hours, to save them wasting their time.

#### **Ways Forward from Here**

The only good lead the PCs have from talking to Antonia is her family's address in the Altquartier. If they choose to pursue this, see **Meet the Meyers** below on page 7.

However, if they talked to Tomas before leaving the Royal College of Music they will know that Bianka worked at the Red Moon, a well known cabaret bar in the nearby Freiburg district, and that her roommates also work there. If they pursue this lead, see **The Red Moon** on page 9.

As the scenario unfolds, it will become significant on which day of the investigation the PCs visit a location. Because the actual date will depend on your campaign, the date the PCs get involved in the scenario is referred to as Day 1. The next day, when the final performance takes place, is therefore Day 2. Bianka disappeared on Day 0, the day before Antonia contacts the PCs.

Please note that only the information needed to deal with the PCs at the time is given in each scene. For a fuller view of what is going on and why, see the main characters' backgrounds at the end of the scenario.

## Meet the Meyers

If the PCs choose to visit Bianka's family in the Altquartier, they need to find their way to Weissmauer Strasse. The Altquartier is a relatively dangerous district, so they may want to pick up some of their 'equipment' that they wouldn't have taken to the opera before they depart. It would certainly be a good idea to change out of their best dress clothes. The house is about half an hour from the Royal College of Music, assuming that the characters can find their way. Unless they know this part of the city well, they'll need to make a **Gossip Test** to get directions from one of the locals, who are often unfriendly or suspicious of strangers. The houses of Weissmauer Strasse are narrow, two story terraced dwellings, generally appearing somewhat ramshackle but generally sturdy.

If the PCs call at the house in the afternoon or early evening only Bianka's mother and younger sister will be home. Frau Elsa and Frauline Kirsten Meyer make pies all day in a huge oven at the back of the house that are sold to local taverns and on the streets by Herr Eric Meyer and his team of pie sellers. Bianka and her older brother Axel are the only family members not involved in the family pie business. Meyer's pies are not yet a household name, but anyone frequenting that part of the Altquartier will hear mention of them sooner or later. While the lack of quality meat available means they would never win culinary awards at the Harvest Goose, Frau Meyer's pastry is very good and so the pies are among the best most locals have tasted. Even so, the pies are moderately priced and the Meyer family are never too far from the breadline.

When the PCs call, Frau Meyer will listen to their story at the front door. She is reluctant to let strangers into her home, especially without her husband or son there, but she can easily be persuaded to trust those seeking her daughter enough to tell them what she can. Read out the following or use the information it contains to answer Player questions as you prefer:

*"Bianka last came by three or four days ago, as happy as I've ever seen her, sayin' how she was being given an opportunity to travel*

*with a famous foreign opera singer.....what was her name Kirsten? Antonia something or other – you could tell she was Estalian because she had twice as many names as she needed, but I don't remember what they all were. Anyway, we were dead against letting her go, not that we could do much about it as she doesn't live here no more; ever since Eric told her to get a proper job or move out, and she left. But even so, they've made up since, and we agreed that if it's what she wanted she should go. So she was going to come over yesterday evening, after she finished performing, so we could have a big farewell dinner, only she never showed."*

She trails off and begins softly sobbing at this point, and her daughter leads them away from her to let her mother compose herself while they continue the conversation out of earshot.

*"I don't know what might have happened with my sister – I'm sure she's fine somewhere though." You get the impression the optimism is more for her own benefit than anyone else's. "I can suggest some places you might find her though. She's been worrying a lot of recently, I know, about performing in the opera. Don't tell my mother, but she's been working at the Red Moon cabaret as a chorus dancer for the last couple of years. It's harmless entertainment, but I understand it can be a bit...suggestive at times, so she never told anyone except me." She bites her lip. "My parents wouldn't understand, but she's a dancer and a singer...a singer most of all, and she doesn't want to spend her life baking pies with her ma and me. Anyway, I'm not sure that she's working at the Red Moon while she's an understudy at the Royal College, but I know she has friends there she might go to. I think she lives with some of them in Neumarkt, but I never went there. You might try the Great Park too, down the east side. She always goes there when she's under stress or needs to think. About a year ago she got the opportunity to sing at the Red Moon, solo, and she got scared being on stage alone and she couldn't do it. They didn't give her another chance. Singing's what she lives for, so she*

tried everything to get over her fear – apothecary’s potions, charms, hypnosis, everything. Eventually she was cured, but I think the possibility she might have to sing on stage at the Royal College in front of all those people...she’s worried that it might come back. She spent an awful lot of time walking through the Great Park last year, and I’d guess she probably is now too!”

Once the PCs are happy they’ve found out all they can from Elsa and Kirsten, they should move on to investigate the leads found here, or others they got from the Royal College of Music. Kirsten will make them promise to come back soon to let her know what progress they’ve made or if she thinks of anything else useful. She will even suggest that Bianka might turn up at her family home, just a day or so late, and all this worry will have been for nothing.

#### **Late Callers**

If the PCs turn up later in the evening or even during the night, expecting to ask the Meyers’ questions, things will not go so

smoothly. Bianka’s father, Eric Meyer, will be less willing to hear the PCs story and will not open the front door to them. Instead, he will converse from an upstairs window, telling them to leave his family alone. He is actually very worried about Bianka and so chooses to believe that she missed their family dinner on purpose because she feels so important now and spent the time with her famous friends instead. If the PCs make a **Hard (-20%) Charm Test**, he will allow his wife and daughter to go down to the door and talk to the PCs (in the same way as if they had called earlier), although his son Axel will stay close by for their protection. Meanwhile, Eric will sob softly by himself upstairs as he fears he has lost his daughter for ever.

#### **Ways Forward from Here**

If they haven’t already, the PCs may want to investigate the cabaret, in which case see **The Red Moon** below on page 9. Otherwise, they could search the park for Bianka, in which case go to **The Great Park** on page 11.

## The Red Moon

The Red Moon is open from 9pm until 2am, with a few staff present before and after that, cleaning and preparing the bar. The characters are most likely to have been pointed here quite early in the evening, so they should find someone present unless they delay their visit past the early hours of the morning. However, getting into the Red Moon past its well known doormen Hannes and Karl may not be quite so easy. Unless the PCs are already patrons, they will need to talk their way in. To be allowed entry as patrons, they will need to be well dressed and convince the doormen they are cool enough. Choose the difficulty of this **Charm Test** based on their apparent fashion sense, sophistication and any name dropping they manage. Alternatively, explaining their assigned task and expressing concern for Bianka will make it easier to get access. Producing Antonia's letter if they have it will make the **Charm Test** easier, and even if they fail the doormen will tell them that Bianka hasn't been there for a couple of weeks (hoping this information will get rid of them). Once inside, how they proceed depends on how they talked their way in. In either case, causing trouble will bring the doormen inside to throw the troublemakers out.

### The PCs as Patrons

If they have become patrons, they will need to pay the 35/- admission charge, and will then be allowed free reign of the main customer area of the Red Moon, the bar and cabaret seating area. The small casino upstairs is available by invitation only.

Asking patrons about Gretchen or Hanna will get them pointed out amongst the chorus line during the next dancing performance. Actually talking to them will require waiting for a rare appearance at the bar or if they come out to briefly say hello to a known patron that favours them. Alternatively, a message can be got to them via bar or wait staff who are suitably reimbursed for their time and discretion. However, unfamiliar patrons will not be allowed to roam backstage under any circumstances. See **Bianka's Roommates** below if they get to talk to one or more of these ladies. If the PCs don't know the

names of Bianka's friends, a **Charm Test** at the bar will elicit this information from a server.

Some regulars and most bar staff will be able to tell the PCs that Bianka hasn't performed at the Red Moon for a couple of weeks, but will not know why.

### The PCs as Investigators

If they are admitted as investigators looking into Bianka's disappearance, they will have a staff member escort them at all times. They will be allowed backstage to talk to staff members, but are strongly discouraged from talking to guests.

If the PCs ask backstage about Gretchen or Hanna, they will be directed to the dressing room where the chorus dancers relax and get costume changes between performances. Gretchen, Hanna and Ekaterina are Bianka's roommates and hang around together when at work. See **Bianka's Roommates** below for further details of what information they can give.

