



1SHOTADVENTURES

~ An ~

OPERA UNCEASING

OVERTURE

ABOUT THE ADVENTURE

An Opera Unceasing is a 19th century gaslight horror adventure for *Call of Cthulhu*, although it can easily be adapted to other game systems. A *GURPS Horror* version is also available at 1shotadventures.com.

In November 1879, the Paris Opera premiered *La Demoiselle aux Lanternes*, an unusual opera about a heroine who is always seen carrying a magic lantern that she claims guides her, though no one else can see its light. However, no one from the performance returned to their homes afterwards. It seems that the entire audience, including several influential citizens, just vanished in the middle of the performance. The authorities are baffled, and call in experts to investigate the mysterious event.

An Opera Unceasing is suitable for three-to-five investigators. The end of this adventure includes six pregenerated characters so groups can get started right away, but players can also create their own scholars, detectives, antiquarians, physicians, occultists, or other suitable figures.

Characters introduced for the first time in the adventure are noted in ALL-CAPS. Skill rolls are in SMALL-CAPS. Sections marked with a person icon are opportunities for specific characters, notably the pregenerated investigators from the end of this adventure.

THE BACKSTORY

La Demoiselle aux Lanternes was a brand new opera that starred Corinne d'Orsay, a talented and up-and-coming ingénue. However, hours before the opera's premiere, the critical prop from the show – the heroine's lantern – vanished.

Desperate for a new lantern, the opera house's director sent his propmaster to scour Paris for a new one. One was found, an antique lantern of strange design, the "Threnolume Lantern". Little did anyone know, however, that this strange new lantern was a horrific artifact from eons past. It had the terrible capability to send men to the Howling Vortex, a universe where all things, if they endure long enough, become only screams and raw sound.

The swap of lanterns was intentional, set up by a wealthy textile magnate, the untalented and music-obsessed Maurice Beaumont. He discovered the lantern and its occult secrets and plotted to have the opera's performers swept up into the Vortex. Then, he planned to channel the Vortex with a modified phonograph, and spend hours listening again and again to this opera of the damned.

Beaumont, however, was too cowardly to use the lantern himself. So he hired a patsy, Armand Albret, the lazy and unemployed twin brother of the lead soprano's jealous boyfriend. During the opera's third act, just when its complex notes triggered the lantern's light, the performers and audience vanished. Armand took the lantern from the stage and swept up the remaining crew so as to leave no witnesses.

The next morning, as the city of Paris realized that nobody returned from *La Demoiselle aux Lanternes'* inaugural performance, the authorities began their investigation. Utterly baffled by the case, the police called in the best investigative minds from Paris to assist in the matter...



ADVENTURE SYNOPSIS

An Opera Unceasing spans three parts. In part one, the investigators are contacted by the Inspector Morel of the Paris authorities. They have no leads in the disappearance of hundreds of people at the opera the night before. The inspector asks the expert investigators to investigate the Opera House to discover what might have happened. They will discover that opera's lantern was replaced with a bizarre one at the last minute, and that Corinne had both a jealous boyfriend, Etienne Albret and wealthy admirer, Maurice Beaumont.

In part two, the investigators follow these leads across Paris. This is an open-ended investigation. They will find the origin of the lantern at a local shop, find that Etienne had a twin brother, Armand, who was involved with the disappearance, and that Maurice Beaumont was involved, paying Armand to use the lantern, and disappearing the next day. The investigators find Maurice's home is a scene of obsession and horror,

with acoustic devices strewn everywhere and eels feeding on a corpse in his bathroom, which was used to collect eel oil for the infernal lantern.

In part three, the investigators track Maurice Beaumont to a secret gaming salon. He's gone mad from listening to the "music" from the Howling Vortex and plans on repeating his venture on upcoming performances around Europe. He's also attended to by a Denizen of S'glhuo, a terrible being of raw sound who gained entry to our universe through Beaumont's experimentation. To complete the investigation, the investigators must confront Beaumont and the denizen before they can hurl them into the Howling Vortex, dissolving them into pure screams for eternity.

