

THE LADY  
**AFTERWARDS**

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GAME RUNNER'S GUIDE







# THE LADY AFTERWARDS

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## GAME RUNNER'S GUIDE

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If you like this world of Secret Histories, you can find more of it in all these places:

- *Cultist Simulator*, a BAFTA-nominated Lovecraftian strategy game
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- *Skeleton Songs*, our podcast on Spotify, Apple Podcasts, Google Podcasts, etc...
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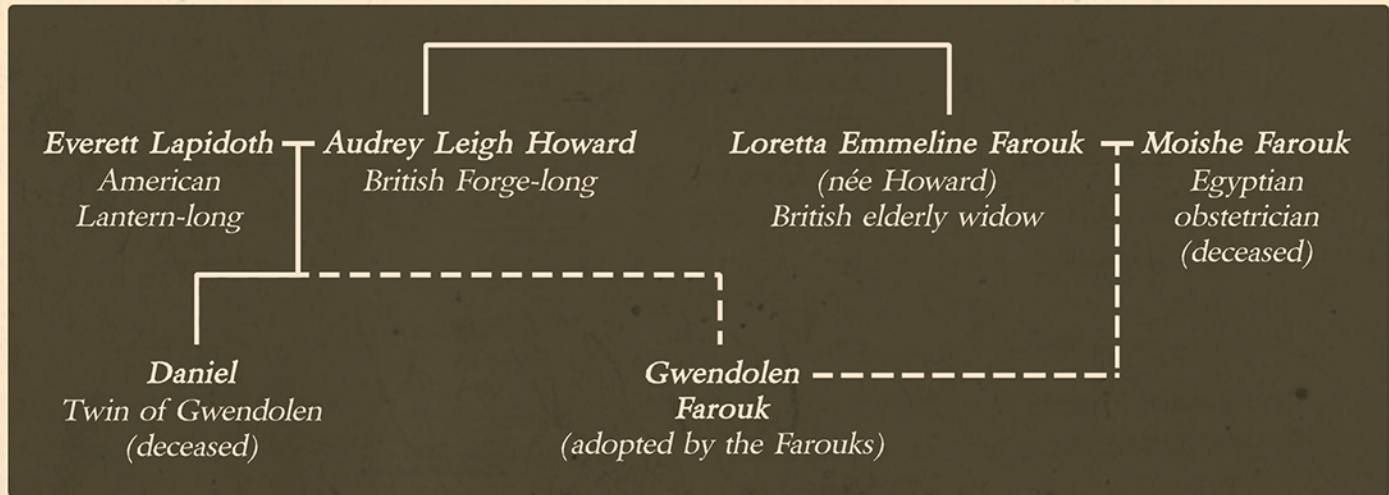
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# WELCOME TO ALEXANDRIA

This is *The Lady Afterwards*, a cooperative Secret Histories TRPG set in 1920s Egypt. Read this guide before you start playing. Here's a family tree of the main characters, to kick things off...



## PLOT SUMMARY

It's the mid-1920s. Loretta is terminally ill, so reveals a long-kept secret to her sister: Audrey is the unwitting mother of a secret child.

Audrey is a Forge-long, a possibly immortal creature who's dedicated her life to the House without Walls. She loved a Lantern-long, became pregnant, and underwent a caesarean operation to birth twins: one dead, the other living. Loretta hid the existence of the living child and brought her up in secret, to shield them both from the terrible 'Crime of the Sky'.

Now aware of her daughter, Audrey enlists the help of a Forge cult to find her. In the first part of this scenario, the Endeavour Lodge are looking for Gwendolen while players look for Audrey. This may cause problems.

Ultimately, Audrey, Everett and Gwendolen meet and sail out to the ruins of the shattered Lighthouse of Alexandria. If players don't unravel the plot in time, this is where the Long devour their child — a small boat on dark water, far from the shore.

## ALEXANDRIA IN THE 1920s

London teems with chic *garçonne* women and Austin Twenties. Europe is rebuilding after the Great War. Aleister Crowley's overindulging in sex magic and heroin, and the Egyptian Jazz

Age is in full swing.

**Alexandria is *big*.** The 'bride of the Mediterranean' is the third largest city in Egypt and sprawls out next to the sea. Its winters are rainy and mild (4-12°C), its summers are long and humid (30-40°C) and its thunderstorms are legendary. It's been built, destroyed and rebuilt over thousands of years, with ancient ruins peeking out between mud huts, apartments and mosques. Glamorous hotels and curated public gardens attract tourists from all over the world and there are cafés and bars on every corner. It's bright, flat and bustling: sandstone buildings, lush green palms and an endless cerulean sky.

**Alexandria is *complicated*.** Egypt has been under British rule for forty years, and after a country-wide revolution in 1919, has been declared independent. *Technically* the Brits are no longer in charge, but there still seem a lot of them about.

**Alexandria is *old*.** Founded by Alexander the Great in the third century BC, it lost a wonder of the ancient world (the Lighthouse of Alexandria), found a wonder of the medieval world (the Catacombs of Kom El Shoqafa) and now Egyptians, Greeks, Syrians, Saidis, Berbers, Bedouins, Jews, Nubians, Arabs and a swathe of Europeans all rub shoulders in its dusty streets. Society is liquid. Culture abounds. It's a fine time to be alive.



Alexandria is *not what it seems*. There are multiple Histories and a world beneath the skin of the world. There's the Mansus, or the House without Walls, where Dionysian shadows crash through the underbrush, the silent dead crawl up stairs of glass and radiant creatures weep tears of joy in sweet-scented orchards of light. You can get there, if you want it badly enough. But there's always a price.

Players probably won't know much about Alexandria in the 1920s. So paint them a picture using the information here. Give them a flavour of the city they're in by combining basic information with a few unsuspected flourishes ("Alexandria's a big, hot, flat city right by the Mediterranean Sea, full of cosmopolitan Egyptians, European tourists on donkeys and off-duty soldiers strolling arm in arm to the beach"). Be short and memorable!

### EXPLORING ALEXANDRIA

The **Map of Alexandria** focuses on four key areas:

- **Moharrem-Bey**, eastern and residential
- the **Arab Quarter**, historic and cultural
- the **French Quarter**, bustling and central
- **Pharos Island**, upmarket but crumbling peninsula of barracks, forts and palaces

It's a big city. As a rule of thumb, travelling one square on the map takes one hour on foot. Players can hire a taxicab or horse-drawn carriage, if there's one around - this will take only half an hour to cross a square, but costs 20p per square.

#### HIRING A TAXICAB OR CARRIAGE

The Game Runner decides whether it's likely a cab or carriage is in the area (for example, if players are in central Alexandria in the afternoon).

If it's unlikely - if players are somewhere rural, or it's the middle of the night - you might ask players to shout, make a scene or commandeer one already in use to hitch a ride.

Assume players spend at least an hour at each location they explore, unless something unusual happens (a row, a stakeout, an earthquake), in which case they'll spend longer there.

If all of this sounds a bit maths-y, simply assume **players can visit four to five places each day**. Players shouldn't expect to explore everywhere on the map - it'll be more fun and mysterious if they don't!

It will also be more fun if the group stays together. Splitting up means some players will have to sit back and watch the game happen before the Game Runner returns to their part of the story. If players are tempted to separate, give them incentives to stay together: a policeman walks up and asks questions, perhaps, or a watchful local offers information for cash. Better yet, bring up plot events. This will invest them in the scene again and give straying players a reason to stick around.

Or: **ask players where and when they're going to meet up again**. Once they start working through the logistics of meeting up in a foreign city with uncertain traffic and no mobile phones, they may have second thoughts.

"Don't split the group" is an old TRPG adage, but it's not a hard and fast rule. If someone *really* wants to spend the afternoon in a library while everyone else is at the beach, that's probably fine, especially if that player feels like taking a back seat.

Whatever happens, it's a good idea to bring them all back to their lodgings at **dusk** every day. This allows them to regroup, catch up over a drink or two and discuss what they've discovered so far. Then, at **breakfast** the following morning, they can plan their new day's activities.

### MONEY

How much money each character has is written in the '**Possessions**' list on their character sheet in **Egyptian pounds** (L.E. or E£), the local currency of 1920s Alexandria. The poorest characters - the Dancer and the Aspirant - have E£1 each (about £50 / \$70 in today's money). The richest character - the fortunate Bright Young Thing - has E£15



(about £750 / \$1,050 today)!

If anyone needs more money, they can wire their bank at home from the **Post Office** and receive funds the following morning. The maximum players can order is their starting money: so the Aspirant can only order E£1 each day, but the Bright Young Thing can order another E£15 each day if they wish. Players must go to the Post Office in person the following day to pick up their money.

### 1920s exchange rates.

E£1 = £1 (GBP) = \$5 (USD)

### Example costs.

The Game Runner should ask players to pay for things **when it's interesting**. Players should deduct the cost from their current funds and write the new amount on their character sheet to keep track.

It probably isn't fun to get people to pay for every cup of tea they buy in a café, though it is sensible to charge for larger purchases like taxi rides, pet cheetahs and - dare we say it - bribes. Here are some anchoring price points to give you an idea of how much things cost in the 1920s:

- a pint of milk — 5p
- taxicabs — 20p/square
- a nice dress — E£2
- a decent gun — E£4
- first class ocean liner tickets — E£20
- an average yearly salary — E£158
- a new car — E£280
- a house — E£350

Example bribes include:

- doorman looks the other way — E£1
- policeman shows a confidential file — E£4
- back-street surgery — E£10
- Minister of the Interior allows shipful of unlicensed Browning automatic rifles through customs — E£300

### **LIGHTING**

A whole section on lighting? Well, lights are weird in the 1920s, and they make a surprising difference to the ambience of a scene. Also, players might not know how to turn gas lamps

on or how flammable naphtha flares are (answer: very). This will come in handy in *The Lady Afterwards*!

**Candles** were made of tallow (cheap beef or mutton fat). They dripped incessantly, smelled and smoked badly, gave little light and were used by the poor to illuminate their homes. Richer Alexandrians might use them for romantic ambience, or for short trips through darkened buildings when the faff of lighting gas lamps wasn't justified.

**Rush lamps** are similar to candles and used by the very poorest families. They're home-made open-flame lights made from dried rush plant stems soaked in grease or fat. They only burn, dimly, for about an hour.

**Gas lamps** and **gas lights** burn with a blue flame, leave dark smears on surfaces above them, and make an audible pop when lit. They're lit directly with a match or by pulling the connected chain and holding a taper to the light's mantle. Each lamp must be individually lit: you don't just press a button to light up a whole house. Gas lamps burn coal gas, smell lightly sulphurous, and are potentially lethal if turned on but not lit in a badly-ventilated space.

Gaslight is the most common form of lighting in 1920s Alexandria. They're used by everyone other than the particularly poor (who use candles or rush lamps) or the particularly rich (who use electric lighting). Gas lamps line all of Alexandria's central streets and some are encased in coloured glass. Alexandria's famous for its coloured lights: yellow, orange, blue, purple, red.

**Naphtha flares** are experimental portable lamps with no wicks, widely used to illuminate outside areas like market-places or quays, and evens like theatres and circuses. They're the forerunners of modern storm lanterns, lit with matches, and shed a gentle, amber light. Until the lamp leaks liquid, scentless naphtha without anyone realising (which it often did) and creates a critical fire hazard just waiting for someone to light up a cigarette.

**Electric lights** in homes became common in western Europe in the late nineteenth century, but Alexandria is a little behind the times. Only the richest and most modern homes have



electric lights. Electricity illuminates with a fierce white light and can be magically turned on by flicking a switch on the wall. Djinn nonsense, if you ask me.

## NPCS

You'll meet many **non-player characters** (also known as 'NPCs') in this scenario. You can stick to the basic information provided, or you can improvise, turning them into thinly-veiled caricatures of that chemistry teacher you never liked or drawing inspiration from the book you're currently reading.

As Game Runner, it's helpful to keep track of NPCs' emotional state. Every major NPC has a character card like this one:

### MOLLY EXAMPLE, FLAPPER



*A lady who helps explain things.*

- Mildly dyslexic
- Allergic to cheese
- Loves being used as an example

Negative |—————| Positive  
Notes: \_\_\_\_\_

After players have met her, draw an 'X' on the negative-positive line to track Molly's feelings towards them. If someone was horribly rude to her, the 'X' will probably be quite close to the negative end. If someone gave her a kitten, she'll probably feel more positive. You can always update it if things change, but keeping track of how NPCs feel will be very useful if you've waited a few weeks between sessions and can't remember how Molly should act when one of your players runs into her at a party.

It's also a good idea to note down key information about NPCs' interactions with players. Does Molly turn out to be somebody's sister? Did someone kick Molly in the shins? This is useful information to guide future interactions in-game.

## FINAL CHECKLIST

Before you start *The Lady Afterwards*, make sure you've done everything listed below!

- ☐ You've started playing mood music (like our "Midnight in Alexandria" Spotify playlist)
- ☐ Players have chosen their characters
- ☐ Players are wearing their character pins
- ☐ Players have allotted 400 points across their character skills
- ☐ Players have drawn a beautiful picture of themselves on their character sheet
- ☐ Players have filled in their character questionnaires
- ☐ Players know their relationship to Loretta and their connections in Alexandria
- ☐ Players have built the Regard of the Hours
- ☐ Players have their own dice ready
- ☐ You've laid out all artefacts face-down on the table
- ☐ You have your Game Runner's Journal ready
- ☐ You've lit the Serapeum Candle

If you've ticked every checkbox above, you're ready to begin...



# A JOURNEY ON THE TAURUS EXPRESS

*"You've been summoned to Alexandria, a city of coloured lights and curious histories. An old friend needs you to track down a woman. She's probably in trouble. Probably trouble herself."*

*Cherchez la femme, the saying goes. But what does the lady look for?"*

Read the above aloud to your players to give them the basic premise of the game.

That old friend, Loretta, has bought each player a first-class ticket for the **Taurus Express**, a luxury French sleeping-car service run by Wagon-Lits (better known for the Orient Express, on which nothing bad ever happens). The train leaves from Charing Cross station in London and arrives a week later in Alexandria, connecting three continents and serving excellent dinners as it goes. Unless your players have agreed a particular backstory that involves them knowing each other already, **Platform 2 at Charing Cross is the first time players meet each other.**

This is the opening of *The Lady Afterwards*. Think of it like a montage you'd see in a film: countries racing by, scenery changing, a transition from one world to another. The first track in the "Midnight in Alexandria" playlist is specifically intended to set the mood. Give players the **Map of Alexandria** and ask someone to take **Artefact Anthracite** (a letter from Loretta) from the pile on the table.

Ask that player to read **Artefact Anthracite** aloud to the end of the first paragraph. When they're finished, ask that player to tell the group their character's name, describe what they look like, and give one fact about themselves from their character questionnaire. Then give a **Taurus Express snippet** about where players are and what's happening on board the train (see next column).

Now ask the player to the left of the person who's just read to read until the end of the second paragraph. Ask this second player to give their name, describe their character and give one fact about themselves from their character questionnaire, and give the group a new snippet of flavour about where the Taurus Express now is. Continue like this until the whole letter's been read aloud, at which point the train pulls into Alexandria.

## TAURUS EXPRESS SNIPPETS

When players finish reading paragraph one, they're in Paris.

- Full of socialists, communists, bookshops, gaunt artists, bicycles, coffee
- First-class passengers find ribbon-tied boxes of Carette macarons in their compartments after breakfast

When players finish reading paragraph two, they're in Venice.

- Foggy, pale; splashing waves, purring vaporetos; scent of seaweed and sewage
- An evening of whist and piquet or quiet reading in the gentle glow of an after-dinner car

When players finish reading paragraph three, they're in Belgrade.

- A city of no history, in the rain: horses; cabbies; overcoats; a clock striking seven
- Overhear remonstrations by the *chef de brigade* of squirming *serveur*, whose lily-white uniform's been smudged by engine soot moments before dinner

When players finish reading paragraph four, they're in Istanbul.

- Bustling Grand Bazaar; sudden silent dazzle of the Golden Horn
- City of a hundred thousand cats: small ginger tom leaps onto a carriage windowsill and purrs until the train's departing whistle

When players finish reading paragraph five, they're in Haifa.

- Land of the Crusades, the House of Israel and hallowed relics of the Christian Dawn
- Salt-baked turbot with clams and leeks for lunch
- Moonlight on the Mediterranean; deep red glow of cigars at night

When players finish reading paragraph six, the Taurus Express arrives at Alexandria.