Staff will be able to confirm what they probably already heard, that Bianka has not been at work for a couple of weeks. Most did not know she had a job elsewhere, or was planning to leave the city – her roommates told people she's been very sick recently.

### Bianka's Roommates

Bianka's three roommates all work as chorus girls at the Red Moon. Gretchen and Hanna may have been mentioned to the PCs by Tomas, while Ekaterina is the third girl who he was unable to name. All three have similar knowledge, so it doesn't really matter if the PCs are able to talk to all three, or just one.

The girls are not really worried about Bianka even though she didn't come home last night; they knew she was due to visit her family for dinner after the evening performance and assumed it went on too late for her to safely walk back by herself. If the PCs tell them that she missed the performances or that she didn't visit her family, they will become quite worried.

Unlike them, Bianka never stayed out overnight, and she was entirely focused on doing well as Antonia's understudy. If she missed performances and wasn't with her family overnight they will fear the worst. They will start to comfort each other and won't have any ideas about what might have happened, but will answer any questions the PCs might have if it will help. Pertinent information they have is summarised below for you to decide how best to answer the PCs' questions.

1. Bianka seemed to be well liked by the cast and crew of *The Marriage of Fibonacci* when they went to see the show earlier in the week.
2. She didn't have any enemies or rivals at the Red Moon either, especially when her opportunity to sing solo went so badly. She was always more of a singer than a dancer, and it hurt her deeply when she failed.
3. Naturally she had admirers amongst the Red Moon's regulars, but she didn't encourage them and they respected her privacy. Between the three of them, the girls know the men in question well enough that they can vouch that none of them would cause her any trouble. It would be strictly against the Red Moon's policy for them to give any names (many of these admirers are not single, and one or two are quite important men). The girls will assure the PCs that if they thought any of these people might have harmed Bianka they would tell them, even at the cost of their jobs, but they are sure that none are to blame. The PCs should be discouraged from this line of questioning, if only because it will take them too long to cover all the possible admirers to meet Antonia's

deadline, even if they could get the list of names without the girls calling for the doormen.

4. She was generally quiet when not performing, but came out of her shell with her friends.
5. Bianka liked to walk in the Great Park, and sometimes took them there. If the PCs ask, one of the girls could show them her favourite spots.

Only if the PCs ask about hypnotism will they feel it necessary to mention anything about her treatment, or the man treating her. See page 16 for details of what they know.

The girls will understand if the PCs want to see where Bianka lived and can take them back there to look around once they have finished work. If the characters express the urgency of checking the flat, or are unhappy to wait, Gretchen will offer to take them earlier. It will take her five minutes and a heated conversation with the stage manager as she complains she is suddenly sick.

If the PCs do not leave to investigate Bianka's flat, the girls will ask them how they can be reached should they see Bianka or hear anything that might help find her. If the PCs cannot provide these contact details, they will suggest coming by the flat tomorrow and the girls will see if they can find any information that might point to Bianka's whereabouts.

#### **Ways Forward from Here**

The most natural step from here is probably to see where Bianka lived, in which case go to **Bianka's Flat** on page 13. However, if they haven't checked the park or think that having one of her friends along will help see **The Great Park** on page 11.

## The Great Park

The Great Park sits at the centre of Middenheim, a large area to cover looking for a missing person. However, if Kirsten told the PCs that Bianka liked the eastern side, or they have one of her roommates as a guide to her preferred places they may feel it is possible to find some trace of her there.

In fact, Bianka made quite a splash in the Great Park the night before, and the park keepers all know about it. Following the events described at the very beginning of this scenario, Bianka fled into the Great Park and continued running until she got to the Black Pool, a large lake in the park. Seeking to escape her unknown pursuer at all costs, she dived into the pool and swam. Thinking that she was trying to commit suicide, two park keepers followed her in and rescued her, after which she was sent to the Shallyan Temple to be tended. If the PCs are successful in their questioning there, they will be able to trace Bianka's movements up until the middle of Day 1, even if they don't understand them. Unfortunately, Bianka left the temple soon after the PCs were hired by Antonia, so their search is far from over.

### Searching the Park

The PCs will not find Bianka by looking for her in the park, even if they concentrate on the areas her sister and friends told them about; she happens not to be there at any point the PCs might be looking for her. However, she was there before they started looking for her, so they might find someone who saw her.

In order to successfully get information from someone about Bianka, a PC will ideally need to show a picture of her. If they don't have one, someone who has seen Bianka or a good picture of her will need to make a **Perception Test** to have noticed enough detail to describe her well. Even then, the response will depend on who they ask. It is extremely unlikely that most Middenheimers passing through the park will have been there at 5 am the night before when Bianka fled through the park and into the Black Pool. If they think to ask any of the refugees camped in the Great Park following the Storm of Chaos, they might have heard the commotion when Bianka ran through the park and heard about a girl roughly matching Bianka's description who ran into the lake. They will likely also know that the park keepers were involved and suggest that the PCs talk to one of them.

The park keepers can confirm that a girl matching Bianka's description ran into the Black Pool last night at about 5 am, trying to commit suicide. A couple of their number swam after her and dragged her to safety. She was unconscious but alive, so they took her to the Temple of Shallya to be tended to. If the PCs don't know where the temple of Shallya is, they can easily get directions from anyone in the vicinity.

### Ways Forward from Here

By now the PCs may have several unexplored leads from previous scenes, but hopefully after their visit to the park they will be eager to pursue Bianka's trail. If so, see **The Temple of Shallya** on page 12 below.

## The Temple of Shallya

If the PCs found out that Bianka was sent to the Temple of Shallya after her rescue from the Black Pool, they should be eager to go there and find her. If the PCs have not visited the temple since the Storm of Chaos, they will perhaps be surprised that almost every room, corridor and hall within the temple has been given over to housing the wounded and the sick. The priests and initiates of Shallya are always very busy tending to so many, but will have time to speak to the PCs if they show concern for someone that may be a patient.

With so many people to tend to, the temple's staff are unlikely to recognise Bianka by her picture. They have a record of all the patients admitted, but there are numerous Johann and Johanna Damhirschkuhs (the Imperial equivalent of John and Jane Does) and Bianka was admitted as one of these. However, if they can give the general time of admittance and the nature of her condition, they will be directed to Sister Leonora's section; all recent admittances that were neither critical nor combat wounds were directed to her area of the temple for care.

Sister Leonora will recognise Bianka as the Johanna Damhirschkuh that was brought to her early in the morning, around 7 am. In fact, she knows her first name but has not yet had time to update the patient records kept at the temple entrance.

*"The park keepers said she had been pulled out of the Black Pool in the Great Park. She was unconscious, but stable and strong, so I tended her as best I could then left her to rest. She slept for about six hours and I sat with her when she woke, because they said she had tried to drown herself; I thought she might be a suicide risk. I sat with her for about two hours, and she occasionally talked. She seemed frightened and said that someone had been chasing her. She had run into the water to try and escape, not to end her life. She told me her name was Bianka but she couldn't or wouldn't tell me about her pursuer, and I didn't push too hard. She didn't tell me much more than that and when I was reassured that she was not*

*a danger to herself, well, I had other patients I needed to check on. I kept an eye on her as best I could, but there was an emergency with another patient and I was called away. That was about 5pm this afternoon\*. When I came back, Bianka had gone from her bed. I searched around and asked other patients what they saw and it seems she left of her own accord. I'm sorry she's not here, but I hope she just went home. I wish I could have helped her better, but there are so many in need and so few of us. Hopefully you will be able to find her."*

\* Assuming it is Day 1. If it is Day 2 she says "yesterday" instead.

The PCs can learn nothing more of use here. As they leave a volunteer will be rattling a tin, asking for donations near the door. She will glance at the PCs as she asks, and smiles, but will not show any sign of displeasure if they ignore her. If they donate she will thank them with the words "May Shallya bless you with a long life".

### Checking the Hospitals

It's possible that the PCs may think to check the Temple of Shallya before Bianka's trail leads them there. After all, as the WFRP equivalent of a hospital, it is a natural place to look for missing people. The temple staff can direct them to three areas of the temple where all recently admitted patients will have gone. One is for patients in critical condition, one for wounds caused by weaponry and one for all other cases. The last of these is Sister Leonora's section. Of course, Bianka will not be found anywhere, but if they also think to question the priests and initiates found in those sections, Sister Leonora will give them the same information as above.