THE THRENOLUME LANTERN

An Opera Unceasing centers around the infernal object known as the Threnolume Lantern. At first glance, the lantern appears to be of Persian origin, but any antiquarian making an APPRAISE, ARCHAEOLOGY, or HISTORY roll discovers that its patterns merely mimic Eastern design.

While its true origin is unknown, an OCCULT or Cthulhu MYTHOS LORE roll reveals disturbing similarities in its patterns to those found in the forbidden writings of the Mad Arab in the *Necronomicon*. A critical success recalls the lantern as a Threnolume Lantern belonging to the Demon-Sultan described in that cursed tome, an unspeakable being said to rule "a court of piping horrors."

Whatever its origin, the lantern possesses the dreadful power to cast mortals into the Howling Vortex in the Gulf of S'glhuo, a universe where the self is broken down into raw sound. Only those of exceptional mental fortitude have been known to escape from this place, but return warped in body and emptied of reason, their humanity flensed into fragments.

Fortunately, the Threnolume Lantern is not easily used. No ordinary lamp oil works in it. It will burn only when fed with oil rendered from the fatty tallow of eels that

have gorged themselves upon the flesh of a screaming man. When lit, the lantern emits a whining, pale glow that chills rather than warms. Then, when it has absorbed enough notes does its true power reveal itself. Its light blackens, and any soul in its light is painfully torn away into the Howling Vortex. This was the fate that befell the audience, performers, and crew during *La Demoiselle aux Lanternes*, who now remain imprisoned forever, doomed to sing the same passages again and again as madness slowly devours what remains of humanity.

In this adventure, the obsessed magnate Maurice Beaumont has not only acquired the lantern, but also an early, experimental Edison phonograph which he modified from dreams sent from denizens of S'glhuo, turning it into a device capable of reaching the Vortex and playing back its voices. Hour after hour, Beaumont listens to its echoes through its horn. With each turn, the madness of the Vortex creeps further into his thoughts.

When they encounter the lantern, the investigators may conclude that destroying it is the wisest course. This is a perilous mistake! Unless the lantern is drained of its oil first, it will explode into dissonance and draw every soul within five yards screaming into the Howling Vortex.

ACT ONE

The Opera House

THE INSPECTOR'S LETTER

The investigators are presumed to be detectives, specialists, or trusted associates of the Paris authorities. On a frigid Wednesday afternoon, each is interrupted around two o'clock by a bundled-up young messenger. He delivers a sealed letter from Lucien Morel, Inspecteur Principal of the Brigade de Sûreté – the effective head of the Paris police (see [Handout A](#)):

I must beg the favor of your presence on this Wednesday evening, at four o'clock, in the Rotonde du Glacier, adjoining the Grand Staircase of the Palais Garnier.

A matter of the utmost seriousness has arisen in connection with the performance of last night, one which concerns both the reputation of the Opéra and the safety of certain persons attached to it. I would prefer to speak with you privately, and I trust you will understand the necessity of discretion.

I shall be waiting near the marble balustrade.

*Respectfully,
Inspecteur Principal Lucien Morel
Brigade de Sûreté, Préfecture de Police*

Each of the investigators has helped the inspector sometime in the past, although an urgent letter like this is some surprise to all of them.

Buying a day-old newspaper or making a KNOW roll recalls that the Opera House premiered a new performance the night before, *La Demoiselle aux Lanternes*. The opera's tragic story tells the story of a young Parisian seamstress who believes her small lantern can guide her to the one soul destined to love her. Yet when at last she finds him, the light burns out, revealing that he had passed her by long before. Strangely, there is no review of the performance in the morning's newspaper.

THE OPERA HOUSE

The Paris opera house, the Palais Garnier, rises like a palace of gold and marble, crowned with statues of muses and mythological figures gleaming over the boulevard.

If the investigators arrive early, they will find the Opera House, the Palais Garnier, closed and locked. There are several uniformed police guards preventing anyone from entering.

They'll only say that there is an active investigation underway, and they are under orders not to let *anyone* in. Even if the investigators show the guards their letter, the guards will tell them to promptly come back later. They will, however, be able to find several discarded opera pamphlets near the steps that describe the cast in more detail (see [Handout B](#)).