## ALEXANDRIA TRAIN STATION

F4 on Map of Alexandria

It's Friday 28<sup>th</sup> June. As players disembark, Alexandrian customs officer Josef el-Saadwi meets them on the platform.

### JOSEF EL-SAADWI, CUSTOMS OFFICER



*An officious, thirty-something man with dark hair, golden skin and impeccable clothes.*

- *Suspicious*
- *Hates his job*
- *Likes Detective*

Negative |-----| Positive

Notes: \_\_\_\_\_

el-Saadwi asks to see everyone's papers. Use this to introduce everyone more fully to everyone else. One by one, ask players to **state their name** (again! It'll help remind the other players), their **occupation**, and **two more facts** about themselves from the character questionnaire. Make el-Saadwi as friendly or as difficult as you like.

Now, the railway yard...

- *It's hot, dusty and dusk*
- *Sandy yard enclosed by iron railings*
- *It's busy: Saidis hold out cups of water, Berbers sell tobacco wrapped in leaves; fellah boys (Egyptian farmhands) flog vegetables and chickens*
- *Hissing steam; hawkers' cries; turtle-doves; camels lapping at a trough; call of distant muezzin*
- *Rank of taxicabs and horse-carts idle by the gate*

Having survived el-Saadwi's interrogation on the platform, it's late, so players should make their way to Loretta's house. They're

accosted by a gaggle of peasant children as they cross the yard, who tug their coats and reach their small, grubby hands out for change. Pigeons wander, getting underfoot. Get players to roll for small actions as they cross the yard to get to grips with skill checks. Then they should be encouraged to hail a taxicab or carriage and head to Loretta's home.

### Taxicab driver Mahmoud.

If players get a cab (or a horse-drawn carriage), they meet their driver, Mr. Mahmoud. He's an ex-lawyer fallen on hard times and he knows the city like the back of his hand. He's taken by the exotic, interesting players in his car. When they arrive at Loretta's house, he tells them this and gives them the ride for free ("Intelligent conversation in this car! Wonders never cease. For your first ride, Alexandria welcomes you.")

### MR. MAHMOUD, DRIVER & GUIDE



*An intelligent, philosophical Turk with a twinkle in his eye.*

- *Laconic*
- *Knows everyone*
- *Writes poetry*

Negative |-----| Positive

Notes: \_\_\_\_\_

He also pitches his services as guide and driver for the duration of the players' stay in the city. It's up to players if they'd like him to accompany them all day and wait for them outside locations (costing E£1/day), pre-book particular journeys (costing 20p/square) or simply buzz off.



## LORETTA'S GARDEN

G4 on Map of Alexandria

- Quiet street in residential area
- Arrive at sunset: deep purple shadows, low visibility, ghostly shapes
- Modest two-storey mansion with garden of date palms, pepper-trees, oleander, lily-pond with small glittering statue of roaring lion
- Shutters closed across windows
- As players get near, notice blue front door is slightly ajar...

What do players do? They might scout around the garden and peer in through windows. They might listen for sounds of intruders. They might simply walk in. Like in the station yard, use this moment to help them get used to skill checks and how the game works.

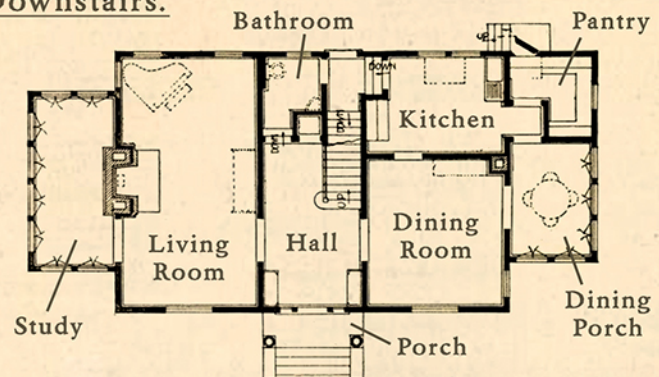
For each **successful roll**, reveal one of the following:

- There aren't any lights in the house, and it's too dark to see much outside it
- Garden is entirely still; no birds sing
- Door is still on its hinges - just! But brass handle is crushed to a gnarled metal nub
  - If players look closer, they see five smooth indentations in the brass. Almost like a small hand held the doorhandle - but a small hand couldn't have done this...
- If players inspect the lily-pond, the lion stands out. Why is he so shiny?
  - If players roll an **astonishing success** on Widely-Read, Intelligence or comparable, they think to look deep in the lion's mouth. They find a small vial wedged there: it'll be difficult to get it out without tools like a hammer or drill, though an **astonishing success** on Physique would do it too. (For more information on the vial, see page 26.)
  - There's something odd about reflections in the water. Do players look younger? Or like someone else? Looking into the pool puts players **At Risk of Fascination**.

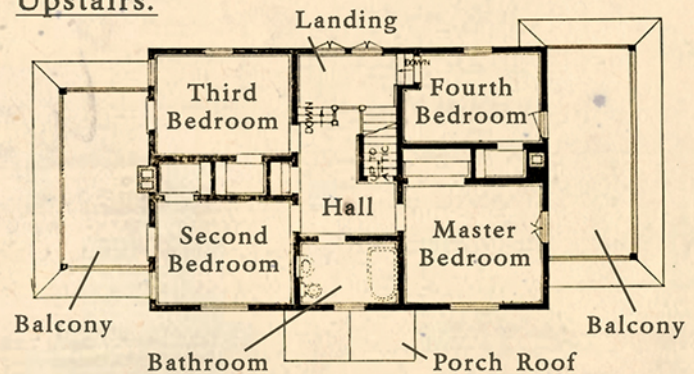
## LORETTA'S HOUSE

G4 on Map of Alexandria

### Downstairs.



### Upstairs.



- Front door swings open silently, like hinges have been oiled
- House is dark, but moonlight bright enough to show outlines
- Gas lamps installed (pack of matches can be found in the kitchen)

For each **successful roll**, reveal one of the following:

- Drawers have been left open, cupboards gape wide, and objects have been thrown around. Loretta's house has been ransacked.
- The study is locked, though players can pick it with a successful Scoundrel roll (or appropriate alternative). When entered, it looks as though it hasn't been touched for decades: thick dust, items left untidied...
  - If players roll an **astonishing success**, they notice a hidden keyhole in a lower desk drawer. A successful Scoundrel roll or alternative will open it, revealing a leather case containing a carefully preserved old set of forceps. They're covered in what looks like... splashes of molten copper? Anyone who sees



it is troubled by its implications and now **At Risk of Dread**

- A wad of scrunched paper at the foot of the stairs. Give players **Artefact Bentonite** (a page from today's newspaper, dated Friday 28<sup>th</sup> June)

- Many photos - some askew on walls, others knocked to the floor - of a handsome middle-aged Egyptian man, usually standing next to Loretta

- A number of prominently displayed certificates and awards on display

- If investigated, they're all awarded to the same man, Moishe Farouk, and relate to his apparently glittering obstetrics career

- Some oddly empty photo frames around the house

- If investigated, there's dust on the frames, but not inside

- A corner of paper sticks out from the locked drawer of a bedside cabinet in the master bedroom. If players pass a relevant skill check, the drawer opens and players gain **Artefact Corundum** (a postcard from Loretta to Moishe)

For **astonishing successes**, reveal the presence of a small, locked box cleverly hidden at the back of the shelves in the pantry. If players pass a relevant skill check, give them **Artefact Dolemite** (a forged birth certificate).

After exploring the house, it's late. Players need to sleep. Two people can sleep in each of the four bedrooms - deciding who bunks together could be a nice roleplaying moment.

When players fall asleep, they all have a very odd dream...

#### GAME RUNNER'S NOTE

In dreams, players can't roll dice. Briefly describe the situation, then go around the group, one by one, asking each player what one action they want to take. Then narrate the next moment in the dream and repeat, until someone takes an action that wakes them up.

Dreams should feel odd and players shouldn't feel in control. Just like a real dream, they're subject to 'dream logic' and don't question it. The Game Runner controls the dream and provides the 'dream logic' on behalf of the person who's really sending it: the Lantern-long Everett Lapidoth, Gwendolen's real father.

- *A nursery with a cot in the centre of the room; soft golden light streams through windows*

- *Smell of flowers, freshly-baked bread, an undertone of roasted beef*

- *Rhythmic crunching noise, oddly persistent sound of distant flute*

- *Flames and red flowers around edges of room, singing a lullaby: "Little baby in the dark house, you have seen the sun rise..." (see Artefact Pyrite)*

- *Gently smiling man - players recognise him as 'the Gentle Father' - beams silently from one corner. He cannot be touched or spoken to*

- *Inside the cot, a shimmering glass doll with painted yellow eyes and smile*

The cot is the centre of the room and the dream. The moment a character touches the glass doll, the dream ends and everyone wakes at **dawn**.

Unless they took precautions to protect themselves before sleeping, everyone who dreamed is now **At Risk of Fascination**. Dawn is a Time of Power for Fascination, so characters must roll **Determination** immediately (see 'Perils Spiritual' in *The Secret Histories Rulebook*).

When players wake, the sound of the flute lingers. If players follow its source, it leads to the fourth bedroom where they find a delicate bone-white **flute** hidden on top of the wardrobe. Picking up, inspecting or playing the flute puts players **At Risk of Dread**. (For more information on the bone-flute, see page 26.)



# DAY 1: MOHARREM-BEY

*Key locations: the Post Office, the British Consulate, a selection of Alexandrian cafés (Pastroudis, El Sheikh Ali and Baudrot), the Dar al-Ma'arif Publishing House, the Arab Graveyard and the Egyptian University*

## GAME RUNNER'S NOTE

The Egyptian working week runs Sunday to Thursday. Saturday is the official day of rest, when many places are closed (like Sundays in western-Christian countries). Today is Saturday 29<sup>th</sup> June, so theatres and societies are closed.

## BREAKFAST

*"And now leave me in peace for a bit! I don't want to answer a string of questions while I am eating. I want to think!" — Frodo Baggins, The Fellowship of the Ring*

Every day starts with **breakfast**. Place the **Map of Alexandria** in the middle of the table and point out sensible places to consider going today - based on the key locations above, what places are open or closed, and of course where players are most interested in going.

Players should consider which **four or five** places they want to focus on today. They won't have time to visit everywhere. They can change their minds any time, but a good plan will keep everyone together and focused on their mission - whether that's finding Audrey, seeking Gwendolen, or figuring out how to play Loretta's weird flute.

Try to keep the group together. It's more fun that way!

One more thing before the players depart: in the daylight, they notice a rotary telephone in Loretta's hall. The house can be phoned from any other telephone in Alexandria by dialling number 7224, or asking the operator to connect them.

## POST OFFICE

*E3 on Map of Alexandria*

### MIDO BAKIR, POST MASTER



*A serious man of fifty or more with a powerful beard*

- Father of six sons
- Painfully law-abiding
- Loves kittens

Negative |—————| Positive  
Notes: \_\_\_\_\_

• *It's busy: Alexandrians from all walks of life queue with parcels; a gaggle of expats at the Eastern Telegraph booth send messages home; youths on bicycles nip in and out with envelopes*

• *International telegrams / 24hr wire transfers can be sent and received here (2p/word or 60p/message)*

• *Post Master Mido Bakir waves you over to his window when you enter*

For each **successful** roll, reveal one of the following:

• If asked about Audrey, Bakir doesn't know that name

• If asked about Loretta, she was frequently seen here keeping in touch with friends from home. Nice lady; nice family woman

• If asked about family, mentions her husband, Moishe, and their daughter - though he can't remember the daughter's name



- Was one odd incident recently: a postal worker, Haji Khater, was sorting parcels and found one that had broken in transit. It was stained with something sticky and purple and it cut his finger. He was off work the next day and died before the week was out.

For **astonishing successes**, or if players particularly make enquiries about telegrams, give players **Artefact Epidote** (a telegram to Audrey, with names of three Western Harbour lightships which Everett might scrine into and his date of arrival).

### BRITISH CONSULATE

*E3 on Map of Alexandria*

#### LAWRENCE BOSCOMBE, UNDERSECRETARY



*A disillusioned civil servant in his early thirties*

- Falls in love with everyone
- Currently wondering: is this it?

Negative |—————| Positive  
Notes: \_\_\_\_\_

- Large Georgian building; horse-drawn carriages and shiny Talbot motorcars outside

- Inside: marble, reed fans, potted palms, walnut tables, Union Jacks

- Busts of Stanley Baldwin, King George V, King Fuad I

- Quiet, apart from echoes of footsteps and sound of distant telephone

- Diplomats, secretaries, foreign dignitaries, expats and Alexandrians wait for appointments

- Undersecretary Lawrence Boscombe sits behind a polished desk and raises his eyebrows enquiringly



### Connections: Bright Young Thing

*If present, Boscombe's eyes light up. He knows them from university, and always had a bit of a 'thing' for them. How delightful to meet them all the way out here!*

For each **successful roll**, reveal one of the following:

- If asked about Audrey, Boscombe checks his records. A passenger with that name arrived on the *SS Scamandre* last week

- If asked about Loretta, she was well-liked, and she and Moishe were very much in love. She missed him terribly when he died

- If asked, Moishe died of a heart attack several years ago. Nothing suspicious about it

- Loretta mourned Moishe terribly. Their daughter was her only consolation afterwards

- If pressed, Boscombe believes the daughter's name is Gwendolen, and she attends the Egyptian University

- Last night there was a graveyard robbery, or a desecration - it's not yet clear. The consulate's keeping an eye on it anyway.

For **astonishing successes**, reveal he can't find any records of Gwendolen Farouk, even though she's half-English so should be accounted for. There was a naval officer here recently asking similar questions - is he a friend of yours? Captain Welland?

### PASTROUDIS CAFÉ

*F3 on Map of Alexandria*

#### GEORGIOS PASTROUDIS, CAFÉ OWNER



*A fresh-faced Greek immigrant who built a name for himself*

- Charming
- Gregarious
- Has a soft spot for lost things

Negative |—————| Positive  
Notes: \_\_\_\_\_



- *Huge windows, glass double doors*
- *Smells rich, inviting, sweet: almond cake, sugared ices, the best coffee in Alexandria*
- *Doubles as café and bar - famous for its whiskey, too*
- *Owner Georgios Pastroudis is friendly and knows everyone*



#### **Connections: Priest**

If present, Pastroudis claps his hands in delight. A spiritual leader! In his café! How droll. Here, let him introduce them to Alexandrian sin - he pours the Priest a large whiskey and bows a little as he hands it over.

For each **successful roll**, reveal one of the following:

- If asked about Audrey, he doesn't know the name, but there was an Englishwoman in yesterday he hadn't seen before. Very thin; ordered coffee and raisin cake, but didn't touch either. Seemed to be talking to herself.
- If pressed, he thinks she might be some relation to Loretta. She looks like Loretta used to, forty years ago. Wonderful complexion.
- If someone rolls an **astonishing success**, he remembers her repeating the same phrase to herself over and over again: "Not yet."

For **astonishing successes**, reveal:

- Loretta and Moishe held their party here, when they finally had a child. Everyone thought they couldn't have children, and then - Boom! There she was!
- If pressed further, says the child grew into a quick-minded girl who's now studying at the University. Ah, how time flies.

#### **EL SHEIKH ALI**

*E4 on Map of Alexandria*

Players will need to get past the Sheikh's doormen first. This bar doesn't just let *anybody* in. Let players choose how - and if - they convince these bouncers they're rich and glamorous enough to be allowed into

Alexandria's swankiest café. **Allure** and **Negotiate** are probably the quickest routes, but **Blend** might let someone pass as a friendly *boab* (doorman) instead. **Bamboozle** will probably be fun. **Stagecraft** is different for every character, but perhaps the Medium can wow them with a magic trick, or the Priest preach about impeding the work of God...