### Ways Forward from Here

Although this is an encouraging development in terms of finding evidence of Bianka alive and apparently free, it is also the end of a lead, and the PCs will need to take a step back and look at other avenues of investigation.

## **Bianka's Flat**

The home that Bianka shares with her three friends is a small, one room flat. Situated on the third floor of Schattighaus, a tenement block in the Neumarkt district, it may remind the PCs why they chose to pursue a less orthodox lifestyle. Despite their talent as entertainers and the bright smiles and clothing seen in their work, the girls' home is cramped, grey and close to the poverty line.

Gretchen (with the other girls if the PCs waited for them to finish work) leads the way through the tenement building, up the creaky stairs to the second floor and along the dark, central corridor. As they approach the door, Gretchen stops and stares as she sees the lock is broken and the door is ajar. Unless the PCs insist on taking the lead, Gretchen will cautiously push open the door and peer inside.

The room is about three meters square, with a window on the opposite wall to the door. From the door it is possible to confirm that no one is hiding inside. However, the flat seems to have been burgled and turned upside down in the process. The beds have been thrown over and the contents of the room scattered all over the floor

Any of the girls present will be shocked and will start rummaging through their possessions to see what has been taken. They quickly see that whoever did this was thorough; the loose floorboard that held their 'rainy day' fund has been pulled up and the

money is gone. The girls had quite an assortment of cheap jewellery between them that has also been taken.

Unless the PCs need their help further the girls will begin to tidy their home and repair what damage they can to their possessions. They have no idea who might have done this, and there is no evidence at the scene. If any PCs suggest that Bianka might have done this they will strongly disagree. Whatever Bianka is going through, she would not treat their things this way so needlessly. They are adamant that someone else did this.

### **Ways Forward from Here**

Day 1 is probably drawing to an end at this point, and it's possible the PCs may have run out of leads. If the PCs need somewhere to stay overnight the girls will be happy to accommodate them. They can cram into one of the room's two beds, leaving the other and the floor space (once they've tidied up) for the PCs. However, the PCs may have more leads they want to investigate, such as the Great Park or Bianka's family if they've not been there yet. They can always come back here afterwards in that case.

All the leads up to this point in the scenario can be investigated at any time, Day 1 or Day 2. The rest of the scenario details the events and new leads that occur on Day 2.

## The Second Day

The PCs investigations on the afternoon and evening of the first day are likely to produce a lot of background information on Bianka, make useful contacts and open several avenues of investigation but get no solid leads on her current location. Indeed, Bianka is wandering all this time, and would be difficult to find except by blind chance. However, the PCs are not the only ones looking for her during this time. Thanks to Rolf, Franz and the cultists have also become aware of Bianka's unexpected disappearance, and have started looking for her too. The cultists do not go unnoticed as they search, and the PCs are likely to start hearing about them and investigate to help understand what is going on.

### The Cultists' Investigations

Franz and his cultist cronies will have investigated many of the same places the PCs did on Day 1. With the exception of Bianka's flat (which Franz already knew about and turned upside down looking for clues to her location before the PCs arrived) the cultists will arrive at places after the PCs have already been there, assuming they investigated during Day 1.

If the PCs return to a location on Day 2 they've already visited, or visit for the first time if they didn't have time the day before, the situation will have changed slightly as detailed below.

### The Royal College of Music

By the time Rolf had warned Franz and the cultists that Bianka was missing, he missed the evening show on Day 1, so did not return to the Royal College of Music. On Day 2 he returns to work in time for the matinee performance. It is important as a GM that whatever the PCs might be doing elsewhere, you keep track of time and take account of what is going on at the opera.

Regardless of when the PCs return to the Royal College of Music on Day 2, the first member of staff they should see is the opera's director, Mathias Boehm. He will tell them that Antonia is/was (depending on the time they arrive) just well enough to do the matinee performance, but she is feeling very ill and her performance is suffering. He

knows what they have been asked to do and urges them to find Bianka quickly, as she's the only person that could fill the role if his leading lady continues to feel worse. He will tell them that it would be an amazing boost for her career if she performs.

At noon Rolf returns to the Royal College of Music for the first time since the PCs began their investigation, about an hour before the matinee performance begins. Tomas, having decided Rolf must be involved, confronts him backstage. They scuffle, and Rolf pulls a dagger and stabs Tomas. As Tomas lies bleeding on the floor, Rolf panics and runs from the Royal College of Music.

If they are at the Royal College of Music around that time (they may have come specially to find Rolf!), have them hear Tomas cry out as he is stabbed. They see Rolf running from the scene and can give chase (see **Chasing Rolf** on page 20). This is also an opportunity for a healer in the party to shine; Tomas will bleed to death in a matter of rounds if he does not receive medical treatment to stabilise him.

Characters that remain around the Royal College of Music during the day see Antonia get progressively sicker. Following the matinee, it is clear that the performance weakened her considerably. A doctor is called, and he declares that her condition is not life threatening but she must rest. Not wishing to cancel the final performance while there's a chance Bianka may return, the director elects to carry on. Antonia will double the PCs' fee if they can find Bianka.

### The Meyers' House

During the early hours, Franz and five of his minions knocked on the front door asking if Bianka was there and whether her family had seen her. This got a very angry response from Eric Meyer; he was not swayed by Franz's charming facade or his claim that he was worried about Bianka. When it was clear that words were not working, Franz had his men break down the door with axes and search the house. In a case of mistaken identity, two of them tried to carry off Kirsten. Franz corrected them at the front door and she was unceremoniously

dumped by her captors. However, during the struggle she grabbed a pendant from around a cultist's neck, which she was still clutching when they left. It consists of the symbol of Slaanesh with a serpent coiled around it – the badge of the Coiled Serpent cult. PCs that have seen such a symbol before will have no trouble identifying it. What is more, Kirsten recognised Franz's face from having briefly been introduced by Bianka during a shopping trip to the Neumarkt.

#### **The Red Moon**

The cultists that Franz sent to investigate The Red Moon were barred from entering, and by the time they reported back to him it was too late to send anyone more presentable.

#### **The Great Park**

Some junior cultists were sent by Franz to search the park, given that he knew Bianka liked to go there. They heard the story of what had happened from the park keepers and guessed that it might be Bianka. The temple having closed its doors by then, they reported to Franz what they had found. Due to the size of the park and the number of keepers it is unlikely that the PCs will hear about other people asking after Bianka here.

#### **The Temple of Shallya**

After he was told that Bianka might be at the Temple of Shallya, he visited first thing in the morning of Day 2. He spoke to Sister Leonora and got the same information as the PCs. Should the PCs return to see her for any reason, she will remark that another man was looking for her also. She assumed that they were working together, and mentioned them to the man. She can describe Franz quite accurately, but he did not give a name.

#### **Bianka's Flat**

The cultists will not visit the flat again after their initial investigation on Day 1.

#### **A New Lead**

The most important of these developments is what occurred at the Meyer household. Kirsten Meyer realises that Franz has something to do with her sister's disappearance and is a very wicked man. She will be desperate to get this information to the PCs. If they have given her contact details she will seek them out, otherwise she will try to contact them via the Royal College of Music, and if that fails will return to her home in the hopes that they visit her.

Why would Kirsten not go to the watch if she can't easily contact the PCs? As a good person who lives in a bad area, she has seen the worst aspects of Middenheim's watchmen. They don't seem to care about people from her district and she has seen many instances of their corruption. Most likely they will ignore her, but she doesn't believe they would want to help. From her perspective, the PCs are the only people who can save her sister.

#### **Ways Forward from Here**

This section may actually involve the PCs (re)visiting several locations and seeing if there are any fresh leads to be had. At some point they will probably see Kirsten Meyer, who will give them information that points to Franz as a guilty party. This will lead them to **Finding Franz** below on page 16. The events described above that occur at the Royal College of Music might lead the PCs directly to **Chasing Rolf** on page 20. Whatever happens, provided the PCs go back to the opera before the final performance as Antonia asked them to, they will not miss the climax.

## Finding Franz

Franz Hummel should now be emerging as a serious person of interest to the PCs, and yet they might not have come across his name until now. They might decide to seek out further information on him from people they've already talked to.