At 4 p.m. sharp, the guards will allow the investigators to enter. Inside, the Opera House's grand staircase sweeps upward beneath a ceiling of frescoes and glittering chandeliers. Waiting for them is the uniformed INSPECTOR LUCIEN MOREL. He has a neat moustache and is dressed in civilian clothes – a wool coat, high-collared shirt, and felt hat.

Inspector Morel

"My friends, I am obliged to you for receiving my letter, and for presenting yourselves here at my request.

"We have worked together on several occasions in the past, and each time your assistance has served my investigations – indeed, perhaps even my career. But tonight, we stand before a matter of true perplexity.

"Yesterday evening marked the premiere of a new opera, *La Demoiselle aux Lanternes*. Yet shortly after midnight, reports began to reach us that those who attended the performance had not returned to their homes.

"By morning, the complaints had come in such number that our office could scarcely record them all. It appears that no one, neither audience nor performers, left the Opéra as they ought.

"We have searched the building from the grand foyer to the deepest service corridors, and we have not found a single trace of where they have gone."

Inspector Morel offers to pay the investigators a small sum to help in the investigation. He admits he and his men have no theories as to what has happened, and the pressure on him will no doubt grow.

He mentions that several of the guests were wealthy, including most notably **Monsieur Maurice Beaumont**, a Parisian textile magnate who paid for the most lavish box in the opera



THE AUDITORIUM & STAGE

The multi-level auditorium is where the audience sits for the opera. The walls are richly-decorated red and gold. Above the auditorium is its magnificent, heavy crystal chandelier.

Printed programs are scattered on the floor, discarded from the performance the night before. Jackets and opera glasses can be found under a few seats.

The stage is still set and decorated. An investigator who studies the libretto found in the director's office and compares it to the stage setup will learn that the stage is set for the third and final act of the opera. However, the final scene, or tableau, of the opera, where the chorus appears bearing many

small lanterns, appears not to have been performed; a back-stage shelf bearing the finale's lanterns are still carefully prepared for that moment.

house – Box Five. He guesses that there may be additional, handsome rewards should the investigators solve this mystery for the wealthy families of the vanished.

The Opera House is vast, but Inspector Morel advises the investigators to begin with the Director's Office, which is located off a private corridor near the grand foyer.

THE DIRECTOR'S OFFICE

The opera director's office is a small, tidy room with dark wood paneling, heavy velvet drapes, and a wide desk positioned to face visitors. A few comfortable chairs face the desk.

The librettos, or scripts, of several operas are on the desk, including *Roméo et Juliette*, *Faust*, and the new *La Demoiselle aux Lanternes*, which is the only one with director's notes scribbled on the inside. Slipped into its pages, however, is a note the police missed – a worn, **opened envelope with a letter** written from the director to the prop master (**Handout C**):

Monsieur Lefèvre,

The soprano's lantern has vanished, and this lapse is utterly inexcusable. You will replace it at once—there is a reasonable sum enclosed for the purchase. Try Delaroche on the Rue Saint-Honoré if the original is not recovered by noon. I expect this matter corrected immediately, with no further embarrassment to the house.
—A. V.

The envelope contains no cash, just the letter. A Hard KNOW roll recalls that Delaroche is an upscale glass dealer located about a mile from the opera house. Otherwise, the investigators can find its location by inquiring with locals.

BOX FIVE

Several luxury boxes overlook the stage, including Box Five, the one owned by Monsieur Maurice Beaumont, the wealthy textile magnate.

Upon entering, the investigators notice a chill draft sporadically blows through the box, though it's origin is impossible to discern. With the draft, a LISTEN roll hears the faint sound of a high-pitched, out of tune violin coming vaguely from the rafters.

A search of the box reveals a few clues. On a small side table is a **half-finished flute of champagne**. Near it is a program; inside is a calling card for Beaumont's valet, Hans Egger (**Handout F**) marking the second act. Under the program is a **small amount of cash**, which a SAVOIR-FAIRE roll reveals is meant to tip the server.