#### **NIKO TERISI, CAFÉ OWNER**



*The well-connected and ambitious son of original owner*

- *Romantic*
- *Flair for the gothic*
- *Suspiciously good shot*

Negative |—————| Positive  
Notes: \_\_\_\_\_

- *Upmarket art nouveau bar full of men in tweed, socialites in sharkskin dresses, soldiers in crimson turbans*
- *Gold-rimmed glassware clinks on tabletops; smell of leather, cigar smoke*
- *Alarmingly large blood-red roses at every table*
- *Owner and bartender Niko Terisi stands behind circular marble bar in centre of room*



#### **Connections: Dancer**

If present, an older gentleman leaps up with a shocked cry. He's Taimour Murad, a local politician, and your biggest fan this side of the Mediterranean. He buys the whole group drinks - expensive drinks - and sits adoringly agreeing with the Dancer's every word.

For each **successful roll**, reveal one of the following:

- If asked about Audrey, Terisi hasn't seen



her. But some other café might.

- El Sheikh are catering for a grand soirée up at one of the Pharos forts. He's only been given two days' notice, so it's a bit of a rush

- If asked, it's for dinner at a new gentleman's club. They're called the Endeavour Lodge and are something to do with the British military.

- If pressed again, Niko was contacted by an Englishman he didn't know. Bruneau was the name.

#### BAUDROT

*F4 on Map of Alexandria*

#### GROPPI, CAFÉ OWNER



*A clever, well-travelled jack-of-all-trades, now in his late thirties*

- *Good listener*
- *Believes in karma*
- *Lionised by peasant children*

Negative |—————| Positive  
Notes: \_\_\_\_\_

- *Al fresco café beneath flowering boughs of huge mimosa tree*

- *Its handsome Nubian bartender, Groppi, famously speaks seven languages and knows all of Alexandria's demimonde*

- *Lots of old men playing backgammon and drinking whiskey, eating watermelon slices and wiping hands on trousers between moves*

For each successful roll, reveal one of the following:

- If asked about Audrey, he doesn't know the name. Maybe someone in another café might.

- Players are overheard by a man (a tradesman of some kind, judging by his overalls) sitting on his own near the bar. He's

startled by the name 'Audrey' and sidles up closer to get a look at the group. If they interact with him in any way, he panics and brings out a pocket-knife - see 'Tony Panics!', below.

- If asked about strange dreams, Groppi says they're not the first to complain of problems sleeping. Some of his more superstitious patrons are taking precautions like cutting their hair, blocking out their windows to keep bad spirits at bay, and drawing eyes on the soles of their feet. But these are old wives' tales!

- Lots of talk about the vandal who defaced a grave in the Arab Quarter. The police are looking for him now

- Lots of strangers coming through town these days, particularly by boat. He's never seen the bay so busy.

- If pressed, the activity seems centred around the old western port. Some new group's recently set up on Pharos. They'd have to be well-connected to get a place up there, so it figures their friends are international.



#### TONY PANICS!

#### GAME RUNNER'S NOTE

Tony Hew is an Englishman and member of the Endeavour Lodge, an ancient occult, military group promoting British interests and affiliated with the Forge of Days, the Hour of making, remaking and destruction. The Lodge have been asked by Audrey to locate and hold on to Gwendolen until Everett can scrine into Alexandria.

Tony's a poor man, and eager to impress the aristocratic upper echelons of his club. So he makes a split-second decision to try and stop the busybodies he's just found snooping into Lodge business. He soon realises it's a bad call - it's broad daylight, and he's outnumbered - and tries to run away. If he succeeds, he'll almost certainly get a talking to at the Lodge's HQ in Fort Kait Bey.



You play Tony, rolling dice for his moves against the players. He'll try to stab whoever's talking and then flee. Hurry players through this scene: they should feel stressed and unsettled! A man's just pulled a knife on them, after all.

Tony goes first. He starts with an **advantage** because he's ambushed the group. (For full combat rules, see 'Perils Martial' in *The Secret Histories Rulebook*.) He has a **Knife-Fighting** skill of 50 and the following basic stats:

- **Physique:** 60
- **Dexterity:** 60
- **Intelligence:** 30
- **Determination:** 50

Roll against Tony's Knife-Fighting. With the advantage, you need to get under 60 (50 + 10) to slice the closest player - probably the one who said 'Audrey' to begin with. If Tony succeeds, he turns tail and flees. If not, he keeps slashing.

It's simplest for the Game Runner if Tony escapes, at which point the group may track him as far as the Islamic Quarter with successful **Track** rolls. But he's outnumbered, so it's quite possible Tony will be captured or killed.

If captured, he's in way over his head and tells the group everything: that he's a member of the Endeavour Lodge, and they're looking for a woman named Gwendolen on the orders of some woman named Audrey, and there's a Lodge bigwig involved called Captain Welland, and that something big's happening the night after tomorrow. But he really doesn't know more than that! He's a small fish.

If he's killed, well. That's between you, the players and the Alexandrian police...



Depending on how the altercation went, Groppi may call the police. If he does, **Lieutenant Madabni**, an Egyptian officer, appears and starts questioning the group.

If players ask around Baudrot about the fight, Groppi tells them he was a regular - a docker and an Englishman, who's been in Alexandria

for years. Never behaved like that before. What could have set him off?

The experience has been alarming. Anyone involved in the fight is now **At Risk of Dread**.

#### **DAR AL-MA'ARIF PUBLISHING HOUSE**

*E4 on Map of Alexandria*

- *Occupies first three floors of ramshackle mudbrick building, covered in posters and flypaper*
- *Suites of disreputable garçonnieres (batchelor pads) above*
- *Best known for printing The Egyptian Gazette, a weekly English-language tabloid publishing scoops, scandals and, occasionally, the truth*

If they roll successfully, players manage to strong-arm a columnist on his way to a desk and convince him to hand over a draft of the evening's newspaper. Give players **Artefact Feldspar** (a page from *The Egyptian Gazette*, dated Saturday 29<sup>th</sup> June).

For each additional **successful** roll, also reveal:

- If asked about Audrey, the paper hasn't heard her name
- If asked about Loretta, they're aware of her as a long-time British expat. She married a famous Egyptian doctor and came from an aristocratic family. That's all they know.
- If asked about Moishe, he made waves in medical circles with pioneering caesarean procedures. But that isn't the sort of story they publish in the *Gazette*
- If asked about strange dreams / Eufrazio Pensa (an Italian murderer - see **Artefact Bentonite**), the journalists will need a bit of convincing to say more. Money, or an **astounding success**, will loosen their tongues
- If successful, this is the sort of story they publish in the *Gazette*. Pensa was raving, shouting about 'companies of lights' and kites, of all things. Sounded like 'kites', anyway.



## ARAB GRAVEYARD

E4 on Map of Alexandria

### POLICE LIEUTENANT HAMID MADABNI



*A slight, weather-beaten man in crisp white uniform*

- Loves shisha
- Distrusts British people
- Wishes he were paid better

Negative |—————| Positive  
Notes: \_\_\_\_\_

- Bright, flat stretch of rocky ground
- Tamarisk trees, samwa bushes, aloe vera the size of children
- Tombs and headstones erupt like molars, some with flowers, others with brown indeterminate offerings baked by the sun
- One mound covered with canvas and secured with rope
- Police Lieutenant Hamid Madabni stands nearby, writing something in a notebook



### Connections: Medium

If present, a teenaged boy runs over excitedly. He recognises them from a photo in a magazine. Can they really speak to the dead? Can they hear his father's ghost? He died in the war, when Karim was too young to remember him. What does he say now? Go on! He'll pay you ££1 if you can do it!

Players will first need to convince the Lieutenant to let them near the gravesite. Then they'll need to undo the knots or cut the ropes before unveiling the grave. Once unveiled, you see...

- Tombstone shoved violently at an angle, like a broken neck

- Small bouquet left on the grave trampled into petal-juice

- Epitaph scorched and blackened, nearly unreadable. You can just make out: "From my body, flowers shall grow. Moishe Amnon Farouk, 1859 - 1915"

- Pompey's Pillar and distant catacombs loom in the background

Anyone who looks closely at the grave is now At Risk of Dread.

For each **successful roll**, reveal one of the following:

- If asked what the police know about the crime, Madabni says they received reports about odd lights in the graveyard last night. By the time a policeman arrived at the scene, there were no lights, and the grave was found like this

- Of the flowers, they're fresh. Small, white and delicate, with an unusually sweet and heavy scent

- On successful Horticulture or Well-Read rolls, note it's Arabian jasmine, a rare Egyptian strain. They can't have been picked more than a day ago

- Madabni confirms it's the grave of a well-known doctor who died about a decade ago

- If asked, he was an obstetrician known for groundbreaking caesarean procedures

- If players look for Haji Khater's grave, they find a small, undecorated slab in the scrubbiest part of the graveyard. It's fresh, and reads: "Haji Khater, suddenly deprived of life by means of poison. There the wicked cease from troubling, and there the weary are at rest. 1899 - 192-"



## EGYPTIAN UNIVERSITY

G2 on Map of Alexandria

### HARICLEIA HOSNANI, DEAN



*A perspicacious, unflappable fifty-something woman*

- *Happiest alone*
- *Secretly believes in horoscopes*
- *No time for your nonsense*

Negative |—————| Positive  
Notes: \_\_\_\_\_

- *Orange castle-like building studded with arched windows*

- *Well-kept garden: neat grass, tall palms, fountain into a pool of lilies and acanthus*

- *Run by Haricleia Hosnani from her office of heavy oak shelves, book-strewn chaises longues, astrolabes, blotting paper, several clocks and somewhere a mewling cat...*



#### Connections: Aspirant

If present, the Dean arches an eyebrow. "Are you... the author of the lesser-known monograph, 'Expressivist-Critical Views of Continental Philosophies'? Let me shake your hand!" She's impressed, and will be keener to help with the Aspirant there.

For each **successful roll**, reveal one of the following:

- If asked about Audrey, she doesn't know that name

- If asked about Loretta, expresses regret for her ill-health, complimenting her intelligent daughter

- If asked about Gwendolen, she'll need extra convincing (another successful roll). Then she reveals she's studying Ancient

Engineering and is on a full scholarship here

- If asked further, reveals Gwendolen is studying the Lighthouse of Alexandria. Haricleia has her recent notes. Give players **Artefact Glass** (Gwendolen's notes on the Lighthouse). It's unusual for a Dean to take such interest in a student, but she's exceptional, and there are few female scholars in the University.

- If asked about the scholarship, it's from a Welsh historical society, St. Rhonwen's, which supports talented scholars around the world. A member of their board is meant to be coming to meet Gwendolen in person, though Haricleia doesn't know the details

The University has an extensive library which players can **search for information**. Roll **Intelligence** on particular terms to unearth anything useful the library has on that subject. **Each successful search takes an hour.** Successful searches are:

- **Alukites:** only one reference in entire library, and even that, oblique. Players find **Artefact Ilmenite** (extract from *The Silver Book*, annotated by Christopher Illopoly)

- **Company of Lights:** only a few mentions across various dubiously-sourced accounts. But you cobble together an idea that a 'Company of Lights' might be the same as a 'fulgent', which seems to be some sort of immortal who worships something called the 'Lantern'. They seem to be creatures of light and dream who live in another world, but who can theoretically visit this one if there's an important enough reason to do so.

- **Endeavour Lodge:** quite a lot of hits on this one. The Lodge, linked to an older group called the Society of the Noble Endeavour, is a Mason-like collective of military British patriots going back for centuries. According to them, they're responsible for much of the success of the British Empire.

- **Lighthouse:** players find **Artefact Hyalite** (extracts from *Alexandria: a History*)

- **Moishe / caesareans:** Moishe Farouk was one of Alexandria's most prominent obstetricians and championed new techniques he'd learned from travelling abroad, saving hundreds of women's and children's lives. He particularly promoted 'Twilight Sleep', where



patients are drugged into a semi-conscious amnesiac state and their baby delivered by forceps, caesarean or both. When they awake, mothers have no recollection of either the procedure or the pain.

- **Strange dreams:** there are many references. So many it's difficult to know what's relevant. Some books mention dreams as the entrance to another world. Others say dreams are messages from angels. More say they're messages from demons.

## DUSK

At the end of the day, when the Game Runner deems it to be **dusk**, it's a Time of Power for **Dread**. Players **At Risk of Dread** must roll **Determination** to see if they gain Dread or not. (For a full run-through of Times of Power, see 'Perils Spiritual' in *The Secret Histories Rulebook*.)

When players have resolved this Time of Power, the following occurs...

- *Sudden distant shouts; gathering noise of a crowd*

- *Newspaper boy appears in centre, selling special edition*

- *Papers are literally hot off the press; ink not yet quite dry*

- *Cries of missing woman, sensational kidnap, police stumped, etc*

Give players **Artefact Jasper** (a special edition of *The Egyptian Gazette*). When they've read it, it's late and everyone should make their way back to Loretta's house to discuss what they think is going on.

When players go to sleep, everyone has another dream.

- *It's Loretta's house, but crystalline; soft evening light suffuses everything with a golden glow*

- *A distant baby's cry pierces tinkling, heavenly music, and a woman's sunny*

*laughter follows after*

- *In the background, a bright human silhouette hunched close to the floor, scrabbling at a desk*

- *The Gentle Father and a woman with poppies in her hair - the players instantly know her as the Weeping Mother - stand radiantly smiling, their arms outstretched*

Players must choose either to reject the Father and Mother, or embrace them.

As before, players cannot roll any dice during the dream. The Game Runner describes the scene and goes around the group, asking each person in turn what one action they take. Then the Game Runner describes what happens and repeats the sequence until someone takes an action that ends the dream. In this case, that's when everyone has decided whether to embrace or reject the Parents.

Players who reject the Parents wake with a great sense of longing for absent loved ones.

Players who embrace the Parents wake with a profound sense of happiness, but a disadvantage on **Intelligence** and **Determination** rolls for the day. Their minds are more distracted than before. (This disadvantage can be annulled by a good night's sleep or balanced out by advantages: stimulant drugs like cocaine or amphetamines, for example, or powerful emotional motivation like attempting to save a loved one's life.)

Unless they took precautions to protect themselves from occult attacks before sleeping, everyone is now **At Risk of Fascination**. Dawn is a Time of Power for Fascination, so players must roll **Determination** immediately.



# DAY 2: THE FRENCH QUARTER

*Key locations: the Police Station, the Egyptian University, the Customs Office, hospitals (the Military Hospital, the Egyptian Hospital and St. Catherine's), theatres (the Alhambra, Théâtre Zizinia and Teatro Mohamed Ali) and the Western Harbour*

It's Sunday 30<sup>th</sup> June. If you left a gap between playing Day 1 and Day 2, recap where everyone is, their relationships to one another, and what they've discovered so far. Your **Game Runner's Journal** will help here!

It's also worth encouraging players to discuss last night's dream. You know, just *in case* it's significant...

## BREAKFAST

*"I want a big breakfast. I want a lot to eat. I'm going to think today."* — Fuchsia, Titus Groan

Another day, another breakfast. Place the **Map of Alexandria** in the middle of the table and point out sensible places to consider going today, **based on the key locations above** and where players are most interested in going. Today's a Sunday, so everything's open.

Players should consider which **four or five** places they want to focus on today.

## GAME RUNNER'S NOTE

Today ends in an earthquake caused by Everett Lapidoth. Mention one or two tremors throughout the day to keep players on edge and foreshadow it!

## LORETTA'S HOUSE

G4 on Map of Alexandria

• *Beautiful summer morning; later it will be hot.*

If players didn't find everything in the house yesterday, encourage them to look a little harder before setting out. In particular, their dream might have reminded them of the desk in the study, where they might not yet have discovered a secret, locked drawer...

## POLICE STATION

D2 on Map of Alexandria

### CAPTAIN RAMY KHALIL



*A senior police officer with a gruff exterior and a warm heart*

- *Thinks of himself as a bit of a Don Juan*
- *He isn't*

Negative |—————| Positive

Notes: \_\_\_\_\_

• *A circular tower with a pointed roof overlooking broad, open street*

• *Thick brick walls, dusty windows*

• *Police officers in white summer uniforms and navy blue berets; senior officers in jackets and red fezzes*

• *Sound of typewriters, telephones and muffled conversation; haze of cigarette smoke*

• *Lieutenant Madabni fills in forms at his desk; Captain Khalil stands smoking a cigarette, and notices you as you enter*



### Connections: Detective

If present, Khalil looks abashed ("Is that you, friend?"). The Detective got him out of a rather sticky situation involving the Chief Constable's daughter and an apparently unlocked supply closet while Khalil was on secondment to the Metropolitan Police. He's still grateful for their assistance in sorting that little matter out.