### Kirsten Meyer

Kirsten knew that Bianka had sought out a hypnotist after she realised she suffered from stage fright a year ago. She knew that he had helped her with the problem back then but she didn't think that Bianka was still seeing him. She can't remember his name but she met him briefly once when she went shopping with her sister in the Neumarkt, where he had a tent that he worked from. Bianka always said nice things about him, including how kind and helpful he was, a stark contrast to the man who came to her house.

### Bianka's Roommates

Gretchen, Hanna and Ekaterina know that Bianka had regularly seen a hypnotist after she froze up on stage singing and had been having more sessions recently so that if necessary she could go on as the lead in *The Marriage of Fibonacci*. She mentioned him by his first name, Franz, several times. All they knew about Bianka's treatment was that it cost all the money she had. They may have been sceptical about the prices Franz charged, but none can deny that Bianka was much better off for the treatment.

Once the PCs have found out what they can, they will probably try to find Franz via his tent in the market. It will require either a successful **Gossip Test** or much searching to learn the location of his tent (one **Perception Test** each allowed per hour of searching). If the PCs don't have his name, apply a -10% modifier to either roll. Luckily for them, he is the only male hypnotist working in the Neumarkt at the moment, so eventually they will find him (apply a +10% bonus each hour of searching after the first).

When they find Franz's tent, it has a bright sign proclaiming 'Dr. Franz Hummel, Hypnotist' across the top. A smaller sign hanging on the laced tent flap reads

'Closed'. The tent is closed no matter when the PCs get there (Franz is too busy to work right now), but if they arrive after 6pm then the rest of the stalls are also closed until first light. Investigating inside the tent reveals nothing – there is a table and two chairs, but Franz takes everything else home with him. If the PCs want to find him they'll need to arrive while the market is open and strike up a conversation with a neighbouring stall holder (another **Gossip Test** or **Charm Test**). They can tell the PCs that Franz's house is on the edge of the market, at 1 Karl Feldweibel Weg.

### Franz's House

When the PCs find Karl Feldweibel Weg, the door to No. 1 can be found facing onto the market. The window beside it is dingy, but peering through reveals a small nondescript sitting room. A further window a few paces down Karl Feldweibel Weg indicates a second room beyond. Equally small judging by the outside walls, Franz cannot have much space inside his home.

Studying the building and an **Intelligence Test** will reveal that the upper storey of the building is a completely separate property, with access by a door further down the road. If the PCs think to talk to the people that live above Franz, the labourer and his family can tell the characters little about Franz. They don't particularly trust the man, due to his profession and manner ('little better than carnival folk, he is'), but a **Gossip Test** will convince them to reveal that 'dubious characters, both men and women' often visit the hypnotist there at odd hours of the evening and night.

Staking out the shop will confirm what the neighbours say. Half an hour after they start keeping watch, two men come to the house. They knock and are let inside. If watched carefully and a successful **Perception Test** is made the new arrivals can be seen showing a pendant to whoever is behind the door, say something and are let in. Not long after, two different men will leave the house. Characters on watch for a number of hours will eventually see a repeat of this occurrence, but with different men involved.

To complicate matters further, there is a watch post just inside the market boundary opposite Franz's house. This is a simple low platform that allows watchmen on duty to see further into the marketplace. While the market is open, two watchmen stand guard there, at least one of them atop the platform; this makes suspicious activities around Franz' house difficult. If asked, nearby traders can tell the PCs that without fail the watchmen leave for a long lunch at a local tavern at noon. This will give the PCs a ninety minute window of opportunity if they wait until mid-day. If necessary, use the profile for Town Guards on page 235 of the WFRP Rulebook for the watchmen.

### Getting Inside

The PCs have limited options to gain entry to Franz's shop. To break in, the side door and two windows in the alley are the only possible entrances. The door is unlocked, but barred from the inside. Groups wishing to use stealth will have to settle for breaking a window. These can be broken quietly with a **Challenging (-10%) Silent Move Test**. Failure indicates that the pair of cultists above ground hears them (their profile is on page 29). However, the two cultists are near the door, and breaking a window in the same room as them will certainly be noticed. Those that prefer a direct approach can try chopping down the door instead. This will have one unexpected benefit – the cultists will assume that they are the authorities (thieves don't noisily cut down the doors of buildings with people inside) and so will initially focus on acting innocent and drawing attention away from the trapdoor in the cellar. If the PCs smash a window, they'll assume they are thieves. They are also very aware of the watch post, and will shout for help if they think someone is breaking in.

Alternatively, the PCs could try and talk their way into the shop. They could use the pendant that Kirsten pulled off a cultist, or they could ambush the pair that leave the shop and take theirs. The PCs may also realise that they need a password to gain entry – captured cultists threatened sufficiently will give it up on a successful **Intimidate Test** – the password for today is 'lascivious'. They don't know much more than that of use though. Otherwise, it will be a **Challenging (-10%) Charm Test** to

convince the sentries that there's a good reason none of them know the password. If the PCs convince them that they are cultists, they will usher them into the back room and assume that they know what they're supposed to do from there.

If the PCs are noisy or noticeable while breaking in, let them feel like they might have the watch coming down on them at any time. However, provided they don't cause trouble while the two watchmen are outside, all they really need to worry about are the cultists inside.

### The Front Room

This room is sparsely furnished with several chairs, a table in the centre and a lamp on the wall. Aside from the door and window looking outside, there is a door into the back room. The PCs can make a **Search Test**, which will only take a couple of minutes to complete effectively, but there is nothing of interest to be found here.

### The Back Room

This room seems to be used as a combination of kitchen and sleeping area, with a wooden screen down the middle separating the two. A worn old stove sits on one wall, and seems hardly used. Shelves along the side wall hold a myriad of bottles and knick-knacks. The bottle labels seem to suggest they are all culinary or medicinal in nature. Of course, the medicines are fake and most are slightly toxic, but they are quite convincing to the layman. However, nothing here is obviously illegal. A successful **Search Test** will turn up a money pouch containing 30GC hidden under the stove and a journal hidden in the bedding. The room will take ten minutes to search effectively, less one for each degree of success on the test.

The journal seems to be a normal handwritten journal or diary, but the contents are far from mundane. Skimming it briefly shows that it is not Franz's, but tells of the exploits of a nobleman called Harbrand Kleiss, who seems to have lived just over a century ago. Reading on, his exploits seem to include nefarious tales of black magic, dark deeds and a forbidden summoning. The journal includes the ritual for summoning a Lesser Daemon, and the true

name of a particular Daemonette (Anq'rks), but unless they have the Academic Knowledge (Daemonology) skill they will not discover this. Further study of the journal will take longer than the scope of this adventure. If the PCs have the skills and inclination, they will find the details of a ritual to summon Anq'rks and bind her into a mortal body while leaving the host intact (if severely disturbed). Mingled with this knowledge is the story of Harbrand's twisted courtship of the lady he loved, which after continual rejection culminated in him summoning Anq'rks into the body of his love. It ends with his stated plan to release the Daemonette from her body, back to the Realm of Chaos. The lack of further entries suggests this was not entirely successful.

A large trap door can be seen in the floor near the stove in the back room; this will be closed but easily visible and can be opened with little effort. A ladder leads down into the cellar.

#### **The Cellar**

Franz's cellar covers the same area as both rooms above. It is cold and dank, with two unlit lanterns on brackets in the wall. One of the flag stones that make up the floor conceals a further way downwards. It lifts up to reveal the opening, but looks exactly like the others when laid flat. The trapdoor requires a **Hard (-20%) Perception Test** to spot from the slight scratches where it has been dragged across the other flagstones.

#### **The Summoning Chamber**

The opening from the cellar leads down into a much larger chamber that must lie beneath several of the nearby houses and even the street above. The walls and floor are of hard earth, with wooden columns supporting the ceiling at regular intervals. However, over the centre of the chamber, smooth stone has been carefully laid to provide a solid floor. Carefully inscribed on the stone is an octogram, adorned with glyphs and sigils. Even to the uneducated who can only guess at its exact purpose, it is a work of evil.