Keeper's Note: These items were left by Monsieur Beaumont as he left the show early. It is not critical that the players deduce this at this point.

A very careful search of the box (and making a Hard SPOT HIDDEN roll) discovers a secret door behind a velvet curtain in the box, masterfully blended into the red and gold wall. It leads down a short, tight corridor, and then to a ladder that descends into the sub-basements of the opera house.

A VIOLINIST'S FALL!

About 20 minutes into the investigation, or at a particularly dramatic time, a loud crash followed by a startled cry is heard from the auditorium.

On the stage is a horrible sight – an emaciated, blue body writhes on the floor, its gray skin drawn tight like vellum over bones. Its hollow eyes flicker a pale light, and when it opens its mouth to speak to whoever it first sees, a vast and distant howl emerges instead. Then, it shudders and dies. This calls for a SANITY ROLL (0/1D2)!

Nearby, a stunned policeman says he walked into the auditorium and saw the body plunge from the rafters above. An investigation of the corpse can reveal:

- A KNOW roll identifies the smell of a modest cologne coming from the corpse.
- A MEDICINE roll confirms that the thing is human; it suffered trauma from the fall, which likely caused its demise.
- A careful examination or a Hard SPOT HIDDEN roll finds that the corpse's left hand has callused fingertips. An ART (MUSICAL INSTRUMENT) or similar roll identifies this man as a violinist! The body also has a scar from a knife wound on his upper shoulder.
- The opera employed 20 violinists, so time and investigation is needed to identify the man as an iron-willed, bad-tempered second violinist named IVAN VOLKOV. Matching the cologne to a jacket in the orchestra's green room will find a calling card with his name on it. Otherwise, finding someone who had previously worked at the opera (or Aimée) may identify this talented Russian musician.

CORINNE'S PRIVATE DRESSING ROOM

The opera's lead soprano, Corinne d'Orsay, keeps a private dressing room just off the stage. It's a narrow chamber papered in faded rose wallpaper and dominated by a long gas-lit mirror. A worn fainting couch rests beneath a scatter of fresh flowers and the smell of perfume and powder permeates the room.

The flowers are all gifts that come from admirers and would-be suitors, although the biggest bouquet is from the director of the opera, wishing Corinne the best on her inaugural performance.

On the floor, underneath the singer's makeup table is a **crumpled and torn note** (see **Handout D**) from her boyfriend, Étienne Albret, which insists she quit the performance.

My Dearest Corinne,

I cannot endure the thought of tomorrow night, when you shall display yourself before that gaudy crowd who applaud only the curve of your smile and the shape of your form. You are not theirs to gaze upon. You are mine, and I implore you, no, I require you, to abandon this foolish debut. If your affections are as true as you have sworn, you will not step upon that stage and surrender yourself to that ravenous house.
—Étienne

Corinne's boyfriend, Étienne Albret, is a junior lawyer who works at Dupont, Vautrin & Cie, a modest law firm not too far from the opera. He met her in a cafe nearby. To discover the man's last name, the investigators will likely have to ask Aimée in the basement, Inspector Morel (who has done his research), or make an Extreme KNOW roll.

There is also a smaller bouquet with a **calling card** (**Handout E**) from Maurice Beaumont, the owner of Box Five. On its back is a poem:

Corinne—

*Yours is the most angelic voice my ear has known
I wait to hear it sound again this night.
May this first hour not stand alone
But prove the prelude to delights yet to alight.*

Keeper's Note: Everyone will know that calling cards were often left when someone was requesting a visit or response.

A search of the room (and a Hard SPOT HIDDEN roll) finds that the mirror can be unlatched from the wall, opening into a tight service corridor that runs through the opera, with ladders going up to the rafters and down into the sub-basements.

THE RAFTERS

The high rafters above the stage are a maze of wooden beams, ropes, and pulleys used to raise and lower scenery. It is dim and dusty here, and caution must be used.