For each **successful roll**, reveal one of the following:

- If asked about the kidnapping, Khalil isn't going to explain the case to a group of strangers. Players can try to convince him to give them a copy of his notes, with a disadvantage on any persuasive roll

- If they have a good relationship with **Lieutenant Madabni**, players can privately convince him to share Khalil's notes behind his back. Captains outrank lieutenants, and there's some professional jealousy here

- If these or any other approaches work, players gain **Artefact Kyanite** (Khalil's notes on the abduction)

- If asked about the Arab Graveyard, Khalil calls **Lieutenant Madabni** over. If players convince him to talk, he reveals:

- They don't yet have a suspect, though they believe it was an escaped patient from a local hospital. Madness is the only way to explain the ferocity and strength of the attack, and the teeth marks (*teeth marks!*) on the gravestone

- They've traced the flowers to a florist's in Shatby, "Les Belles Bottes". The owner had only sold one such bouquet, to a young woman who paid in cash and didn't leave her name. The owner picked the flowers from the Catacombs of Kom El Shoqafa because she'd never smelled anything so wonderful. But she couldn't find them again when she went back for more

- If asked about Audrey, Khalil checks his files. There's nothing on record for that name

- If asked about the Italian murder / Eufrazio Pensa (see **Artefact Bentonite**), Khalil's eyes sparkle. Pensa was here, briefly, for questioning - he'd never seen anything like it. Covered in blood, unable to walk for the cuts he'd made on the soles of his feet, raving about lights on the bay... Pensa's already on a ship back to Italy, and the closest madhouse.

For **astonishing successes**, hand over **Artefact Kyanite** (Khalil's notes on the abduction).

## DAR AL-MA'ARIF PUBLISHING HOUSE

*E4 on Map of Alexandria*

The journalists look alarmed to see you again. Today's newspaper isn't ready, so they can't give you a copy.

For each **successful roll**, reveal one of the following:

- If asked about Gwendolen's abduction, they look shifty. They admit there isn't going to be an update printed in the *Gazette* after all - though they refuse to tell you why

- If players make a successful social roll to convince them (or roll an **astonishing success**), they admit a man named Bruneau was here first thing this morning. He promised a lot of money if the paper didn't take the story any further. And... *The Egyptian Gazette* really needs the money.

## EGYPTIAN UNIVERSITY

*G2 on Map of Alexandria*

• *Policemen and journalists at the gate, refused entry; when Haricleia sees you, she waves you through*

If players didn't get everything out of Haricleia the last time they were at the University, they can continue questioning her or take more time to root through the library (for a list of successful search terms, see page 15).

For each **successful roll**, reveal one of the following:

- Haricleia didn't witness the abduction herself, but she heard the commotion and ran out to the gates. She saw a black motorcar speeding off in the direction of the French Quarter. She remembers the first half of the license plate: '1836'.

- She heard from Captain Khalil, who was here earlier, that there's another eyewitness who saw the car speeding past, too. She's the owner of the Zizinia Theatre - Eugenie - though Haricleia emphasises that she's an odd woman, and you shouldn't believe *everything* she says... She doesn't know more.



## CUSTOMS OFFICE

D3 on Map of Alexandria

- *Low industrial building on the eastern bay, overlooking pleasure ships and freighters entering and exiting the Western Harbour*

- *Your old friend from the railway station, Josef el-Saadwi, is here*

- *Many other customs officers beaver away beside him, checking new imports from the bay and stamping export documents*



### Connections: Detective

If present, a small man smoking a cigarette by the door smiles. "Oi! Rozzer! I remember you." Johnny Crow was one of London's most notorious pickpockets - until the Detective arrested him. But here he is, a new life in Alexandria. He pats them on the shoulder as he leaves. "No hard feelings, eh?" Moments later, the Detective finds he's ££1 lighter than before...

For each **successful roll**, reveal one of the following:

- If asked about Audrey, el-Saadwi checks records and confirms a woman by that name arrived on a Maltese steamship the SS Scamandre last Sunday

- Lots of imports recently from London for a big party tomorrow night. Alcohol, particularly. Literal gallons of claret

- If asked about the Barrow Deep, Daedalus, Mouse or telegrams, el-Saadwi confirms those are three lightships moored in the harbour

- If pressed, one of them, the Daedalus, was vandalised a week ago and is being repaired by a private contractor. If asked, he checks his records and reveals the contractors are the Endeavour Lodge

- If asked about the toxic parcel from the Post Office, they determined it had been sent from Ranakpur in India to someone named Outis, though neither police nor the customs office have found someone with that name living in Alexandria

- If asked, the parcel contained some

sort of liquid toxin in a glass vial. They'd heard what happened to the man who touched it, so they'd not looked too closely before disposing of the contents into the sea...

- If asked about the man who touched it, el-Saadwi heard he'd died in St. Catherine's Hospital

## MILITARY HOSPITAL

D2 on Map of Alexandria

### ESRAA ESSAM, RECEPTIONIST



*A bored, chatty twenty-something with a fresh bob*

- *Youngest of three sisters*
- *Loves parties*
- *Wants to be an actress*

Negative |-----| Positive

Notes: \_\_\_\_\_

- *Egyptian officers in black boots and bright red tarbushes; French sailors in disarray; grimacing British soldiers on the arms of nurses*

- *Large open-plan ward with rows of iron beds and whitewashed walls*

- *Floor of cool, scrubbed terracotta tiles; occasionally a faded rug or pair of wooden chairs beneath a window*

- *Wives (widows?) of captains and pashas wait nervously for news*

- *Receptionist Esraa Essam sits behind a desk facing the main entrance*



### Connections: Physician

If present, a yelp of excitement precedes young Dr. Shafiq. Are they the illustrious author of the monograph 'Upon the Distinction between European, Asian and New American Bees'? What an honour to meet a fellow mellitologist!



For each **successful roll**, reveal one of the following:

- If asked about Audrey, Essam's never heard that name before

- If asked about Gwendolen, she looks suspicious. You'll need an extra success or incentive to get her to talk.

- If successful, a British naval officer came here a few days ago, asking about a baby born twenty years ago called Gwendolen Farouk. They didn't have records of the child he mentioned. They *did* recently treat a *Loretta* Farouk here, but there's no record of a child related to her. The gentleman didn't leave his name

- If pressed, the officer looked like he'd been carved from marble and like his suit had just been ironed. Forty-something, she thinks, though difficult to age. He looked important, though Essam doesn't know enough about navy insignia to guess his rank

- If asked about Loretta, she'll need extra convincing to reveal her medical history. If successful, she confirms here was where Loretta was diagnosed with tuberculosis, and their pulmonology department recommended she travel to Jerusalem for treatment

- If asked about Moishe, of course they know him! But they didn't have the pleasure of employing him here. He worked over at the Egyptian Hospital

#### EGYPTIAN HOSPITAL

*F2 on Map of Alexandria*

#### DR. NOUR NASR, DERMATOLOGIST



*A well-respected doctor in his late forties with a waxed moustache*

- Loves chess
- Hates dogs
- Wishes he had children

Negative |-----| Positive

Notes: \_\_\_\_\_

- *Broad building covered in rows of windows like eyes*

- *Patterned tile floors, potted palms, poinsettias on windowsills; corner tables and coffee*

- *Low, serious conversation and the squeak of wooden wheelchairs*

- *Every evening the local barber comes to clean and shave bodies before the undertaker in the morning*

- *Senior doctor on duty is Dr. Nour Nasr, a consultant dermatologist*

For each **successful roll**, reveal one of the following:

- If asked about Audrey, Nasr looks like he recognises the name but seems reluctant to admit it. He must be convinced to say more

- If successful, he admits a woman named Audrey was here yesterday, asking for her medical records. She said she'd given birth here twenty years ago and didn't seem to trust the staff

- If pressed, he'd found them, though sadly the child had been stillborn. Even Dr. Farouk hadn't been able to save him. The poor woman didn't seem to believe it - sometimes traumatic experiences can alter one's memory

- If players have not yet found **Artefact Epidote** (a telegram to Audrey about lightships), Nasr remarks that Audrey left in a hurry and dropped something as she went out. Give players **Artefact Epidote**

- He remarks that Audrey must have remarkably excellent health. Audrey didn't look older than thirty, but she must be at least fifty by now. Though - he's a dermatologist, so he notices these things - she definitely wore a wig

- If asked about Moishe, he was a well-liked, award-winning obstetrician who used to run this hospital's maternity ward. His work on caesarean operations was particularly groundbreaking - he saved many lives from complex, likely fatal births

- If pressed, he admits Moishe's methods were controversial at first. But so is everything new and exotic! Dr. Farouk never



revealed exactly where he'd learned his techniques - Nasr understands it was somewhere abroad, in Georgia - but once people began to see the results, they stopped questioning him

- Nasr only really knew Moishe by reputation and through work. But he suggests talking to the owner of The Cecil if you really want a picture of the man. Tevye Mizrahi, he's called - he was a close friend of the Farouks, and particularly Dr. Farouk

- If asked about the stillborn child, it was a boy, born by caesarean because of complications with the mother. It had died in the womb and there was nothing that could have been done. But without Moishe's intervention, the mother would almost certainly have died, too. It's frankly astonishing Audrey hadn't

- The baby boy was cremated and given to his mother. Uncertain what happened after that

- If players roll an **astonishing success** or really convince him some other way, Nasr admits he found a troubling note tucked away in the back of Audrey's file. It seems - he coughs politely - the strain of the tragic operation got to him. Perhaps he'd had a drink or two. That happens, when one's patient dies. Give players **Artefact Lead** (Moishe's notes)

- If asked about Gwendolen or Loretta, Nasr will need comprehensive convincing to talk about another's medical records. If players succeed, he admits that players must surely know that Gwendolen is Moishe's and Loretta's child. He has no memory of the birth himself - but he's checked the birth certificate and it clearly says it was this hospital, so it must have been. Musn't it? If they don't already have it, give players **Artefact Dolemite** (a forged birth certificate)

For **astonishing successes**, give players **Artefact Dolemite**.

## ST. CATHERINE'S

G3 on Map of Alexandria

### SISTER MARGUERITE



*A gentle but implacable woman in her thirties*

- Loves singing
- Prone to religious visions
- Weakness for cake

Negative |-----| Positive

Notes: \_\_\_\_\_

- Fronted by clean, uncluttered arcade of white arches and deep purple shadows

- Nuns in grey habits and veils, starched white aprons, each with a small wooden cross at the belt

- Takes in a lot of the poor: Saidis, Berbers, Bedouins; farmers, peasants, thieves...

- A Catholic institution overseen by Sister Marguerite of the Franciscan Missionary Sisters of Egypt



#### Connections: Priest

If present, Sister Marguerite blushes. She and the other nuns enjoy cinema, when they can get it, and saw an article the Priest wrote in Picture Show magazine about how much God probably likes films, especially when exciting things happen like motorcars driving off bridges and houses falling down. She's delighted to make their acquaintance.

For each **successful roll**, reveal one of the following:

- If asked about Tony Hew (and Hew had been injured), he did receive treatment here. Wondered why he hadn't gone to the Military Hospital, as he was accompanied by British officers. But they don't ask questions here



- If asked about the sick postal worker Haji Khater, he was brought here but they couldn't do anything. Horrible sight - bleeding from everywhere. Died a few hours later, and fearing some outbreak, they incinerated the corpse

- Marguerite's noticed many patients complaining of strange nightmares, particularly a common vision of a man with yellow eyes....

- Most egregious example was Eufrazio Pensa. Perhaps they read about it in the paper? She examined him while in police custody - raved about something called the 'Company of Lights'. Probably some nasty memory from the war

- They send difficult births to the Egyptian Hospital, who have an excellent maternity ward

#### ALHAMBRA THEATRE

*E3 on Map of Alexandria*

#### NA'IMA AL-MASRIYYA, OWNER & ACTRESS



*Glamorous middle-aged actress with intelligent, mercenary eyes*

- *Acridly funny*
- *Hardened by show business*
- *Notorious*

Negative |—————| Positive  
Notes: \_\_\_\_\_

- *Squats louchely next to a Coptic cathedral*

- *Intricate, baroque interior of plush red velvet seats; putti and Aphrodites*

- *Stage framed with heavy purple swags - set up for midnight bower scene, paper moon swaying in the heat*

- *Owner is Na'ima al-Masriyya, an actress of some notoriety*



#### Connections: Dancer

*If present, al-Masriyya breaks into a smile. She saw them perform, once, at a private event in London. Unpolished, of course. Unleavened bread. Little talent, but more may come. They remind her of herself in the early days, and she's keen to take them under her wing while they're in Alexandria.*

For each **successful roll**, reveal one of the following:

- If asked about Audrey, she's heard of the woman with the phantom child. Coming back to find it after all these years! But the child, of course, is dead. It inspired her to put on this contentious performance of *Romeo and Juliet*

- 'Audrey al-Akiti', they call her. Is that not her true name? She's never met the woman herself

- Rumours say that seeking a child she could never find made all of Audrey's hair fall out. Beneath her wig and hat, she's smooth as marble, they say

- If pressed, reveal she heard Audrey had a daughter, not a son

- al-Masriyya's *Romeo and Juliet* is based on an obscure and probably apocryphal B-text. The lovers' kiss is poisoned and their consummation lethal. By the benevolence of an interfering god, Juliet births twins at the moment of death who grow up to enact something very like the Abel and Cain story, much to the confusion of the audience. Critics love it, though

#### THÉÂTRE ZIZINIA

*F3 on Map of Alexandria*

#### EUGENIE JEUNE, PROPRIETRESS



*A charismatic, heavily made-up force of nature*

- *Could be 30, 50 or 70+ years old*
- *Devil-may-care*
- *Laughs loudly and often*

Negative |—————| Positive  
Notes: \_\_\_\_\_



- *Small and perfectly-formed like a petit-four*

- *Blown-glass lamps outside a Greco-Roman façade*

- *Crackling music from a hidden gramophone which never seems to need its record changing*

- *Stage almost bare apart from children's chest of drawers. Flickering projector makes it look like a film; the word 'DINNER' hangs in vast gold letters at the back of the stage*

- *Run by Eugenie Jeune, who wears a lot of make-up, only appears in low light and is impossible to age*



#### Connections: Exile

If present, Eugenie winks at them. She recognises a fellow traveller when she sees one. She wasn't always 'established' the way she is now. "The world is big, and full of teeth," she says. "But one stray cat to another, you're safe under my roof."

For each **successful roll**, reveal one of the following:

- If asked about Gwendolen's abduction / the car, she heard a commotion and the roar of an engine around 6PM yesterday. So naturally she looked out, saw a black car racing westwards. With a furious woman flailing her arms about in the backseat, and two quite frightened-looking men. Then the car was gone.

- The Zizinia's putting on a performance of *The Golden Age*, a modern reimagining of the ancient Greek myth of Cronus, his incestuous relationship with his sister Rhea, and the eating of his children. Eugenie smiles a very wide smile and says the idea came to her in a dream. She refuses to say more.

- If asked about strange dreams, tells you their sudden ubiquity implies they're from a creature called a 'fulgent' - a dream-walker with nothing better to do than meddle with mortals. Very dangerous, nonetheless. There are a few ways to protect yourself:

- cutting a lock of your hair

- wounding the soles of your feet
- sleeping in the presence of as few colours as possible
- sleeping in as little light (including moonlight) as you can

Sometimes fulgents enter the real world. She's never seen it done herself, but it is possible.

- If asked about Eskhara-Meligounis, she looks impressed. You're deep down the rabbit hole, aren't you? She's a Name of the Forge, and very loyal to her mistress. Like all Names she takes herself extremely seriously, and has a habit of destroying anyone who interferes with her. Don't interfere.

#### TEATRO MOHAMED ALI

D3 on Map of Alexandria

#### BABU AHMAD, MANAGER



*An insouciant, well-turned-out Syrian man*

- *Reputation as a flirt*
- *Good in a crisis*
- *Never turns down free food*

Negative |—————| Positive

Notes: \_\_\_\_\_

- *Mix of classical architecture and painted djinn on the walls*

- *Lit by flickering naphtha flares*

- *Decorated with ancient Egyptian gods and goddesses, mysteriously similar to popular Egyptian celebrities*

- *Run by Babu Ahmad, a mustachioed Syrian currently munching a religieuse and licking the cream off his fingers*



#### Connections: Medium

If present, Babu exclaims through his pastry. An artist! A true artist! A con artist, bien sur, but their skill is inarguable. He's seen



them perform and if the Medium is interested in connecting the living of Alexandria to the dead of its past - and them both to the pockets of the rich - old Babu's theatre is at their disposal.