Across the chamber from the cellar opening is a doorway which leads into the sewers. Only Franz has a key for this and knows his way around the tunnels beyond. He uses it

as both an escape route and a way to enter his home secretly. One corner of the chamber is in use as a storage area, and cult vestments hang there, while an ornate table houses several cult artefacts that mean nothing to normal people. Of more general use is a rack of assorted hand weapons for the cultists to use in defence of Franz's house and this chamber in particular.

If Franz is still out searching for Bianka then there will be only a couple of his most trusted men here, Horst and Siegmund, keeping an eye on the chamber. They are Brute Cultists (see the profile on page 29). They will fight to the death if the PCs find their way in here. However, if captured alive they might be persuaded to part with useful information (see below).

#### **Cultist Confessions**

Interrogating Horst or Siegmund if they survive will net the PCs some useful information about what is going on. This will require an **Intimidation Test** and the convincing threat of very real harm or death to convince one of them to betray the cult by talking. In fact, Horst is the only one who can be broken. Siegmund devoutly believes that pleasure and pain are the same thing, and will allow himself to be tortured to death before he reveals a thing (if the PCs do torture him to death hand out an Insanity Point for all present). Horst has the following information:

"Two nights ago, we helped Franz summon a Daemonette of Slaanesh. Bianka Meyer was left in the octogram as a sacrifice. The Daemonette – that's what Franz called it – appeared for a moment, beckoning to us, and then disappeared! We thought we had failed him, but Franz didn't seem displeased. The girl screamed through the whole summoning, but lived! Franz used his magic to make her forget everything, then took her back to where she'd been taken. He said she'd find her own way home, but we weren't sure why he cared. When she got lost, Franz panicked and said we all needed to find her – he didn't tell us why. He and the others have been out searching since."

Horst also knows a good deal about the cult in general, but will avoid mentioning any of

that if the PCs are satisfied with what he has to say about Bianka and the summoning.

**Ways Forward from Here**

By this time the PCs should realise that something bad is going on. Even if they're

not quite sure why, they should realise that finding Bianka before Franz is important. The PCs are likely to want to go back to the Royal College of Music, either to try and find Rolf, to report to Antonia or just to see if there's any news.

## Chasing Rolf

*Bianka stood shuddering, never less certain of herself or her future. Across the wide thoroughfare stood the Royal College of Music; it was the centre of her world, and yet that world seemed out of reach. She turned to look at the lithe pink figure leaning perversely unclad against the wall beside her. An age had seemingly passed since she had accepted that this grotesque thing was an apparition only she could see. Whether it was an unthinkable parasite inside her head or proof of her own insanity she could not guess, nor did she know which to hope for. She wanted so much to ignore her bright shadow and walk into that building, picking up her life as if nothing had happened, but something was happening to her and she didn't know what.*

*She was shaken from her thoughts by firm hands grabbing at her from behind. Her shadow threw back her inhuman head with discordant laughter, looking on in amusement. The two strangers held her tight and she looked to the passers by for anyone that might assist her. Several people had noticed but they were moving away from the scuffle rather than helping. Then, through the parting crowds, she saw Franz heading towards her. He had helped her twice before; could he be here to make everything right, so she could get back to her normal life? He gestured to her captors and they released her immediately, and yet something in his smile reminded her of a dark memory she couldn't quite place.*

*The smile disappeared from his face as another group of rushing feet charged towards them. She recognised one of the stage hands in the lead, but the rest were strangers, armed and apparently giving chase. At an order from Franz, men following him ran to meet them, while he turned back to her, comforting arms outstretched.*

This scene occurs if the PCs are at the Royal College of Music when Rolf stabs Tomas and makes his escape. Unwittingly, he leads the PCs right to Franz just at the point he is about to regain Bianca.

Before Rolf went to work, he was with Franz when his superior got word that some cultists had sighted Bianca near the Royal College of Music. Now on the run, he knows most of his associates will be nearby to retrieve her, so he heads straight there.

Rolf is fleet of foot, so he should be able to keep his distance from the PCs. He knows he doesn't have to elude his pursuers for long in order to reach reinforcements. He hasn't even considered that he's leading them to Bianca and might actually be endangering Franz's plan. As the PCs turn a corner, they see a worrying scene unfold. Bianca, still wearing the white hospital shift from the Temple of Shallya, is struggling with two men. A larger group led by a tall man (Franz, of course) is walking swiftly towards them, their leader focusing on Bianca. Rolf changes direction to head directly towards the larger group. As he gets closer, they can see the leader turn to Rolf and shout "You fool! You've brought them straight to her! Stop them now!" This last command he gives to both Rolf and those men around him. Rolf turns, now backed up by his friends and rushes to attack the PCs.

The profiles for Rolf and the cultists are given at the end of the scenario on pages 28 and 29. The number of cultists should depend on the experience and combat ability of your players; one per PC, plus Rolf, should make them challenging to a starting group, for advanced characters you might want to double that (and perhaps add in some brute cultists). Remember that the cultists are armed only with daggers, and do not have the stomach for a bloody fight.

Meanwhile, Franz will go to Bianca and reassure her; she does not remember all he's done to her, and she recognises him as a friend. Together with the two cultists that found her, they try to make it to a sewer entrance nearby while the others delay the PCs. If the PCs defeat the first group quickly and give chase, Franz will send the final two to slow them down while he and Bianca escape.

The results of this scene should be open ended. If the PCs beat Franz and rescue Bianka then they have succeeded in their task! Go to the **Final Performance** on page 22 where they can receive their glory, payment, experience and an unexpected surprise!

#### **Finding Franz at Home**

If the PCs do not catch Franz before he loses them in the sewers, they might assume he is returning to his home and decide to assault it. In this case, they are correct. He will get back to the summoning chamber below his house. Unless the PCs have already dealt with them, Horst and Siegmund will be there in addition to a couple of door guards upstairs. Whether the PCs have already been there or not, enough additional cultists will flock to his home in order to make a challenging but not overwhelming fight for the PCs. Due to the additional cultists that now continually arrive and then leave on errands, Franz will leave both the trapdoor to the cellar and the entry to the summoning chamber open. Depending on the time they arrive, the PCs

may also have to distract the watchmen in the market outside before they can attack.

If the fight goes badly for him, Franz will try to escape through the sewers again. However, this time he will leave Bianka behind, apparently giving up on his plans.

If the PCs have not attacked his house by 5 pm on Day 2 then they are too late. Franz will have left again to deliver Bianka to the Royal College of Music for the **Final Performance** (see page 22). If they attack after that time, all they find is the hospital shift that Bianka was wearing when they last saw her, left in a corner of the summoning chamber; luckily there will be no guards either. The PCs may assume they have failed, but when they return to the opera they will discover that Bianka is already there.

#### **Ways Forward from Here**

If the PCs don't get to **Final Performance** by rescuing Bianka in the park or from Franz's house, go to **Final Performance** on the next page as it gets closer to 7pm.

## Final Performance

As time gets close to 7pm on Day 2, you should encourage the PCs to return to the Royal College of Music if they have not already gone there. If they have rescued Bianka from the street nearby or the summoning chamber they should be rushing to get her back to the Royal College of Music in time for the final performance. They might seem hesitant to suggest she perform after all she's been through, but she wants to more than anything, and she doesn't seem to remember much of what has happened to her over the past two days.

If the PCs have not rescued Bianka then they should return anyway. Antonia had asked them to report back to her at that time, after all. In this case they will be surprised to find that Bianka came back by herself and is dressed, made up and ready to perform. She doesn't have a clear picture of the last two days – she remembers being in hospital and thinks she must have been ill. To her, and everyone else around, the most important thing now is the success of the final performance.

It would seem that however the PCs performed, the story has a happy ending! Antonia will double what she agreed to pay the PCs if they returned Bianka, overjoyed to have Bianka back and ready to perform when she was needed. Even if she came back by herself, Antonia will pay them the 50GC bonus. The staff of the Royal College will treat them like part of the cast, especially if they saved the show. Antonia will insist that they stay and watch Bianka perform, and will once again give them front row tickets to see the opera.

You should also give out experience points at this stage; nothing lets the players know the scenario is over like handing out the xp. The following are the suggested awards to be given:

50xp	Rescuing Bianka
20xp	Bringing Franz to justice*
10-30xp	Roleplaying in character
10xp	For each of the following people the PCs get information from: Tomas, The Meyers, Bianka's

Roommates, Park Keepers, Sister Leonora (up to 50xp total)

\* Yes, that includes killing him.