After the violinist Ivan Volkov's body has fallen from here, any investigator exploring the catwalks may glimpse a Denizen of S'ghlhuo (see p. 19). The reptilian creature – hailing from a universe composed entirely of sound – briefly peers through the veil between worlds, a consequence of Volkov's escape from the Howling Vortex in the Gulf of S'ghlhuo. The creature flickers into view for only a few seconds before

vanishing again. Any investigator who makes a SPOT HIDDEN roll sees it and must make a SANITY ROLL (0/1D4). If a bad scare causes someone to fall from the catwalks, the Keeper should allow a JUMP roll to grab nearby cabling before plunging 60 yards to the stage below, suffering 6D10 damage.

THE SUB-BASEMENTS

Beneath the Palais Garnier lies a labyrinth of stone corridors, workshops, and hidden chambers. As the investigators pass costume vaults and carpentry rooms, they notice the air grows cold and damp. Eventually, they'll reach the great cistern, a lake of dark water, that serves as both a ballast and fire reservoir.

As the investigators explore the sub-basement, they'll hear the sound of frantic running footsteps coming from up ahead. Following the sound leads them to a costume vault. Hiding in the vault among the great robes of kings and queens is a young seamstress, AIMÉE CARON. At first, Aimée is terrified and barely able to speak, but with good roleplaying or influence rolls, will tell her story of how she came to be hiding in the basement:

If the floor is examined where Aimée says her friend was turned to ash, the investigators find little evidence of this. The floor is dusty and identical to the rest of the place.

Aimée Caron

"It was a dreadful night. Mme. Hélène tore her corset mid-performance, and I was sent below for another. But as I descended, all sound simply... ceased. No orchestra, no applause. It was as though I was the only person left on earth.

"My friend noticed this too and moved towards the hallway when a cold, colorless light fell upon him, and in an instant he fell to ash!

"I hid among these costumes, smothered in velvet and lace, scarcely daring to breathe. Then came heavy, deliberate footsteps, passing so near I felt the air shift, yet I saw no one. I've been hiding all night. I'm certain that something unspeakable now roams this basement!"

Aimée: STR 40, DEX 60, POW 40, CON 50, APP 65, EDU 35, SIZ 40, INT 50, HP 9. Scared, gullible, but kind.

If comforted, Aimée has a few other pieces of information to divulge:

On her lost friend...

"His name was Julien... ten years my elder, but a strong stagehand. He was always trusted to reset the sets at the end of each performance."

On hiding from the police...

"I was seized with fright. I had never heard their voices before, and I could not bring myself to believe them when they declared they were officials."

On Corinne d'Orsay...

"Her talent was beyond compare... so lovely, so radiant, and a voice like the very song of an angel. Were I blessed with such a gift, I should not be mending seams."

On Corinne's boyfriend, Étienne Albret...

"A junior solicitor, I believe, from one of the firms near the Boulevard. He was polite enough, and loved Corinne's voice. But he hated the idea of her performing. I heard from a friend he was seen stealing the lantern the day of the performance."

If she is pressed, she'll recall that Étienne works at the law offices of Dupont, Vautrin & Cie. Note that her report is wrong; it was not Étienne who stole the lantern, but his twin, Armand.



On the missing lantern...

"The director was furious it went missing. The prop manager was baffled, for he always locked it up. Fortunately, Monsieur Lefèvre found another in time for the performance."

On Monsieur Maurice Beaumont...

"The wealthy businessman who rents Box Five? He is a leering old man who always tries to impress the young performers. He never misses a performance."

Aimée has no idea where the missing opera guests vanished to, but believes that they must have all been turned to ash by the heavy-footed man with the lantern.

On the strange reptilian creature...

"Heavens, I saw it as well! Though only in my sleep, while I dozed beneath the robes here. It was dreadful... eyes without pupils and squirming boneless fingers! In my nightmare, it showed me how to fashion a peculiar little music box."

Note that if asked to describe the music box, she will say that it had strange patterns on it. Later on, the investigators will find that her description matches the patterns found on the Threnolume Lantern.

After some additional questions, the police will escort Aimée home.