For each **successful roll**, reveal one of the following:

- He's putting on a play called *The Fall of the Lantern*, an unusually lavish performance about the complex history behind Alexandria's famous lighthouse - now, sadly, in ruins in the sea

- If pressed, it's quite a surreal work. The lighthouse is sentient, guarded by three magic statues, and protects the city until crushed by a fire-demon for its refusal to consummate. At which point the lighthouse (and the fire-demon) are destroyed by a tsunami. The only survivor is a wise old crab who sings Cavafy's 'God Abandons Antony', set to Egyptian lute.

- Babu is able to spend much more on this play than usual because it's being paid for by the Endeavour Lodge - some sort of new gentlemen's club. It'll be performed at the Grand Ball tomorrow night

- He's been up to Fort Kait Bey to check the stage out for this evening. It's a wonderful place - doors open right out onto the Eastern Harbour where the lighthouse once stood

- If asked about Audrey, the only Englishwoman he's seen recently is Madame Outis, one of the Lodge's guests of honour. She might know? She might be at the British Officers' Club, or the Western Harbour, or the casino. You know tourists...

## WESTERN HARBOUR

*B4 on Map of Alexandria*

- *Lit with naphtha flares in lines along the waterfront*

- *Azure water; steamships; feluccas with sails like swans' wings*

- *Sailors and dockers and customs men; drunkards and lovebirds and small ragged urchins with sticks*

- *Views across the bay to the Cape of Figs and the King's official residence, the Ras el-Tin Palace*

- *Smells of salt water; grilled fish; kerosene; cumin*

- *A lightship's moored at the very end of the quay, next to a small lighthouse*

## GAME RUNNER'S NOTE

Lantern-long Everett Lapidoth currently inhabits the lamp on the lightship *Daedalus*, moored next to the Western Harbour lighthouse. Its sailors do not respond when spoken to, and will resist anyone attempting to board the ship. If things get particularly dire, they may even remove the velvet covering of the *Daedalus*'s lantern, letting Everett blaze forth his most powerful light.

The longer characters remain on the quay, the more sparkles of golden light they see. Initially it's hardly noticeable, like an occasional firefly. But stay for an hour and you might think you're in a storm of sparks.

Spending any amount of time near the *Daedalus* puts players At Risk of Fascination.

For each **successful roll**, reveal one of the following:

- The steel lightship has "DAEDALUS" painted in bright white letters on its side

- Players can make out at least seven sailors on board - cleaning, re-rigging and polishing the ship

- The lantern is wrapped in a thick covering of some sort, tied with expensive-looking rope. But some strange golden haze leaks through anyway. If players are close enough to see this, they're At Risk of Fascination

- If successful Mariner, Widely-Read or similar roll, the light is an unusually large kerosene lamp with a parabolic reflector. Though it doesn't smell like a kerosene lamp should. You've never smelled anything like it



- If players roll a successful Bright Arts check, there's a powerful sense of the Bright Arts here. More than players have ever felt before. A deep, warm American voice breathes next to your ear: "Hey, kid." But no-one is there

- If players roll a successful Night Arts check, the sound of the wind on the waves and the whistles of distant ships reminds you of the sound of flutes... (For more on the bone-flute, see overleaf.)

For **astonishing successes**, reveal there is something very, very wrong about that lightship. It'll be dangerous to investigate more closely.



### TROUBLE ON THE DAEDALUS

Players in the vicinity of the *Daedalus* are already **At Risk of Fascination** from the scrine. If they board the ship, they'll get a disadvantage on all **Determination** rolls as thought becomes harder to form. If they get close enough to touch the lantern, that's two disadvantages: one for unwieldy thoughts, another for the voice you hear in your head telling you how wonderful it'd be to pull the cover off, and how powerful you'd be if you touch the light itself...

Everett has the following stats:

- Physique: 0
- Dexterity: 120
- Intelligence: 100
- Determination: 90
- Bright Arts: 120
- Night Arts: 0

Everett's power here is suggestion and the ability to drive players to **obsession** by overloading them with Fascination (see 'Perils Spiritual' in *The Secret Histories Rulebook*). He's not interested in killing people unless he has to: he just wants to be left to his business. So he might transmit glorious music into players' heads at increasingly violent volumes to make them back off, or give them visions of wonderful things over there, away from the *Daedalus*. Tailor it - if you can! - to the players' characters and their experiences in Alexandria so far.

Everett has a Bright Arts skill of 120 and he's in a specially-prepared scrine, so there's no requirement for him to roll unless players give him **at least three disadvantages** (reducing his Bright Arts skill below 100). On his turn, simply pick a player - usually the one with the highest Fascination - and 'suggest' something to them. They must roll **Determination** to resist the suggestion. If they're successful, it's the players' turn. If not, that player has to do what Everett told them to, and is **At Risk of Fascination**. Then it's the players' turn.

Describe as many phantasmagoric, beautiful, terrifying effects as you like, increasing as players near the scrine. Golden skeletons walking among them; the scent of lilies and the giggles of children; harps and angels and the faces of their loved ones. All are fulgent fodder.

If players succumb to Everett's suggestions, getting physically further away from his scrine will reduce the effects. Standing at the far end of the pier will reduce the effect to simply seeing clouds of gold motes in the air. Further still will shake players free from adverse effects entirely.

The sailors on the *Daedalus* are loyal to Everett and responsible for maintaining his scrine. They won't brook you boarding their ship, nor attacking their lantern. So if you antagonise the crew they might smack players with a wrench or shoot them with their Egyptian Naval Force pistols (FN 1922s, if you're a gun nerd). Assume the following stats for the sailors:

- Physique: 40
- Dexterity: 30
- Intelligence: 30
- Determination: 40

The *Daedalus* crew all have **Shooting 30** and **Scuffle 40**.

If anyone uncovers the lamp, all hell breaks loose. Everett gains **at least two advantages** on every roll (should he *need* it) and players get **at least two disadvantages**. Anyone who tries a Bright Arts roll runs the risk of **obsession** right away. On top of this, everyone who looks upon the scrine when it's



uncovered is plunged into a waking dream, and the *Daedalus* crew will run around trying to cover the lantern up again without looking at it in a state of total panic.

If players touch the uncovered lamp with their bare hands, they'll get **Sthenic Venom** on their skin. This is an injury, unless they roll **Physique** successfully to quickly wipe it off. If it has time to sink in, they'll need a hospital visit or successful **Pharmacist** roll to heal it.

This is not a fight players can easily win. It's extremely unlikely they can go head-to-head against a Long. So they must either back off or attempt to destroy the scrine itself, after somehow getting past the seven sailors first. If anything gets hairy for the *Daedalus*'s crew, they can always cast off from their mooring - leaving players alone on the harbour, taking potshots at a disappearing ship.

One possible solution is playing the **bone-flute** from Loretta's house. A **Night Arts** skill check will suggest they might play it. It'll make a long, harsh note like a gull's cry, growing louder once the player finishes. The flute cracks along its whole length. The lantern throbs, once, like a wince. With a cry, the sailors hastily cast off from the shore. Everyone who hears the note is **At Risk of Dread**, but the bone-flute has cracked the glass scrine and rendered it unable to hold a fulgent anymore. If this happens - or if players destroy the scrine another way - **Everett will not be present at Fort Kait Bey tomorrow night.**

(Regardless of whether players destroy the scrine or not, after its initial sighting here, the *Daedalus* will not be docked in the Western Harbour anymore. It sails to Fort Kait Bey, to await its family reunion.)



## DUSK

At dusk, players **At Risk of Dread** roll **Determination** to see if they gain a point of Dread. Resolve what happens here, and then...

A moment of intense stillness. Birds fall silent. Horses flatten their ears in fear. Odd, growing ripples appear in still water. Then:

(26)

- **If players are in Loretta's house already**, a terrible shaking of the earth occurs. Shivers turn to violent, bone-crunching shudders. The house begins to shake itself loose - players must escape immediately to avoid being crushed in the collapse! **Dexterity** and **Physique** are particularly helpful here, but other relevant skill rolls can rescue players too.

Players have one or two chances to escape before the house collapses. Being caught in the destruction will **grievously wound and down** players until they receive medical attention at a hospital.

- **If players are elsewhere in the city**, they feel a rumbling and shuddering beneath their feet. Alexandrians appear at windows, dive for cover in doorways, cry out in fear to their loved ones. A police car races eastwards clanging a thick, dull bell. You hear the cry of "Moharrem-Bey..." in their wake.

When players escape from or return to Loretta's house, it's been reduced to rubble. A few support beams lean hideously out of shards of stone and glass. Even the fountain and its lion have cracked. If players haven't yet found the **small glass vial** from the fountain, they now notice something glinting, loosed between its teeth.

If players inspect the remains of the statue, they find a vial of clear liquid encased in a large silver case with a lock on the front. There is no key. The lock is uniquely designed and **impervious to Scoundrel checks**, except on astonishing successes and God is Winking rolls.

If players inspect the rubble of Loretta's home, they find nothing of interest apart from **Artefact Manganese** (a tarot card from Everett).



## DAY 3: PHAROS

*Key locations: hotels (The Cecil and Le Métropole), the Invisible Serapeum, some of Alexandria's more discerning societies (Fleet Club, the Zephyrion Casino and the British Officers' Club) and Fort Kait Bey*

Monday 1<sup>st</sup> July begins in the middle of the night: just after players have lost their lodgings to a violent, localised earthquake! They'll need somewhere else to stay and must choose a local hotel:

- **The Cecil**, costing E£6/night for the group
- **Le Métropole**, costing E£2/night for the group

Players should stay in the same hotel for safety. Something's clearly wrong in this city. Richer characters may pay the full sum on behalf of poorer ones, or everyone can chip in equally. Let the players decide, and open today's events in whichever hotel they choose.

It's very late (or very early) by the time players actually get to their chosen hotel. Let them choose to catch a few hours of sleep and wake up later than usual (meaning they'll only be able to explore **two or three** places today), or power through with coffee for a full day's exploration - though with a disadvantage on **Physique, Dexterity, Intelligence** and **Determination** rolls for the duration of the day. (Such disadvantages can be balanced out by advantages, like stimulant drugs, evidence or having good personal relationships with relevant NPCs.)

If players choose to sleep and they haven't destroyed Everett and his scrine in the lightship *Daedalus*, they have one final dream...

- *A radiant mountain; a stag of light; a glittering peacock; a blazing, beautiful sun overhead*
- *A choir sings amid a golden orchard; when they open their mouths, liquid gold pours out*
- *A laughing, clapping child sits by a*

*river, wearing a necklace with a small silver key*

- *Suddenly: shrieks! Everyone experiences their biggest fear (see players' character questionnaires - go around the group asking each player what they see)*
- *The Gentle Father and Weeping Mother step between characters and their fears, offering their hands:*
  - *If players accept, fears disappear and they wake with a smile*
  - *If players refuse, fears redouble and they wake with a scream...*

Players who take the Parents' hands wake at dawn under Everett's control. They'll speak with an American twang, calming those around them; their hair will shade lighter as you look at them; their eyes will become colourless and radiant. They'll see glimpses of the mountain and the orchard, the river and the choir: they'll become distracted, and lose interest in the real world.

Characters under Everett's control gain an advantage on **Bright Arts** rolls, but a disadvantage on **Determination**. If this experience raises their Fascination to 3, they gain the 'Radiant Love' effect and begin to see the faces of the Parents in all mirrors they pass.

Other players can use successful **Night Arts** rolls to work out how to break Everett's spell. They realise they must take the affected individual to the boskiest place they can (the Gardens of Nouzha would do, or the woods near Lake Mareotis), wound their feet and clip their hair, and submerge them fully in water.

Players who refuse the Parents' hands wake at dawn with a shard of glass in both palms, flecked with yellow paint. This counts as an injury and must be treated to avoid general



and/or localised disadvantage on any roll requiring uninjured hands.

Unless they took precautions to protect themselves from occult attacks before sleeping, everyone who dreamed is now **At Risk of Fascination**. Dawn is a Time of Power for Fascination, so characters must roll **Determination** immediately (see 'Perils Spiritual' in *The Secret Histories Rulebook*).

### BREAKFAST

*"When I am in trouble, eating is the only thing that consoles me. Indeed, when I am in really great trouble, as any one who knows me intimately will tell you, I refuse everything except food and drink." — Algernon Moncrieff, The Importance of Being Earnest*

Whether players slept or not, they need to eat. Today feels like an important moment. (Though it might be less cheerful than usual, bearing in mind what the players have just been through.)

Encourage everyone to decide what they want to do today, modulating the possible number of places that can be explored based on the group's decision to sleep or not. The climax of *The Lady Afterwards* takes place this evening at Fort Kait Bey - players would do well to prepare in whatever way they can for the events that are likely to engulf them this evening.

#### MADAME MATUTINE, LIGEIAN



*A beautiful, blasé and genuinely lethal femme fatale*

- Seeking something new
- Loves the sea
- Never seems to blink

Negative |—————| Positive  
Notes: \_\_\_\_\_

*"Her laughter is like birdsong and her eyes, too, are like something of a bird's - shining beads of black."*

A strange woman appears in the morning at whichever hotel the players have chosen to stay in. A concierge will find them to let them know she's waiting in the lobby downstairs. When greeted, she'll introduce herself as **Madame Matutine**.

Matutine is a **Ligeian**, a high-ranking alukite. Players may have played and broken her **bone-flute** in their interaction with Everett and the *Daedalus* the day before. She dislikes fulgents - "Uppity," she might sniff - and has a nuanced response to Audrey and the Crime of the Sky. She won't reveal all this to players, but she could be convinced to stay and help them if players have gathered enough information about Audrey, Gwendolen and the likely events of this evening to make a good case. Madame Matutine is playful and motivated by curiosity and desire for diversion. If players amuse her, or make her believe the evening will be entertaining, that's a good price.

If players don't convince her, she'll simply tell them that her 'club' have taken notice of events in Alexandria, and that she wishes them luck with the 'family reunion' this evening. Then she'll depart for her yacht, the *Sapphire*.

### THE CECIL HOTEL

*E3 on Map of Alexandria*

#### TEVYE MIZRAHI, OWNER



*Sombre-looking older man with a twinkle in his eye*

- Stinking rich
- Close friend of Moishe
- Likes things done properly

Negative |—————| Positive  
Notes: \_\_\_\_\_



- *Smartest hotel in Alexandria, overlooking cobblestone Corniche*
- *Every suite has a balcony on the bay*
- *Graceful red awnings over an al fresco restaurant: wicker chairs, ivory tablecloths, bouquets of lavender on every table*
- *Electric lights and ceiling fans*
- *Glass of Pol Roget and a bowl of honeyed dates greet you in your room*
- *Doors guarded by boabs in crisp white robes... with an unusually high price for bribes (£4)*
- *Owned by well-regarded French-Egyptian Jewish family, currently headed by Tevye Mizrahi*



#### **Connections: Physician**

If present, a well-dressed older woman taps them on the shoulder. Princess Ekaterina Litvin recognises them from her son's description: he, a nineteen year old lieutenant, with the unfortunate luck to breathe in a lungful of mustard gas. The Physician, not even a fellow countryman, treating and saving her son. She presents her card. She is a wealthy woman and a grateful mother. The Physician need only ask.

For each **successful roll**, reveal one of the following:

- If asked about Audrey, Mizrahi doesn't know the name. Perhaps Madame Outis might? She's a well-connected Englishwoman. She checked out this morning, but you might be able to find her at the British Officers' Club or the Zephyrion casino
- If asked about Moishe, Mizrahi knew him well from their childhood education in the Yeshiva Tigris, a Jewish academy in Georgia
  - If successfully convinced to say more, he reveals something dark happened in Moishe's life a couple of decades ago. He'd always been a happy person - committed to work, but happy. Then something happened around the time his daughter was born

- If shown Gwendolen's birth certificate, he sighs. It's fake, of course. Can't you see the other names underneath? Moishe never told him the details, but Mizrahi knows that Gwendolen wasn't his. She was adopted from some poor relative of Loretta's and brought up ignorant of the fact. Moishe thought the world of her - but he was also, somehow, ashamed

For **astonishing successes**, reveal that Mizrahi knows the Yeshiva was responsible for Moishe's glittering career. Without the carefully guarded knowledge of the Tigris, Moishe would have never been able to revolutionise caesarean operations like he had.