You should also allow characters to spend xp if they wish to before continuing; they will be glad they did given what transpires next. The opera begins, and by now the PCs are probably more familiar with the opera than they'd ever hoped to be. In the first scene, Signor Fibonacci (played by the handsome Erwin Fehr) sings to the audience of how his life is devoted to learning and he has no time for love or romance. His performance is good, but only a warm up for what everyone seems to have been waiting for. As the second scene begins, Bianka takes to the stage for the first time in the lead role as Arabella, Fibonacci's love-to-be. She looks radiant in her costume, and opens her mouth about to sing when suddenly an unfamiliar and out of place woman walks slowly and seductively onto the stage. Absent-mindedly she strokes her hand through her tatty long blond hair, which contrasts with the beautiful gown of a myriad pastel shades she wears. Bianka stops, her mouth still open, unable or unwilling to continue or react. This definitely didn't happen in the last performance the PCs saw! The audience is equally confused, with the low murmur of confused voices beginning to spread. Before the stunned silence is too disturbed, the woman speaks:

*"Good evening ladies and gentlemen, I'd just like to interrupt the lovely Frauline Meyer's performance if I may, to deliver you a message." She pauses for a moment. "My name is Marie-Ulrike von Wuppertal, and I'm here to tell you that you're all wasting your lives on this," she gestures back at the stage, "inconsequential drivel." She adopts a high pitched, squealing voice, a caricature of an opera goer. "Oooh, will the lovely Arabella warm the frosty heart of Signor Fibonacci?" She resumes her own voice to continue, "Who cares? It's not real!" She gestures to the audience. "You, you are all real, you can experience real things. I have experienced the truth of living, of unending ecstasy and now I am bringing it to you!"*

*She points out towards the whole audience. "But before I do that, ladies and gentleman, I'd like to introduce you all to my mother, Petra von Wuppertal." she points up to a shocked looking woman in a box seat. "Hello mother, surprised to see me? Surprised the poor daughter that was cast out on the streets is here at the opera, with your prim and proper friends? You may be thinking that you'll never live this down mother, and you're half right; you'll just never live. The entertainments I have planned for you tonight, courtesy of Frauline Meyer, are something of a 'crash course' in pleasure and pain, one I doubt any of you will survive."*

With that, she barks a command to Bianka, whose expression of stunned shock turns to evil glee as the Daemonette within her all this time is awakened and leaps physically out of Bianka's form. Bianka collapses to the stage and the Daemonette turns back to her for a moment, as if deciding whether to kill her first or last. It evidently decides the latter as it leaps into the audience, striking out with its pincers left and right. As the Daemonette leaps from the stage and attacks the audience (who had tickets for the first row again?), the strange woman calling herself Marie will leave the stage and head up towards the box her mother is in, intent on committing matricide.

Thanks to their good seats, the PCs will not be far from the Daemonette, who crashes down into the third and fourth rows as people scatter in all directions. Once Marie disappears from the stage there are no cultists within sight; in fact they are mostly gathered outside the Royal College of Music, blocking the exit doors so that no one can escape. Unless the PCs wish to chase after the apparent ringleader, they can concentrate on the Daemonette. There are many audience members in their vicinity, and if the PCs need time to prepare they will not be immediately attacked. However, any preparation costs the lives of Middenheim's most noble. The cultists' plan is for the Daemonette to kill everyone in the building before they can break out of the barred doors. If the PCs can kill the Daemonette, the opera's patrons will be safe inside the building until the watch is called to chase off the cultists barricading the doors from

outside. Once the Daemonette is dead or banished, the only person in danger is Marie's unfortunate mother, Petra, who was pointed out during the on-stage rant.

If any of the PCs chased Marie up to the box seats, they will arrive there before she can attack her mother. If they wait too long, or focus completely on the Daemonette, they will not be able to intercede. On a successful **Perception Test** they will be aware of events in the box as Marie struggles with her mother, a dagger held between them. Finally her mother will lose her footing and plummet screaming into the seating below. Marie stares down after her for a few seconds, relishing the moment (and presenting a good target for missile fire) before she disappears from the box and escapes the building.

#### **The Aftermath**

Once the Daemonette is dead, the authorities will quickly chase off the cultists blocking the exits and take over the situation. As well as the watch, a group of Knights Panther and several Witch Hunters will appear to investigate the scene of the battle. The PCs may have been able to defeat the Daemonette without drawing too much attention to themselves, in which case they will receive a cursory meeting with one of the Witch Hunters. Otherwise, two of the Witch Hunters will want a detailed account from them of what happened and their involvement. Even so, the PCs are not under any suspicion and unless they did anything dubious during the fight, so assuming they co-operate they will be congratulated on their efforts and allowed to go. Other people involved who know of the PCs may wish to show their gratitude depending on the relationships built during the scenario, at your discretion; this depends on what you have planned for the PCs next.

Taking part in the Daemonette's death or banishment is worth an additional 50xp.

#### **So Who Was This Marie Then?**

The PCs will probably not find out anything about Marie or why she was doing this until after the action is over. If they are interested, the Witch Hunters who debrief the survivors know her as a decadent

noblewoman who fled into the slums when her fellow cultists were put to the sword and flame. It would seem she harboured some resentment to the noble classes and her parents in particular. After getting a full picture from various audience members, they believe Marie's insane plan involved

her 'coming out' to her mother and the nobility in general as a follower of wicked Slaanesh and then the Daemonette killing everyone present to preserve her 'secret'. More details on Marie and her background can be found on page 27.

## Dramatis Personae

### Central Characters

Antonia Rivera-Salazar Flores – Opera singer and patron to the PCs.

Bianka Meyer – Promising understudy, whereabouts unknown.

Marie-Ulrike von Wuppertal – Orchestrator of the whole nefarious plot.

Franz Hummel – Hypnotist and Slaaneshi cultist.

Tomas Breuer – a senior stagehand and fan of Bianka.

Rolf Wechsler – the cultists' 'inside man' at the opera.

### Supporting Cast

Elsa Meyer – Bianka's mother.

Kirsten Meyer – Bianka's younger sister.

Eric Meyer – Bianka's father.

Axel Meyer – Bianka's older brother.

Gretchen, Hanna and Ekaterina – Bianka's roommates.

Sister Leonora – the Initiate of Shallya who tended Bianka.

Hannes and Karl – doormen at the Red Moon.

Horst and Siegmund – Franz's would-be apprentices.

Mathias Boehm – Director of The Marriage of Fibonacci.

Petra von Wuppertal – Marie's unfortunate mother.

### Extras

Cultist of the Coiled Serpent – the rank and file opposition.

Brute Cultist of the Coiled Serpent – those cultists more experienced with violence.

**N.B.:** All profiles include any bonuses gained from Talents.

### Antonia Rivera-Salazar Flores

**Careers:** Entertainer (Opera Singer)

**Race:** Human (Empire) **Age:** 33

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
31%	28%	26%	30%	44%	32%	43%	53%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	12	2	3	4	0	0	0

**Skills:** Blather, Charm, Common Knowledge (Estalia, the Empire), Gossip +10%, Perception, Performer (Actor, Singer), Speak Language (Estalian, Reikspiel, Tilean), Swim.

**Talents:** Coolheaded, Mimic, Public Speaking, Suave

**Trappings:** Good Quality Clothes, Makeup Kit (Trade Tools)

**Description:** An animated young woman of medium height and build, her pretty fair skinned face is framed by bright red ringlets and punctuated by deep blue eyes.

**Background:** Antonia was the daughter of an actor and a street singer; looking back it may seem she was destined for the opera, but the path was long and far from certain. Her father died in an argument turned knife fight with a fellow actor when she was twelve and her mother drank herself to an early grave a few years later. She took to the stage in Magritta as early as she could, competing with the other actresses for the noble patronage vital to a successful career. It was a difficult and uncertain life, even for those who attracted the attention of a patron, for these nobles were typically more interested in an actress' looks than her ability. Antonia was fortunate that she came to the attention of a prima donna of the city's opera first, and her singing and acting talent was nurtured, not abused. Now a leading lady herself, she works hard to enhance the careers of other talented young actresses she meets and protect them from the predation of the nobility.