CONCLUDING THE OPERA HOUSE INVESTIGATION

It will likely take several hours for the investigators to conclude their investigation of the opera house. In 1870s Paris, very few businesses are open late, so it is logical that the investigators will grab supper at a local restaurant and then return to their homes to sleep before continuing the investigation in the morning. Inspector Morel plans to continue to search the Opera House, and asks the investigators keep him informed with any discoveries that they may find.

However, during the night, investigators who have glimpsed one of a Denizen of S'glhuo will receive a nightmare (see insert) as it reaches out to them telepathically across universes.

NIGHTMARES FROM S'GLHUO

The investigation begins at 4 p.m. on a Wednesday. It is likely it will stretch on at least a day or two.

The investigator with the lowest SAN who has also seen a Denizen of S'glhu (likely in the rafters above the opera) will have a horrible nightmare that night. It is caused by the denizen reaching out telepathically to the investigator, in the hopes that they too will help build an acoustic machine capable of bringing them from their universe of raw sound into our physical one.

In the dream, the thin, reptilian figure guides them with boneless fingers in the assembly of a complex music box, crowned with a porcelain likeness of Corinne d'Orsay. The creature speaks throughout, though its voice is a droning pressure rather than sound. Only fragments of speech emerge – isolated words that strike with sudden clarity. Each word leaves the dreamer with a splitting headache behind the eyes, and the dreadful sense of having understood too much.

The dreamer must make a SANITY ROLL (0/1). A failure also causes lost sleep. The investigator suffers a penalty die on difficult mental tasks until they get a good night's sleep.

The next night the Denizen will come again, although sheer willpower can fend him off this time. Roll POW. On a success, the investigator escapes the dream and wakes up refreshed again. On a failure, however, the dream happens again *and* the investigator wakes up with 20% in the SCIENCE (ACOUSTIC APPARATUS) skill. The third night the same thing happens, but this time, investigators failing the roll also wake with a dangerous obsession to learn more about such contraptions.

ACT TWO

On the Trail of the Lantern

After exploring the opera house, the investigators likely know that a key prop from the opera, the lantern, was replaced at the last minute. They also have likely learned that the opera soprano, Corinne d'Orsay, had a very jealous boyfriend; they may also know that the rich occupant of Box Five, Maurice Beaumont left the show early.

In this next part of the adventure, the investigators will venture into Paris to follow the trail of clues to Maurice Beaumont's office, where he keeps the lantern. It's an open-ended segment -- players can venture across Paris following leads until they eventually track down the location of Maurice Beaumont, who is holed up in a secret gaming salon with both the lantern and the phonograph that lets him listen to the Vortex.

OFFICES OF DUPONT, VAUTRIN & CIE

The law offices of Dupont, Vautrin & Cie are not too far from the Palais Garnier. The offices occupy the second floor of a stone-facade Haussmann building, and are open from 10 a.m. to 4 p.m. on weekdays.

Inside, the office smells of ink and old paper, with orderly desks and neatly stacked case files. As the investigators enter, a well-dressed and friendly young clerk approaches them and inquires about their business.

The clerk has not yet heard of the disappearance at the opera, but he knows Étienne and Corinne. With friendly roleplaying, a ruse, or good social skill use, the investigators can get him to talk a bit about them:

On Étienne Albret...

"Étienne is one of the most diligent men we have. Unfortunately, illness has kept him from his duties these two days. The consequence has been a heavier burden borne by his colleagues, but we all wish him a swift recover."

To get Étienne Albret's home address from the clerk, the investigators will need a fair reason, along with a successful social skill roll such as FAST TALK or PERSUADE.



On Étienne's girlfriend, Corinne d'Orsay...

"She's only come by our offices once before, but I could tell she was a kind and well-mannered young lady. Unfortunately, I haven't found the time to see her sing yet."

On Étienne's brother, Armand...

"Étienne has spoken of his brother on occasion, though never with much charity. He has described him as idle, and has remarked, somewhat bitterly, that the responsibility of his support always falls upon him."

The clerk does not know where Armand might live.

DELAROCHE, THE GLASS DEALER

This upscale glass, chandelier, and lamp shop features rows of blown-glass lamps, decanters, and mirrored display cases. It is open from 10 a.m. to 3 p.m. most days, although its owner, FELIX MARIVAUX often stays late to work on his personal projects.