#### **LE MÉTROPOLE**

*D3 on Map of Alexandria*

#### **JESSE LEWIS, OWNER**



*A straight-talking, quick-thinking, sun-kissed man*

- *Entrepreneurial*
- *Morals optional*
- *Started fresh in Egypt after scandal in America*

Negative |-----| Positive  
Notes: \_\_\_\_\_

- *Cheerful second-rate hotel with middling rooms, Venetian blinds*

- *Adjacent to beautiful Nouzha Gardens (lush topiary, shady palms, follies, lakes, heron, geese)*

- *Sit outside with a water-pipe and a good book, play piquet over a cigar, or simply watch Mahmudia Street roll by: labourers swigging arak, sun-kissed debutantes side-saddle on mares; commerçants making their slow way home*

- *Run by Jesse Lewis, an American from Tennessee*





### Connections: Aspirant

If present, a young man in the lounge drops his paper in shock. "Tadpole! Is it really you?" Castor Spottiswoode is an old school chum, forever loyal after the Aspirant publicly humiliated the school bully when the brute pushed Spottiswoode into a pond.

For each successful roll, reveal:

- Jesse's lamenting the loss of customers because of the Catacombs closure. Serapeum chasers are a big part of his clientele!

- There's an (obviously made up) myth of a hidden library in Alexandria, the ghost, some say, of the Great Library itself. 'Serapeum chasers', they're called, and they flock to the Arab Quarter - and particularly the Catacombs - in search of it each summer

- If asked about the earthquake, Jesse shrugs. Alexandria's funny: there are regular, legendary thunderstorms; earthquakes aren't unheard of, though last night's was unusually localised; and there was that famous tsunami that destroyed the Lighthouse centuries ago

- If asked about the Endeavour Lodge, it's a new gentlemen's club who happen to be hosting some big event this evening on Pharos. Jesse's not invited, not being British.

- If asked about location, he heard it's in Fort Kait Bey, and is white tie. They better have an invitation, and a snappy suit!

### THE CATACOMBS OF KOM EL SHOQAF A / THE INVISIBLE SERAPEUM

D5-E5 on Map of Alexandria

#### DR. SERENA BLACKWOOD, DIRECTOR



*A scholar, founder and woman of influence in the invisible world*

- Stern and mulish
- Fiercely loyal
- Considers sleep a weakness

- Lush garden of tall grass, fig trees, pines and golden flowers

- Stone sarcophagi higgledy-piggledy, half out of bushes, crumbling to dust

- Sunbleached cliffs cut with deep black archways, leading down to subterranean tunnels, eerie sculptures and painted tombs

- Faint smell of jasmine and the hot dry call of cicadas

- Currently under restoration and hidden behind a mesh of scaffolding, guarded by two men at the entrance

Players can only access the Serapeum if they've figured out how to find it. They must travel to the Catacombs of Kom El Shoqafa (by convincing the guards on the gate to let them through) and follow their noses to a cluster of Arabian jasmine almost entirely covering a bust of Serapis (a stern, bearded Greek-Egyptian god with what looks like a flower pot on his head - a *modius*, for Well-Read individuals.) A successful **Bright Arts** roll will tell players to follow the jasmine.

Passing the bust of Serapis reveals a small, ancient Greek temple and a parked black Austin Twelve beside it, license plate '1836 RW'. In the open garden within - bordered by slim white columns - Gwendolen Farouk, Serena Blackwood and Feirafez Bruneau sit drinking sweet Koshary tea. Three black pups play at their feet. The 'guardians' of the Serapeum, Serena says. Owned and, frankly, spoiled by the Serapeum's librarians.

The Serapeum will remain open until players pass the bust of Serapis again. If they look back, the Serapeum will be gone (and no longer accessible in this scenario).

Negative |-----| Positive

Notes: \_\_\_\_\_



### GAME RUNNER'S NOTE

This scene in the Serapeum is important. It's the first time players meet Gwendolen, and it's the biggest store of occult knowledge in the game. So it's worth clarifying what's really going on!

Gwendolen was clumsily abducted by two low-ranking members of the Endeavour Lodge at Audrey's request. She was ultimately brought to the Serapeum by Feirafez Bruneau. Here she meets Serena Blackwood and her fury at being man-handled melts to wonder as she's offered unprecedented access to the invisible world. Gwendolen was dimly aware of the Mansus before, but drawn mostly to the Lighthouse of Alexandria.

The Lodge told Gwendolen that she's been personally requested by a VIP, Madame Outis, who's heard of Gwendolen's talent and interest and wishes to show her parts of the Lighthouse's ruins which are only available to occult adepts. Gwendolen knows things don't add up, but her obsession overpowers her sense. She can't wait to meet Outis tonight. She does *not* know she is the daughter of two Long, or that Outis is her mother, or that she is likely to be eaten.

Serena Blackwood is a highly-respected occult authority. She's the director of the Serapeum, knows what Gwendolen is and suspects she's of interest to the Hours. She wants to keep Gwendolen safe so she can study her, and she doesn't know Audrey's plan.

Feirafez Bruneau is a high-ranking Endeavour Lodge member and one of nature's gentlemen. He dislikes Gwendolen's rough treatment and took her to the Serapeum, knowing she would be more carefully handled there. He's beginning to like Gwendolen very much, and starting to doubt his Lodge.

### GWENDOLEN FAROUK, SCHOLAR



*A young woman with auburn hair and a strange light in her eyes*

- Unusually adept
- Fascinated by the Lighthouse of Alexandria

Negative |-----| Positive  
Notes: \_\_\_\_\_

### FEIRAFEZ BRUNEAU, ENDEAVOUR LODGE



*A young, clever British-Syrian man with deep, sad eyes*

- Soft-hearted
- Chequered past
- Falling for Gwendolen

Negative |-----| Positive  
Notes: \_\_\_\_\_

For each successful roll, reveal one of the following:

- This is **Gwendolen Farouk**, the woman kidnapped outside the University yesterday. She'd been bundled into a motorcar after refusing to enter voluntarily. She'd been taken to Fort Zaher where she'd been held in a sitting room until Mr. Bruneau appeared and apologised profusely for her treatment

- **Feirafez Bruneau** is an established member of the Endeavour Lodge and an associate of Captain Welland. He came to make sure Gwendolen was being treated hospitably, especially when he heard about the nature of her abduction

- The Lodge had heard of her interest in the Lighthouse of Alexandria - a famously occult landmark, steeped in the Histories - and



a guest of honour at the ball of tonight, Madame Outis, particularly wants to meet her

- If asked why, Outis is *also* a scholar of the Lighthouse and knows an occult method of viewing its ruins. She's keen to share this with Gwendolen

- If studied, it's apparent Bruneau is quite taken with Gwendolen. He seems to admire her - just then, did he blush?

- Gwendolen wears something silvery and glinting at her neck. If asked about it, she pulls it out from her dress. It's a little silver key her mother gave her as a child. She told her to always wear it - she tears up a little - she never takes it off, especially now her mother's so ill

- If asked, confirms her mother is Loretta, who's in Jerusalem for treatment of tuberculosis. She hopes every day for a letter from her. So far, it hasn't come...

- If players have the small glass vial, they can try to unlock it with Gwendolen's necklace. It works. The liquid can now be poured out, if they wish

- Blackwood's eyes light up when she sees the vial. Where did you get that? Can she borrow it momentarily? If allowed, she passes through a pair of columns out of sight and reappears a half hour later, looking excited. This is water from Port Noon, she says. Drink from it and the world will forget you. People have killed for less. She returns the vial

- **Serena Blackwood** is the founder of the St. Rhonwen Trust, a charitable fund established for the advancement of education, chiefly through scholarships for promising young talents. The St. Rhonwen Trust awarded Gwendolen her scholarship to the Egyptian University

- If asked why Gwendolen, Blackwood's eyes sparkle. Gwendolen's very unusual - possibly unique. "We like to nurture special things, and are very interested in her future."

- If asked about Audrey, Bruneau says he's heard of her, but doesn't know who she is. Welland mentioned her once and Madame Outis shushed him fiercely.

- If asked about the Veiled Lady or Eskhara-Meligounis, Blackwood knows the creature you speak of. A powerful Name of the Forge, not to be trifled with. She can show you how to attract her attention, if that's what

you really want. But you'll need to send her a calling card - you can't summon her at will

- If pressed, Blackwood tells the players how to contact her (*see page 37*)

- If asked about Madame Outis, Bruneau tells you she's the guest of honour at tonight's ball - a close friend of Captain Welland. She must be quite important: the Lodge is gentlemen-only, but she's being treated like royalty. Also, he's fairly confident she's in disguise: he thinks she wears a wig

- 'Outis' causes Blackwood to arch an eyebrow. Whether or not her hair is fake, her name certainly is. 'Outis' ('nobody', in the original Greek) was what Odysseus used to evade the cyclops, and by many later to evade their critics. It's a pseudonym

- If asked about Everett / fulgents / Company of Lights / strange dreams, Blackwood explains that she's not the only one interested in Gwendolen. There are certain members of the House who also seek her, which is why she accepted Bruneau's request to let Gwendolen in. The Serapeum, at least, is safe. She refuses to say more

- If Bruneau is asked about *The Egyptian Gazette*, he looks abashed. He admits offering them money to pull the story: the Captain was so insistent it was kept discreet...

For **astonishing successes**, reveal:

- Blackwood waits until Gwendolen and Feirafez are bent close over the same page of a book, then slips you a folded letter. She murmurs: "She's not ready. But this will help you tonight." Give players **Artefact Obsidian** (note on a child of two Long)

The Invisible Serapeum is, above all things, a library. Players can spend time looking for information here. **Each search takes around an hour**, except for searches marked **[SPECIALITY]**: these are the Serapeum's special interests and only take a half-hour.

Roll **Intelligence** on specific queries. Successful searches are:

- **Alukite**: if they haven't already, players receive **Artefact Ilmenite** (an extract from *The Silver Book*). They learn from several independent references that alukites (also



called *empousai* or *soucouyants*) are fallen Long or occult beings who committed the 'Crime of the Sky', and almost always female.

- **Bone-flute:** an instrument of occult power associated with the principle of Winter. One source says it should be played by the sea to summon a helpful spirit, but a different source says it should be consecrated, pulverised and buried by anyone so unfortunate as to find it.

- **Crime of the Sky:** gain Artefact Pyrite (notes on an ancient lullaby). Players glean that ascended beings are forbidden from producing children with other ascended beings, to avoid the resultant and near irresistible urge to consume their own young.

- **Endeavour Lodge / Society of the Noble Endeavour:** "The members of the Society of the Noble Endeavour adopted noble names at their initiation: 'Parsival', 'Roland', 'Oisin'. They drew their inspiration from the Leashed Flame - an emanation or agent of the Forge of Days - which gave the island of Britain such appalling power in some histories." In the Fourth History - an alternate or hidden past? - the Leashed Flame won the War of the Roads and conquered much of Europe.

- **[SPECIALITY] Eskhara-Meligounis / the Lady of Veils:** "The burn and its cure; the scab and its healing; obsidian, which is stone burnt to light; jasmine, which is the veil over scarred rock. Eskhara may be the Name of burns, and Meligounis the Name of their healing, but it's never quite clear if they're two or one. Was this once a Name of the Twins?" Eskhara, Meligounis or both are reverently described as a patron or protectress of the Serapeum. A very powerful Forge presence that can be called if one knows how: you must burn jasmine, cut your face and cauterise the wound with molten metal strong in Forge aspect. Even then, she will only come if she's interested, and only at a time of her choosing.

- **[SPECIALITY] Candescent / Forge-long / copper blood:** semi-immortal beings who have ascended under the Forge of Days, the Hour of change and destruction. Hairless, immensely strong and without pores or fingerprints. Wounding one is very difficult and opens a fracture of furious heat. It's said their blood resembles an unusual alloy of copper and is blisteringly hot.

- **Glass vial / Port Noon spring water:** "Port Noon was founded on the site of a notorious Spring: drink from it, and the world will forget you." Noon is a sanctuary for renegades, exiles, or perhaps just unsociable Long - accounts vary. The spring is said to have gained its powers from the touch of the Gods-from-Nowhere, so drinking it might have unexpected consequences.

- **Fulgent / Lantern-long / Company of Lights:** semi-immortal beings who have ascended under the Watchman, the Hour of knowledge and light. They no longer have a physical body and must 'scrine' into physical objects in this world to interact with it. But they're experts at shaping and sending dreams.

- **[SPECIALITY] Lighthouse of Alexandria:** an important occult touchstone in Egypt, with significant roles in all Histories. It was built centuries ago to honour both the Lantern and the Forge, though it was cursed by other envious powers. The curse seems to have held true: any close union between Lantern and Forge has since ended in tragedy.

- **[SPECIALITY] St. Rhonwen Trust:** a charitable trust established in 1922 for the advancement of education, chiefly through scholarships for promising young talents. It operates under the auspices of the new University College of Swansea. Founded by Dr. Blackwood and funded by the Church of England and the Suppression Bureau, its less public mission is to find and cultivate occult talent, and to inculcate social responsibility.

- **Welland:** one of the more worldly candelights who has fought under many names in many wars as a ship-captain and a military engineer. Fiercely patriotic and at least several hundred years old, he works with the Society of the Noble Endeavour to mark bright new entries in the annals of British history. But with the country crippled by the Great War and the empire in retreat, it's not going quite to plan.

- **Yeshiva Tigris:** a great centre of occult knowledge where are taught the Four Traditions of the Bei Ilai: the imprisonment of spirits, the expulsion of monsters, the conclusion of tenacious curses and the sealing of troublesome portals.



## FLEET CLUB

D2 on Map of Alexandria

### MR. AGDISTIS, PATRON



*A dangerously beautiful Greek choreographer*

- *Highly cultured*
- *Highly desired*
- *Never says everything he's thinking*

Negative |-----| Positive

Notes: \_\_\_\_\_

- *Grand art deco ironwork gates*
- *Porters in stiff white jackets*
- *Crowded with batchelors, servicemen and young women leaving lipstick on their Gauloise cigarettes*
- *Excellent cocktails, live jazz every night - the place to dance in Alexandria*
- *Its most popular patron is the beautiful Mr Agdistis, an elegant Greek*



#### Connections: Bright Young Thing

If present, a spry young officer in khaki service dress bounds over ("By Jove, it's you!"). Captain Campbell-King is an old school friend and once got ROARINGLY drunk with the Bright Young Thing in their club, Boodle's. Later that night, his father posted both bails and boxed both sets of ears.

For each successful roll, reveal one of the following:

- Main topic of conversation is the 'high jinks' at Fort Kait Bey tonight. The Endeavour Lodge's grand ball is rumoured to be lavish, secretive and the hottest ticket in town. Fleet Club's clientele tend towards the young and less connected, though. So nobody here has a ticket

- People are talking of strange lights in the Western Harbour. Everyone seems to be seeing them now

- You hear complaints that one of Alexandria's most popular tourist attractions - the Catacombs of Kom El Shoqafa - is closed for renovation. Though some people say they heard laughter coming from behind the fence, so maybe there's still a way in

For astonishing successes, reveal the following:

- Four men and women cluster round a table, eyes huge, rapt in hushed conversation. You hear something about a 'ghost of the lighthouse' and one of the men chuckles nervously, shaking his head. "No way are we sailing out *there!*"

- If interrogated, they reveal they're telling ghost stories. Apparently, a child's ghost haunts the last craggy remnants of the Lighthouse of Alexandria, somewhere to the east of Pharos Island. Murdered by its parents, the legend goes, who were djinn, and star-crossed lovers. When the baby was born, they drowned it in the waters of the bay. It still haunts the Eastern Harbour now, and its "spooky baby wail" haunts sailors who venture too close...