## Bianka Meyer

**Careers:** Entertainer

**Race:** Human (Empire) **Age:** 22

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
30%	35%	26%	34%	42%	34%	38%	48%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	12	2	3	4	0	0	0

**Skills:** Blather, Charm, Common Knowledge (the Empire +10%), Gossip +10%, Perception, Performer (Dancer, Singer), Speak Language (Reikspiel +10%), Swim.

**Talents:** Luck, Mimic, Public Speaking, Strong Minded.

**Weapons:** None.

**Trappings:** Clothing (varies throughout scenario as described in main text).

**Appearance:** Bianka is of medium height and build, dark brown hair down past her shoulders and large brown eyes. She is pale with lots of freckles across her face. She is pretty and has a bright personality.

**Background:** Bianka Meyer loved to sing ever since she was able. In her teens, she toured taverns and ale houses singing to customers, accompanied by her older brother Axel for protection. They made money from tips as well as payments from behind the bar when the profits increased due to her presence. After two years of earning a passable living that way, Axel was stabbed while protecting her from a couple of drunken would-be suitors. On his recovery, he sought a safer occupation as a labourer, and her parents forbade her to continue singing for money, blaming her for her brother's injury. She found work as a waitress instead, and moved from one establishment to the next until she got a job waiting tables at the Red Moon. Making friends with some of the chorus line dancers there, she was able to stand in when one of them was ill, and eventually got a permanent position in the chorus there. Her talent for singing became apparent to her employers and a year later they gave her an opportunity to sing solo. It wasn't until her first live performance on stage she discovered she suffered from stage fright. It must have been the stage environment, and all the patrons looking up at her that caused it, and she failed embarrassingly for the first time. Relegated again to the chorus, she tried anything and everything she could to cure herself of the fear and earn another chance to sing. After all her initial efforts

and ideas failed, it was almost inevitable that she would come across Franz Hummel and his hypnotism.

## Tomas Breuer

**Careers:** Tradesman

**Race:** Human (Empire) **Age:** 23

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
29%	34%	32%	31%	42%	46%	32%	30%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	11	3	3	4	0	0	0

**Skills:** Common Knowledge (the Empire), Drive, Evaluate, Gossip +10%, Haggle, Perception, Read/Write, Secret Language (Guild Tongue), Speak Language (Reikspiel), Trade (Artist, Carpenter).

**Talents:** Acute Hearing, Ambidextrous, Savvy.

**Weapons:** None.

**Trappings:** Clothes (Rough work clothes).

**Appearance:** Tomas is a slight young man with thoughtful eyes and a calm demeanour. He has short dark hair and dark eyes.

**Background:** See page 5 for details of Tomas' background.

## Marie-Ulrike von Wuppertal

**Careers:** Cult Acolyte of Slaanesh (ex-Noble)

**Race:** Human (Empire) **Age:** 28

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
37%	35%	26%	34%	47%	52%	33%	65%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	14	2	3	4	1	0	0

**Skills:** Academic Knowledge (Daemonology), Channelling, Charm +10%, Command, Common Knowledge (the Empire +10%), Consume Alcohol, Dark Magic, Disguise, Gamble, Gossip +20%, Magical Sense, Performer (Dancer), Read/Write, Ride, Speak Arcane Language (Daemonic), Speak Language (Reikspiel +10%).

**Talents:** Dealmaker, Etiquette +10%, Keen Senses, Luck, Public Speaking, Savvy, Schemer, Streetwise, Suave.

**Disorder:** Delirious Saviour

**Weapons:** Dagger.

**Trappings:** Clothes (a multicoloured pastel shade dress covered by a dark heavy cloak), Serpent's Coil Pendant, Purse containing 5GC 14/9.

**Appearance:** Marie is a lithe and sensuous woman, the arrogance of her noble birth written all over her face. Her once luxurious blond hair is roughly cut and abused by her life in the Altquartier, her once beautiful blue eyes a little bloodshot and tired. She has an incomprehensible mixture of high and low born traits.

**Background:** Marie was a devotee of Slaanesh and one of the few survivors of the Cult of the Jade Sceptre. Marie may not have been learned in the ways of lore and magic, but she could see that the Cult's attempt to open the city gates to the assaulting forces during the Storm of Chaos was doomed to failure and would lead to the destruction of those involved. All that mattered to her was being able to continue her licentious behaviour. So, while the others summoned Daemonettes to attack the South Gate, Marie stole off into the Altquartier, leaving her companions and identity behind her.

When the witch hunters were finished with the Jade Sceptre, nothing remained but burning corpses. Marie's judgement had saved her life for a more pleasurable end, but she had new problems she had never

faced before. She had little money, and using her noble identity would be a death sentence, as the witch hunters had extracted information from her compatriots before their deaths. To survive she must remain in the Altquartier, pass herself off as a local and find a source of money.

Frequenting the inns and taverns of the Altquartier, she fell naturally into a career as a lady of the night. Her 'fake posh accent' made her popular with the locals, and she used the opportunity to slake her Slaaneshi desires. She built up quite a following amongst her customers and fellow working girls looking to learn her secrets. From these beginnings she began a new cult, the Coiled Serpent, emphasising secrecy above all else in their devotion to Slaanesh.

However, even as her fledgling cult was taking shape, she couldn't forget how her family were still living in luxury as if nothing had happened. She found herself watching her old home from across the street, deeply disguised, and it seemed as if her family hadn't even noticed her disappearance. Certainly they must have known she was a fugitive and suspected cultist, and yet she saw neither sadness nor anger in their expressions. It occurred to her then that they had been ignoring her for years, her despicable behaviour only making it easier for them to pretend she was not part of their family. One evening, as she followed her mother and a gaggle of friends making their way to the opera, laughing about inconsequential gossip, she swore that she would make it impossible for them to ignore her any longer.

Despite her anger, more immediate tasks and events distracted her from revenge for quite some time. She met Franz, and he quickly became one of her closest disciples. It was only when he made a comment to her about treating an opera singer for stage fright that she remembered that night and a plan started to form in her mind.

### Franz Hummel

**Careers:** Cult Acolyte of Slaanesh (ex-Hedge Wizard, Charlatan)

**Race:** Human (Empire) **Age:** 37

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
42%	41%	33%	41%	45%	54%	38%	63%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	14	3	4	4	1	4	0

**Skills:** Academic Knowledge (Daemonology), Blather, Channelling, Charm +20%, Common Knowledge (Tilea, the Empire), Consume Alcohol, Disguise +10%, Evaluate, Gamble, Gossip +20%, Haggle, Hypnotism, Magical Sense, Perception +10%, Read/Write, Search, Secret Language (Thieves' Tongue), Sleight of Hand, Speak Arcane Language (Daemonic), Speak Language (Reikspiel, Tilean), Trade (Apothecary).

**Talents:** Dark Magic, Dealmaker, Etiquette, Flee!, Hedge Magic, Keen Senses, Petty Magic (Hedge), Mimic, Public Speaking, Savvy, Schemer, Seasoned Traveller, Sixth Sense, Streetwise, Suave.

**Weapons:** Dagger.

**Trappings:** Clothes, Serpent's Coil Pendant, Small Bottle of 'Elixir', Pouch of 34 GC 17/6.

**Appearance:** Franz is tall with a knowing smile and handsome features. His dark brown eyes can be very distracting when in conversation.

**Background:** Franz grew up in the small village of Holzbeck, and was able to trade his unusual abilities with his fellows for gifts and favours which meant he could avoid the normal duties of a young farm hand. However, when he heard that witch hunters had arrived in a nearby village, he knew it would only be a matter of time before they heard about him, and he quickly left for the city of Middenheim, where he could easily blend in and go unnoticed while attending to his vocation of avoiding real work.

He set up a practice in 'alternative medicine', with a fake doctorate from the University of Nuln. He sold potions and performed hypnotism, the latter becoming his most successful service as people frequently saw legitimate improvements. He was not above taking advantage of attractive female patients, and this was how he met Marie. He drugged her, and when she woke up sooner than he expected, far from being

outraged she was amused by his ruse. He was inducted into the Coiled Serpent and quickly rose to a senior position. As well as his ingenuity and imagination, Franz was an appealing lieutenant because of his innate magical ability. Marie made available to him a text she had taken from the Jade Sceptre on her departure, and with it he was able to uncover some of the secrets of dark magic.