## ZEPHYRION CASINO

D4 on Map of Alexandria

### MONSIEUR ABOU-ZAID, OWNER



*A cheerful, slightly alarming man in his early fifties*

- *Expects to be underestimated*
- *Uses it to his advantage*
- *Bad loser*

Negative |-----| Positive

Notes: \_\_\_\_\_



- *White tablecloths, oil lamps, wicker partitions, elegantly-carved chairs*

- *Dancing girls in various states of undress in a gaudy frieze running the length of the main room*

- *Lines of card tables, roulette and brass slot machines; at one end, an intimate stage with a band stand and microphone*

- *Owned by Monsieur Abou-Zaid, a portly Egyptian with an unnervingly*



#### **Connections: Exile**

If present, Abou-Zaid leans in. Their impressive reputation precedes them, and he could do with their help. The Zephyrion serves the 'medicinal' needs of Alexandrians as well as their love of gambling. But one woman has just bought his entire stock of morphine, and he needs the Exile's assistance in relieving the Egyptian Hospital of its scheduled delivery in two days' time. He'll pay well, of course. How does £20 sound?

For each **successful roll**, reveal one of the following:

- If asked about Audrey, he knows her. Or should he say 'Madame Outis', the dope-fiend? He laughs. The key is the hair and the eyes. Painted brows. Different hair each night. Candescent can't easily hide from those who know what they are

- If pressed, he thinks she must be here for the Endeavour Lodge, along with that other one, Welland. His advice is to avoid them at all costs: Forge-long don't like being meddled with, and you wouldn't like them when they're cross

- If pressed further, if they *do* have an angry Forge-long after them, at least they're in Alexandria. Candescent are creatures of fire, after all, and the Mediterranean is very wet

- If asked about the Serapeum, he knows it's one of the nine occult libraries in this History and one of the trickiest to find. It's somewhere in Alexandria, though many have tried and failed to enter it. Seeking is something of a tourist activity: foreigners with occult pretences descend upon the Arab Quarter in droves, though they never find anything, of

course. Alexandrian adepts know only this: "Serapis blooms in summer-time". He shrugs. He doesn't know what it means, either

- If asked about morphine, he'll reveal that 'Madame Outis' - a slender, pretty thing! - bought all his stock. Two entire crates of the stuff! Do you think she *bathes* in it?

- If pressed, she paid well and he didn't ask questions. He assumes she's selling it on, though she's evidently a user too. Dilated pupils, a slight slur to her speech... He knows the signs

For **astonishing successes**, reveal that if he were dealing with an angry candescent, he'd summon the manager. The Lady of Veils is a Name of the Forge. Even egotistical Forge-long know not to mess with Names...

#### **BRITISH OFFICERS' CLUB**

C2 on Map of Alexandria

#### **CAPTAIN WELLAND, FORGE-LONG**



*A flinty, fiery naval captain with quiet but sure authority*

- Owns five dogs
- Collects art
- Loves Russian literature (esp. War and Peace)

Negative |—————| Positive  
Notes: \_\_\_\_\_

- *For off-duty military personnel of all nationalities to dance, drink and sometimes be overly merry*

- *Thronged with idling sailors in neat caps and flap collars; suave young airmen in pale blue and gold; and soberly glittering officers making sure they get the best tables*

- *Patrons only sometimes exit to protests, cat-calls or pistol shots since the British gave Egypt back in '22*



- Outside are parked a line of black Austin Twelves

- Captain Welland sits drinking whiskey with several high-ranking naval officers

#### GAME RUNNER'S NOTE

Captain Welland is a powerful Forge-long and friend of Audrey (also known as Madame Outis). He's a high-ranking member of the Endeavour Lodge, also known as the Society of the Noble Endeavour: an ancient, occult group committed to promoting British military interests. He's at least several hundred years old.

He's been helping Audrey locate Gwendolen. The Endeavour Lodge are the ones who abducted Gwendolen and kept her holed up in the Serapeum 'til this evening, when Audrey finally wishes to meet her in person now Everett's in Alexandria. Welland does not know that Audrey is Gwendolen's mother, that Audrey wants to eat her, or that Audrey is taking copious amounts of morphine to reduce her urge to do so.

The Crime of the Sky is deeply distasteful to most Long. Welland will be displeased to find out he's not only been hoodwinked by a woman - a woman! - but coerced into unwittingly abetting a despicable act. If players can convince him, Welland can become an extremely powerfully ally. But they'll need evidence as well as a persuasive story...

For each successful roll, reveal one of the following:

- Walls are lined with paintings and photos of illustrious British figures - mostly military - but you notice a number of non-military families. British expatriates with links to Alexandria, it looks like

- If asked about Gwendolen, nobody knows

her beyond the article in *The Egyptian Gazette*. Welland's eyes glint like steel, and he refuses to say anything

- If asked about Audrey or Loretta, the barman overhears. The Howards are a well-known, well-respected British family: one of the daughters married a famous Egyptian doctor! Though he's not sure what happened to the other one. Beauties, they were - there's a photo of them somewhere. Give players **Artefact Niobium** (an old photo of the Howards)

- If asked about the Endeavour Lodge, Welland raises his glass. A club for all true Englishman! Protecting England's interests across the world, in all the seven Histories! A mighty, noble endeavour.

- If pressed, Welland is none too happy about the British withdrawal from Egypt, and the 'so-called independence' the British government were 'forced' to sign. The fault of blustering, fillibustering cowards who call themselves politicians, apparently

- If pressed again, or convinced with an astonishing success, Welland mentions the Lodge's occult leanings. They serve the Forge of Days, the fiery Hour of change and destruction

- Captain Welland admits his friendship with Madame Outis. He's been helping her find someone she has a particular academic interest in - someone with links to the Lighthouse of Alexandria

- If challenged about Outis / Audrey's names, he admits Outis is also known as Audrey. But when you've been around as long as they have, you collect names

- If asked about the Military Hospital, Welland admits going there to look for Gwendolen

- If Welland likes the players, he may also admit to doing so on Audrey's behalf. She asked the Endeavour Lodge to help her find Gwendolen Farouk, so a natural place to start would be her birth records

- If asked about Gwendolen, he looks non-plussed. "What have I do to with her?" She's a little girl Madame Outis wanted to see. So he found her, and that's that.



## ESKHARA-MELIGOUNIS

*Available at any Time of Power*

### GAME RUNNER'S NOTE

Eskhara-Meligounis is a patron of Alexandria, and her attention is always half on the city. Performing a rite within the city will have a much greater effect than elsewhere, and performing it in a place strong in Forge aspect (like a foundry, or a burns ward) will do better still.

As a Name of the Forge, she's also likely to be extremely interested in any Forge-long about to go alukite, so players will likely succeed in reaching her if they get *most* of the rite correct.

Calling the Lady of the Veils can and should be done ahead of time, not during a fight or climax. Her rite can be performed successfully at any Time of Power: Eskhara-Meligounis is twin-natured.

If players have heard of the Veiled Lady and researched her, or if they've rolled a very successful **Bright Arts** or **Night Arts** check, they'll have discovered how to contact her. Practitioners must wait for a Time of Power, and their face must be concealed.

They must also personally rinse an **obsidian blade** in sea-water and call upon Meligounis as they do so. The blade must remain 'unsullied' until used in the rite.

There are three parts to the ritual:

- The practitioner must unveil, burn **jasmine incense or freshly-cut jasmine flowers** in a brazier, and invoke Eskhara and Meligounis in both their natures, praising her attributes.

- The practitioner must **cut their own face with the obsidian knife** deeply enough to draw blood, requesting both Eskhara's and Meligounis's attention. The forehead is probably the safest and least painful place to do this (scalp wounds bleed copiously without being serious).

- The practitioner must **cauterise their**

wound with molten metal strong in Forge aspect and call Eskhara-Meligounis a third time, petitioning her assistance. Forge-long blood is perfect for this. The practitioner will probably need a blow-lamp or crucible, but you can melt copper in a pan if you have a hot stove and some patience.

For the purposes of *The Lady Afterwards*, this rite should succeed as long as players get it broadly right. It should only fail if players are careless. Eskhara-Meligounis will be very interested in a candescent about to commit the Crime of the Sky, so her attention is easier to attract than usual. So make it a role-playing opportunity. Let players improvise. Cutting their own face should require a **Determination** roll and cauterising it should require a second one, but let them apply advantages and allow a friend to step in and guide their hand if they fail.

If the rite is successful, a furnace-hot wind sweeps through the place. Trees bend and their leaves brown visibly. Shutters bang; metal all round becomes as hot as if it had been left in noonday sun. The scent of jasmine overpowers the scent of hot copper. The practitioner's facial wound scabs over instantly with a sound like cracking ice. The scab is deep blackish-red and glistens improbably, almost like obsidian... then everything goes quiet.

The scab - says any friendly expert, or a Bright Arts roll - is a sign that the Veiled Lady has heard the prayer, and will manifest at a time that suits her. It'll throb painfully (and give a standard injury penalty). Success in the rite, with or without assistance, immediately and permanently **increases Determination by 5** and puts the practitioner **At Risk of Fascination**.

Once contacted, what will Eskhara-Meligounis do? Something with fire and/or burns and/or rock, and something that will help prevent Audrey going alukite. For example, if the players go on to confront Audrey in the ball room at Kait Bey, the following could happen...



A furnace-hot wind sweeps through the hall. The flames of all the torches and candles gutter and sink low, as if curtseying. Audrey stares around wildly: "My lady! This is not your business! Leave us be!" It isn't clear whether she sees someone - perhaps a morphine vision - but she clearly knows who's here. The torches billow up again in great gouts of fire. Curtains roar into flame. Guests run and scream. Mirrors crack, windows shatter. (Players affected by Fascination will catch a glimpse in passing reflective surfaces of a woman veiled in black, crowned with jasmine, reaching out...)

The building catches quickly. Play out the scene. Audrey continues to plead with an invisible presence. Unless she is induced to flee, she approaches the heart of the fire, still pleading, and the flames reach out and fold round her like wings. The ceiling collapses. If the building is excavated, as it will be weeks later, a workman will uncover the miraculously unharmed body of a hairless, naked woman. Eshkara-Meligounis has cast Audrey into a profound sleep, from which she'll wake only with occult assistance. But that's another story.

#### FORT KAIT BEY

D1 on Map of Alexandria

#### AUDREY LEIGH HOWARD, FORGE-LONG



A slim, dainty, beautiful woman with alabaster skin

- Drowsy with morphine
- Lonely, though pretends not to be
- Very, very hungry

Negative |-----| Positive

Notes: \_\_\_\_\_

- A sturdy, crenellated castle on the eastern tip of Pharos Island

- Geometric floors, wide stone arches, lit entirely by torches and candles

- Corridors lined with uniformed soldiers; everything's strictly off-limits, except the pre-determined path to the Great Hall

- It's the Endeavour Lodge's Grand Ball: chignoned women in silk and pearls; generals and admirals in full dress uniform; white-jacket waiters with polished silver trays of coupe glasses and champagne

- Hubbub of voices; a full orchestra playing British classics (Elgar, Delius, Parry); the wash of ocean waves, visible through open doors in eastern wall

- A hive of black Austin Twelves parked in the open courtyard by the main entrance

#### GAME RUNNER'S NOTE

Audrey's plan this evening is to spend as much time as she can bear with her daughter. But she can only resist the overpowering desire to leap upon her and tear her to pieces for so long. At midnight, she's arranged for Everett's lightship, the *Daedalus*, to dock at the eastern pier at the back of the ball room and collect her and Gwendolen, under the veneer of showing Gwendolen some previously inaccessible ruins of the Lighthouse of Alexandria.

Once aboard the *Daedalus*, Audrey plans to take Gwendolen into the night and devour her with Everett. Unless players get in the way.

The Grand Ball is mostly drinking, mingling and dancing, but at 11PM the torches will be blown out. In the darkness, *The Fall of the Lighthouse* will start. And during the performance, Audrey intends to slip away...



As you'd expect, security is tight. A foam of fashionably-dressed guests flow into the fort, but players will need to convince the doormen to let them through. If they're not dressed to the nines - this is a white tie ball, after all - they'll have a disadvantage on any attempts at persuasion. It's useful to name-drop: El Shiekh Ali's Niko, Babu and his actors, Feirafez of the Lodge, Madame Outis (if you can pretend an acquaintance well enough) or Captain Welland himself can get players through the door.

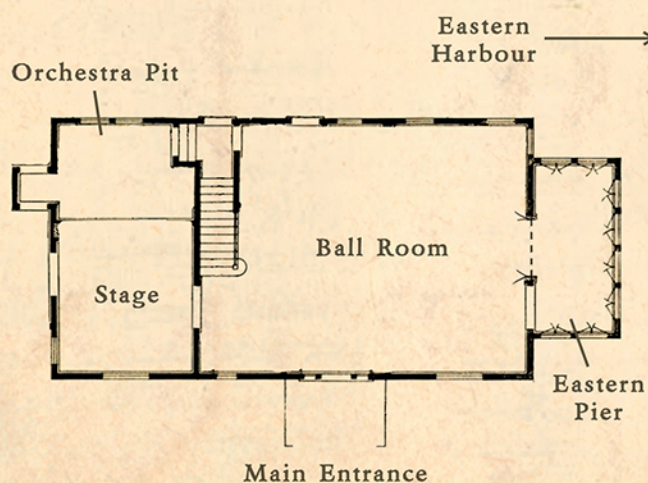
#### GAME RUNNER'S NOTE

White tie is the most formal dress code of them all. Men must wear white bow ties, white waistcoats and black evening tailcoats with high-waisted black trousers. Top hats and canes are optional. Women must wear floor-length gowns, ideally with opulent jewels and evening gloves above the elbow. Tiaras are optional; hats forbidden.

A full white tie outfit will set you back £2 to rent, £4 to buy outright and £10 for a really nice set. There are several shops in the upmarket Islamic Quarter selling these outfits: Tzara Couture is a nearby eveningwear shop that speaks good English.

Depending on players' prior actions, **Madame Matutine** may also be present. Gwendolen might be suspicious of Audrey or she might dislike the players.

Once inside, players are ushered towards the Great Hall. It looks like this:



For each **successful roll**, reveal one of the following:

- There's a pair of double doors thrown open on the eastern wall, revealing moonlight, black waters of the Eastern Harbour, and a short pier lined with torches

- A pair of sleek, bored-looking cheetahs are chained to either end of the stage. They look groomed and well-fed, but their teeth and claws are sharp

- If seeking Gwendolen, you spot her seated at a little table near the stage, flanked on one side by Feirafez Bruneau (who keeps gazing at her when he thinks she won't notice) and a tall, slim woman in an elegant rust-coloured dress. **Audrey Leigh Howard** - at last

- If seeking Audrey, you see her at the front of the ball room, seated at a little table next to Gwendolen and Feirafez Bruneau. She has a glassy, drowsy gaze fixed on Gwendolen, and a thin sheen of sweat upon her brow. Her marmoreal, flawless skin looks polished

- If further investigated, players notice she's squeezing something in her hand. It's a mangled fork she's taken from the table and is pulverising out of shape with her gloved hand. This barely-restrained violence sits oddly with her otherwise calm demeanour

- If seeking Welland, he's mingling with several other highly-decorated military men, whiskey glass in hand. He's laughing uproariously at a joke

- Babu and his actors can be found behind the stage, preparing for *The Fall of the Lantern* (NB: when the play starts later this evening, describe it to players as you see fit! Make it ooze symbolism from the rest of the game)

- If investigated with a **Bright Arts** roll and Everett has *not* been destroyed, players feel an encroaching, powerful arcane presence. If Everett *has* been destroyed, players sense no particular Bright Arts presence

- If investigated with a **Night Arts** roll, players feel there's something simmering, like the intangible pressure before a thunderstorm. Something is about to happen...





## A HUNGRY LONG

Audrey has done something Long should not be able to do: resist tearing her child limb from limb and devouring her the moment she got close enough. But she's already done something Long should not be able to do: bear the child of a Lantern-long, who has no physical body. She's used to breaking the rules.

Now, though, she's losing her grip. She's so close, and ferociously hungry, and unbelievably strong. She'll be very angry at anyone who gets in her way. Audrey's aim is to get Gwendolen to the pier at the back of the ball room, sling her on the waiting *Daedalus*, and sail off into the bay. She'll do that with or without Gwendolen's help.

Audrey's basic stats are:

- **Physique:** 120
- **Dexterity:** 100
- **Intelligence:** 70
- **Determination:** 80
- **Bright Arts:** 80
- **Night Arts:** 40

Audrey's attacks are physical: she has the strength of ten men, can crush stones with her bare hands and easily rip adult humans in half. But she's not a monster: she's non-violent by nature. She's a refined, aristocratic lady. And she isn't interested in anything other than eating her daughter, anyway.

Her first approach will be to simply lead Gwendolen from their table by the stage to the back of the ball room, but if Gwendolen starts resisting, she'll resort to pulling her or even picking her up and covering her mouth so she can't make a scene. If things really go pear-shaped, she's finished with Alexandria and has little to lose. She's not above relighting and toppling one of the many torches or candles around the room onto a tablecloth or curtain, starting a ferocious blaze. Fire makes her stronger, anyway (see 'Forge-long' in the Appendix).

If anyone obstructs her, she'll grab whatever's nearest (knives, chairs, suits of armour, waiters) and use it to thwack the obstacle out

of the way.

Treat all of her successful rolls (to apply strength or resist harm) as **astonishing successes**. If standing in bonfire-heat or hotter, Audrey can also roll **Physique** to heal an injury as an action.

Healing probably won't be necessary, though, because candelights are very difficult to harm. Even with three disadvantages, they still have a 90% chance of shrugging off any attack you manage to land on them, so direct assault is probably a bad idea. Players can make use of their surroundings: if they cause the room to collapse, that might stall her (though it will probably crush several hundred ball-goers, too). Or they could call on a suitable ally, like **Captain Welland** (another Forge-long, who won't like being betrayed), or **Madame Matutine** (a Ligeian, who dislikes Long generally and has a 'been there, done that' t-shirt for the Crime of the Sky).

Alternatively, players could take a more subtle approach. They could bargain with Audrey, or they could attempt to trick her, somehow, into falling into the sea. Perhaps they've laced her wine with even more morphine than she can take. Forge-long have a dangerous arrogance that make it possible - if not exactly easy - to manipulate them, and are not the cleverest immortals.

Players who have successfully performed the rite of **Eskhara-Meligounis** may also cross their fingers, pray to the Hour of their choice and try not to die until she turns up.

Broadly speaking, this showdown with Audrey can follow three paths: combat, cunning or allies. Examples include:

### Combat.

- Douse Audrey in water
- Bring the room down upon her
- Enlist literally all of the Endeavour Lodge to fight her all at once
- Shoot her with the cannon of a friendly warship you happen to have commandeered

### Cunning.

- Poison her with morphine or potent toxin
- Shock her with Moishe's forceps, or enrage



her with Loretta's betrayal

- Reveal that Audrey is Gwendolen's real mother, and shock Gwendolen into putting up resistance too

- Trick Audrey into trusting you, then betray her, and then run very fast in the opposite direction

### Help.

- Convince Captain Welland to fight on your behalf

- Play Madame Matutine's bone-flute, summoning the *Sapphire* and Madame Matutine to prevent the Crime of the Sky

- Encourage Feirafez Bruneau to sacrifice himself heroically for the woman he loves, giving Gwendolen the chance to escape

- Wait - *any time*, *Eskhara* - for the Veiled Lady to appear, if you successfully completed her rite earlier in the day

Unless players damaged or destroyed Everett's scrine or lightship, the *Daedalus* will be waiting for Audrey and Gwendolen at the pier. It will not be manned by its seven Egyptian sailors this time - Audrey is more than capable of managing it on her own. If the *Daedalus* is there, players are subjected to the same **Fascination-based occult attacks** as they were at the Western Harbour (see 'Trouble on the *Daedalus*', on page 25) in addition to Audrey's physical menace.

If players *did* damage or destroy Everett's scrine or lightship at the harbour, a simple rowboat bobs at the end of the pier. Players are only ('only') menaced by Audrey.

If Audrey manages to get Gwendolen onto the *Daedalus* or the rowboat, she casts off and players have one final chance to stop her before the ship is too far away to do anything about it. Each player gets one more roll of the dice to change the outcome of events. If they haven't done enough to alter things, then the boat disappears into the night and Gwendolen is lost.



### **AFTER THE BALL**

The two basic outcomes of the Grand Ball are:

- **Outcome 1:** players *did not* interrupt Audrey's and Everett's plans, so the Long took Gwendolen to sea in the middle of the night and, presumably, devoured her

OR

- **Outcome 2:** players *did* interrupt Audrey's and Everett's plans, and Gwendolen *did not* get on a boat with her mother.

Details will vary game to game: someone might roll a God is Winking at just the right moment; Audrey might be sizzling in fury at the bottom of the Mediterranean Sea; Everett's scrine might have been destroyed, but Audrey still managed to make off with her daughter; Madame Matutine might have whisked Gwendolen away on her faster, nipper yacht, just because she can.

If players have the vial of Port Noon spring water, and if Gwendolen is still alive, they can offer it to her. Drinking it will help her elude both parents, but it means she will never make a name for herself in this world, and her friends in Alexandria - including the players - will forget her over time.

Whatever happens, the kerfuffle at Kait Bey has caused the irate and embarrassed Endeavour Lodge to bundle the players into a midnight car tearing to Cairo, getting them out of the way while they smooth things over with local authorities, terrified guests and an apoplectic Welland.

If players achieved **Outcome 1**, give them **Artefact Quartz** (a letter from Audrey). They find it waiting for them, like she knew what would happen, in the back seat of their car.

If players achieved **Outcome 2**, give them **Artefact Roumanite** (a letter from Gwendolen). One of the Kait Bey guards thrusts it through the car window as they race away from Pharos, hastily hand-written and passed on.

Like 'A Journey on the Taurus Express' (page 5), consider this the closing montage. Players race through the dark deserts of Egypt, away from Fort Kait Bey, the horrors of the Eastern Harbour, and the gruesome truths of the Crime of the Sky..



Whether players received **Artefact Quartz** or **Artefact Roumanite**, pick one player and ask them to read the first paragraph of the letter. When they've finished, read the first **escape snippet** below, and then ask the player on their left to read the second paragraph. Then read the second **escape snippet**, and so on. Continue like this until the whole letter has been read, and *The Lady Afterwards* draws to a close.

## **ESCAPE SNIPPETS**

When players finish reading paragraph one, they're careening through Alexandria's back-streets.

- Slag heaps and slums; rush-lamps and hooded shapes in doorways
- Shuttered perfume shops and terraces; mottled coloured lights
- Shrill laughter from a hidden balcony

When players finish reading paragraph two, they're by the black waters of Lake Mareotis.

- Still water punctured with clusters of yellow anemones
- Crescent moon reflected back like a grin
- Mocking calls of nightjars and crickets

When players finish reading paragraph three, they're on dark desert roads.

- Grim grey outlines of clouds before the moon
- Undulating dunes and thorny shrubs; patches of dry grass like eczema
- Occasional gleam of animal eyes, reflecting the headlamps of your car

When players finish reading paragraph four, they're in the scrubby, stony outskirts of Cairo.

- Low stone buildings with cloth for doors
- Network of dusty streets and gaslamps
- Glimpse of large, turgid snake coiled a little too close to the road

When players finish reading paragraph five, they're boarding the Taurus Express to London.

- Shriek of the engine; wet steam on dusty faces; a babble of overlapping languages
- Smell of coffee; baking bread; and just an undertone of roasted beef...



# APPENDIX

## BOABS AND AVERAGE HUMANS

Alexandria's doormen are infamous for spreading gossip, blackmail and taking bribes. They're also usually young, strong men, so it's almost always more sensible to bribe your way past a boab than fight them. But if you have overenthusiastic players...

- **Physique:** 60
- **Dexterity:** 50
- **Intelligence:** 50
- **Determination:** 40

Boabs don't usually have a weapon, but they're strong. They use their fists and their bodies to fight, with a skill of **Scuffle 60**.

If you need to instigate combat with an NPC not named in this appendix, use the above stats.

## POLICE, SECURITY GUARDS AND MILITARY PERSONNEL

The difference between boabs and police officers is police officers have **guns**. You're likely to meet policemen on their own, but beware of them using their whistle to summon any other policemen in the vicinity. They use Mauser C96s (small semi-automatic pistols) and have a skill of **Shooting 60**.

For police (and security guards / military personnel), use the following stats:

- **Physique:** 60
- **Dexterity:** 60
- **Intelligence:** 50
- **Determination:** 30

Security guards might have guns, but more usually they have foot-long **billy clubs**. They'll tend to come in pairs, but cunning players might be able to lure one of them away to deal with individually. Guards use their clubs (rolled with **Physique**) and if they have guns, they use Ruby pistols with a skill of **Shooting 60** again.

Military personnel you meet in everyday situations - in other words, not in the

Egyptian Army's headquarters or a British naval base - are usually unarmed, though they'll tend to have compatriots in the near vicinity who'll rush to help them. This means it's almost always a bad idea to attack them. They use their fists and bodies, like boabs, with a skill of **Scuffle 60**.

## FORGE-LONG

- **Physique:** 120
- **Dexterity:** 90
- **Intelligence:** 80
- **Determination:** 90

Forge-long, sometimes called *candescent*s, have a physical form, but it's no longer exactly flesh. They're entirely hairless - those who wish to disguise their nature may wear wigs and even paint on their eyebrows. Their skin is smooth as marble, though more yielding. They retain the wrinkles and creases of their original form, but they have no pores or fingerprints.

It's very difficult to harm *candescent*s. Repeated blows from a sledgehammer will do it, if you can persuade one to lie still for long enough. Bullets will mark and chip away at them. Knives will glance off them but may score their skin. A fall from a height will stun them. A fall from a great height may crack them. Sacred or otherwise significant weapons, like consecrated taenite-iron or the teeth of the Lionsmith's creatures, are more effective. But they are not immune to pain. Knives sting, bullets are like hard-flung gravel.

If the outer integument of a *candescent* is broken open, furious heat will rise from the fracture. The flesh beneath is a little softer, but not much. Their blood could be mistaken for molten copper - viscous, shining and something around a thousand degrees as it leaves their body. Blood drops will cool to shining metallic flowers. Cooled, recovered *candescent* blood still resembles an unusual alloy of copper. It has been called "orichalcum", but so have a great many other things. According to one tradition, it's an ingredient in *orpiment-exultant*, the ink in which the Fourth History was first recorded.



Candescent find heat pleasantly invigorating. They can happily wade through lava and bathe in molten metal. Cold and open water are weaknesses. Neither will kill them, but both will slow and confuse them. A candescent naked on a mountainside will stagger like a drunk. A candescent who falls into water is not buoyant, but may be able to scramble out. A candescent who falls into the open sea will likely lose consciousness before they reach the shore.

Candescent strength is legendary. They can contend on equal terms even with Edge-long. They can crush stones to powder and rip adult humans in half. They will always use tools if they can, though. You know how when you're trying to get into a tightly wrapped parcel, you'll resort to scissors or a paper-knife rather than bruise your fingers pulling off the sticky tape? That's a candescent trying to get into a bank vault.

In game terms, candescents:

- have a **Physique of 120**
- treat all successful rolls - to apply strength or resist harm - as **astonishing successes**
- can roll **Physique to heal an injury** as an action, if standing in bonfire-heat or hotter.

This means that to hurt them, you need them to fail that Physique roll. This means racking up the disadvantages, which might include

- using heavy, pulverising weapons
- using consecrated weapons
- using Winter-aspected weapons

Even with all of those, a candescent still has a 90% chance of shrugging off your attacks. Recommended strategies for dealing with candescents include:

- sink the ship they're standing on
- bombard them enthusiastically with heavy artillery
- don't make them cross.

Finally: candescents are brutally strong, but don't mistake them for brutes. Almost all Forge-long were once adepts of unusual skill - brilliant and learned even before they became immortals. They have a blazingly charismatic presence that wins them attention and assistance. Everyone takes a Forge-long

seriously. They are, however, susceptible to a dangerous arrogance that can make it possible, if not exactly easy, to trick them.

### LANTERN-LONG

- **Physique:** 0
- **Dexterity:** 120
- **Intelligence:** 100
- **Determination:** 90

Lantern-long, sometimes called *fulgents*, or the *Company of Lights*, discard the body at the moment of ascension. Their *fet* is strong - they wear it exclusively as their new body - and their *phost* is blazing-bright. (*Fet* is the soul-element in mortals which dreams; *phost* is intellect and sight.)

Fulgents are confined to the Mansus and the Bounds, but they have considerable influence there. They're well-placed to shape and send dreams. Fulgents avoid the Wood. It's confusing and unpleasant, and the Wood-names there will devour them if they can. There are risks in the House, too, from Mansus-names, but that's manageable, and they have allies in the House.

The great advantage of fulgents is their privileged position in the Mansus, and their associations with other Mansus-dwellers. They can look out over the Bounds and, if they're lucky, learn truths unguessable to any spy. They can ask advice from the Watchman and his Names. They can draw knowledge from the Glory's light, although too much time in the upper reaches will tire and attenuate them.

When one sees a fulgent in a dream, their eyes are obviously inhuman. Many of them wear masks or dark glasses.

A fulgent can send dreams to trouble an enemy. The better idea the fulgent has of the enemy's nature and real-world location, the more likely they are to find them.

- If the fulgent knows what city the target is in, that'll help. If they know their address, that's much better. If the fulgent has visited the address, that's best.

- If the fulgent knows what the target might dream of - their hopes and fears -



that'll help. If the fulgent knows what the target has been doing recently, who they've met or what they've eaten, that's better. If the fulgent has met the target recently, in dreams or in the world, that's best.

- If the target has fulfilled potential requirements for entering the Mansus - e.g. someone's been murdered in the room recently, or if they're a Know - then they're more vulnerable. If they're in the Mansus, they're most vulnerable.

- However, if the target has fulfilled requirements for entering the Wood, they're safer. These include cutting a lock of hair; wounding the sole of the foot; or sleeping in the presence of as few colours as possible other than white and black (including hair and clothes).

- The more light there is in the place the target sleeps, the more likely the fulgent's sendings are to find them.

Fulgents can enter a mirror, lens or light-source in the physical world: a process that has been called 'transinhabitation' by the Church of the Unconquered Sun, 'alighting' by the Tragulari and 'scriming' by the Obliviates. An inhabited item of this kind, then, is a 'scrine'.

- The fulgent shapes a scrimeway - an identical, or symbolically identical, item in the Mansus to match the scrine-to-be.

- Helpful mortals or other servants must hallow the scrine-to-be with a rite that requires Lantern and Knock aspects. The larger the object, the more aspect required.

- The fulgent enters the scrine.

The scrine, once inhabited, will be blazingly radiant, and mesmerically wonderful to look upon.

The fulgent can perceive and affect both the part of the Mansus where the scrimeway is, and the physical location of the scrine. They need to focus on one or the other, though, rather as if they were standing in a doorway between two rooms and had to turn their body to see one room or another.

The fulgent can affect the senses and thoughts of those near the scrine. If they can't see the scrine's light, the effects will be subtly phantasmagoric. As soon as they see the light, even reflected, the effects are much stronger. If they look directly into the scrine, they'll be plunged into a waking dream, unless they have unusual protection. Being blind is very good but not total protection, if the scrine-light touches the skin. Blindfolds or closed eyes help, but of course some light can still leak through.

A fulgent can shape the target's experiences, which may in turn allow them to shape their motives and choices. They can offer the target pleasures, sweet false memories, or safety from fears, for example. If drawn into these things, the target is subject to the fulgent's influence. The target may speak with the fulgent's accent; their voice may become similar; they may even look different, in mirrors or in one's peripheral vision.

The fulgent cannot, however, control the target directly, or use their senses, once they're out of range of the scrine.

If the scrine is destroyed, the fulgent may be destroyed with it. They can leave at any time, but:

- they can't return until the scrine is re-hallowed

- they might be taken by surprise

- if the scrimeway back in the Mansus is destroyed by an enemy, their way back is blocked.

This means few fulgents will inhabit anything as fragile as a glass mirror or a candle-flame.



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# THANK YOU!

Thank you for playing *The Lady Afterwards*! We hope you enjoyed it, and maybe even avoided the Crime of the Sky.

Players might not have uncovered every artefact, or pieced together the full mystery of the game. That's fine! Don't tell players what they didn't find out. It's much more haunting not to know than to have a neat summary at the end. It also means they might enjoy playing the game again another time, playing a new character or making different choices.

Thanks to everyone who helped playtest the game, to the *Cultist Simulator* community for seeking unholy mysteries with us, and you, for taking a punt on an indie TRPG.

♥ Lottie, Alexis and the House without Walls

## HELP!

If you need any help, or have any feedback on the game, email us at [contact@weatherfactory.biz](mailto:contact@weatherfactory.biz). We'd love to hear from you.



Willington

1845

Willington

1845