Since Marie found out about Bianka Meyer being his patient, Franz has been a crucial part of her plan for revenge and has become her out and out favourite of the cult's members.

### Rolf Wechsler

**Careers:** Thug

**Race:** Human (Empire) **Age:** 34

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
42%	27%	36%	42%	34%	28%	28%	32%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
2	15	3	4	5	0	2	0

**Skills:** Common Knowledge (the Empire), Consume Alcohol, Dodge Blow, Gamble, Gossip, Intimidate, Secret Language (Thieves' Tongue), Speak Language (Reikspiel).

**Talents:** Disarm, Fleet Footed, Hardy, Lightning Reflexes, Resistance to Poison, Strike to Stun, Wrestling.

**Weapons:** Dagger.

**Trappings:** Clothes (Rough work clothes), Serpent's Coil Pendant.

**Appearance:** Rolf is a large man who looks at home with the heavy lifting of a stage hand. He has short brown hair and light brown eyes. Slaanesh's mark tattooed on his chest marks him as a cultist to any that get to see it.

**Background:** A recent convert to the Coiled Serpent, Rolf was selected to be the inside man at the Royal College of Music. He has been trusted with much responsibility very quickly because of this.

## Anq'rks

**Careers:** N/A

**Race:** Daemonette **Age:** N/A

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
47%	0%	42%	38%	58%	29%	38%	56%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
2	12	4	3(5)	5	0	0	0

**Skills:** Charm +20%, Dodge Blow, Gossip +20%, Night Vision, Perception, Performer (Dancer), Speak Arcane Language (Daemonic), Speak Language (Dark Tongue, Kislevian, Reikspiel), Torture.

**Talents:** Ambidextrous, Daemonic Aura, Frightening, Natural Weapons, Will of Iron.

**Weapons:** Pincer Hand

**Armour:** None

**Special Rules:** Aura of Slaanesh (Living opponents within 4 yards take a -10% penalty to WS and WP), Instability (in a round where it is injured but inflicts no Wounds in return, it must make a WP test or be banished back to the Realm of Chaos).

## Cultist of the Coiled Serpent

**Careers:** Various

**Race:** Human (Empire) **Age:** Varies (18-45)

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
33%	31%	30%	30%	32%	29%	26%	34%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	11	3	3	4	0	0	0

**Skills:** Charm, Common Knowledge (the Empire), Consume Alcohol, Gossip, Speak Language (Reikspiel).

**Talents:** Streetwise.

**Weapons:** Dagger, assorted Hand Weapons (within Franz's house and during the Final Performance only).

**Trappings:** Clothes (at least one brightly coloured item), Serpent's Coil Pendant.

**Appearance:** Although their appearances vary, they represent the lower end of Middenheim's society. Yet, if seen as a group, there is something about their manner and clothing which seems a little out of place and larger than life. All have a

hidden tattoo of Slaanesh's mark, forever binding them to his/her service.

**Background:** The cultists of the Coiled Serpent are typically from the Altquartier.

**Note:** The skills and talents above are those that are common amongst the cultists. Individuals will have other skills relating to their careers that are unlikely to play a part in this scenario.

## Brute Cultist of the Coiled Serpent

**Careers:** Thug (or similar)

**Race:** Human (Empire) **Age:** Varies (18-45)

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
43%	31%	35%	35%	35%	29%	31%	39%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
2	13	3	3	4	0	0	0

**Skills:** Common Knowledge (the Empire), Consume Alcohol, Dodge Blow, Gamble, Gossip, Intimidate, Secret Language (Thieves' Tongue), Speak Language (Reikspiel).

**Talents:** Disarm, Lightning Reflexes, Quick Draw, Strike to Stun, Wrestling.

**Weapons:** Sword, Dagger, Knuckle-dusters.

**Trappings:** Clothes (at least one brightly coloured item), Serpent's Coil Pendant.

**Appearance:** Similar to other cultists, but tougher looking.

**Background:** These are the tougher members of the cult; thugs and other violent types.

**Note:** To individualise the few 'brute' cultists that Franz has at his disposal, pick one of the following specialities for each one:

- **Ex-Pit Fighter:** +5% **WS**, Flail.
- **Diestro:** Skill – +10% **Ag**, Rapier.
- **Coachman:** +10% **BS**, Blunderbuss with powder/ammunition for 10 shots.
- **Knife Thrower:** +10% **BS**, 3 Throwing Knives.
- **Mercenary:** +5% **BS**, Crossbow with 10 Bolts, Rapid Reload Talent.
- **Animal Trainer:** +5% **BS**, Whip.

Each of the above specialists also has the Specialist Weapon Group skill appropriate to their weapon.

## Timeline

During their investigations the PCs will inevitably ask for details of when specific events occurred. The Long Term Timeline lists when the most important events relating to this scenario occurred, up to two years before it begins. The main timeline lists the events that take place during and immediately before the scenario in more detail. If the PCs ask about events not mentioned here, it should be easy to decide when they occurred by placing them at the appropriate point between the listed events. These can be added to the timeline so that you can easily remember what you've told the PCs already.

### Long Term Timeline

2 years ago	Bianka started working at the Red Moon.
1 year ago	Bianka's solo performance ruined by stage fright.
1 year ago	Bianka starts visiting Franz to cure stage fright.
11 months ago	Kirsten briefly meets Franz while shopping in the Neumarkt.
6 weeks ago	Antonia came to Middenheim; the cast was assembled.
6 weeks ago	Bianka goes back to Franz to work on stage fright again.
2 weeks ago	Bianka stopped working at the Red Moon (temporarily).
2 weeks ago	First performance of the Marriage of Fibonacci took place.
1 week ago	Bianka's roommates see the performance.
1 week ago	Rolf converted to the Coiled Serpent cult.
4 days ago	Bianka last visited her family

### Main Timeline

Day/Time	Royal College of Music	Franz's House	Other Locations	
Day 0	Midnight			
	1 am			
	2 am			
	3 am			
	4 am			
	5 am			
	6 am			
	7 am			
	8 am			
	9 am			
	10 am			
	11 am			
	Midday			
	1 pm	Matinee Performance		
2 pm				
3 pm				
4 pm	Bianka kidnapped!			
5 pm		The Daemonette summoning ritual takes place		
6 pm				
7 pm	Evening Performance – Antonia notices Bianka is missing			
8 pm				
9 pm				
10 pm	Stage hands visit			
11 pm	Bianka's family – they return empty handed			
Day 1	Midnight			
	1 am	The watch is summoned		
	2 am			
	3 am		Bianka released to wander the streets	
	4 am			

Day 2	5 am			Bianka runs to Great Park
	6 am			Rescued from Black Pool
	7 am			Bianka is taken to the Temple of Shallya, where she sleeps
	8 am			
	9 am			
	10 am			
	11 am			
	Midday			
	1 pm	Matinee Performance, PCs attend		
	2 pm			
	3 pm			Leonora called away, Bianka runs again
	4 pm	Antonia briefs the PCs		
	5 pm			
	6 pm			
	7 pm	Evening Performance		
	8 pm			
	9 pm			The Red Moon is open
	10 pm			
	11 pm			
	Midnight			
	1 am			
	2 am			
	3 am			Cultists visit the Meyers
	4 am			
	5 am			
	6 am			
	7 am			
	8 am			
	9 am			
10 am				
11 am				
Midday	Rolf stabs Tomas	Franz finds Bianka		
1 pm	Matinee Performance	If he captures her, Franz takes Bianka back to the summoning chamber		
2 pm				
3 pm				
4 pm	Antonia grows too sick to perform	Franz takes Bianka to the Royal College		
5 pm	Bianka returns			
6 pm	Final Performance			
7 pm				
8 pm				
9 pm				
10 pm				
11 pm				

## Handout – Antonia's Letter

*Dear Friends,*

*I am in need of assistance from those who know this city better than I and can undertake an important errand on my behalf. I am performing at the Royal College of Music at 1pm today. I hope you can attend and send front row tickets accompanying this letter, in hope that you will accept my offer. After the performance, please come backstage to my dressing room for further details of the errand I require, and of your reward. This letter will provide you access.*

*Yours faithfully,*

*Antonia Rivera-Salazar Flores*