Felix is a neat old man who comes from five generations of glass merchants, and has an insatiable curiosity for the unusual. He welcomes people into his shop, though is snobbish towards anyone who looks unable to afford his wares.

On the missing lantern...

"Ah yes, I had heard that the opera's original lantern – really an inexpensive trifle – disappeared on the very day of the performance. The director dispatched his prop-master posthaste to procure a replacement from my shelves. What struck me as peculiar, however, was that only a few days earlier I had received a note from a Swiss man bidding me set aside a rather unusual specimen, should the Opéra find itself in sudden need. Odd, certainly, though in my experience, those in the artistic professions rarely trouble themselves with ordinary behavior."

On the note's messenger...

"He was a great hulking Swiss fellow... Hans, I believe he called himself, though I confess his accent rendered the name rather uncertain. I paid him little heed at the time, for I could scarcely make out half of what he said. I took him for an emissary of the Opéra, naturally enough... yet now that I reflect upon it, he never actually stated as much."

On the new lantern...

"I flatter myself a discerning collector, but I must confess I had never encountered anything quite like this Threnolume Lantern. There was something in its design... a subtle, twisting asymmetry? It had an unsettling air. At first glance I fancied it might be of Persian workmanship, but the longer I examined it, the more convinced I became that no Eastern school could claim it. The wretched thing would not take a flame – never once! And so I let it languish on my back shelf for years. In fact, I was obliged to keep the object within a box lined in wool, for at times it emitted a peculiar, piercing sound that brought on the most dreadful headaches. I brought it forth only on occasion to perplex the curious and in the hope that some soul might name its origin."

On Maurice Beaumont...

"The textile magnate? Ah! A marvelous customer. I sold him two of my finest chandeliers, yet it was always sound that truly held him; he would linger for ages over my older, more peculiar stock, tapping glass and metal, listening as though each object concealed a note. He fancied himself something of a scholar, I suspect, always bringing books and asking after rare objects from the East, although such things are devilishly hard to obtain. Still, I did succeed in finding a Greek hairpin he desired for a romantic gift of some importance. I swear, he nearly danced with delight when I delivered it."

If asked where Maurice Beaumont lives, Felix will give his home's location on Avenue Montaigne, which he says is above his textile offices, Maison Beaumont & Cie.

On Maurice Beaumont's knowledge of the lantern...

"He asked to examine it on many occasions, hoping to help me decipher its origin. He even made a sketch of the thing once. I had thought he meant to purchase it, yet he always seemed to hesitate when the matter was raised."

On the Greek hairpin...

"It was an ancient Greek hairpin of thin, worked gold, its stem engraved with tiny uneven spiral motifs, reminding me of a coiled serpent. I confess I found the thing quite ugly."

An ARCHAEOLOGY or OCCULT roll recalls that serpent-shaped hairpins were not uncommon in the ancient world. However, spiral engravings suggest archaic influences and that perhaps it is a rarer cult object tied to household deities.



ÉTIENNE ALBRET'S APARTMENT

Étienne rents a single narrow room on the upper floor of a tall building just south of the Seine. Investigators can obtain his address from either the law firm he works at or asking the police to investigate (which will take a few hours).

His quarters are modest, centered around a writing desk stacked with legal briefs, a narrow iron bed, and a washbasin.

When the investigators arrive, Étienne is sick in bed. The young man is feverish and pale and smells like sour sweat. A MEDICINE roll identifies him as being “down with the grippe” – aka seasonal influenza.

Étienne has not yet heard of the disappearance at the opera, and if he hears of it, will be authentically horrified that his girlfriend along with the entire cast and audience has vanished.

On Corinne d'Orsay...

“I will not deny it. I am a jealous man, as was my father before me, and my brother no less so. It shames me to confess the temper I showed Corinne, and I would give much to take those words back.”

On his brother Armand...

“My brother Armand is my twin, though you would scarce believe we share a face. He has had no luck in securing steady work, and so I have provided for him as best I may. This dependence has not sweetened his disposition; indeed, his temper has grown darker with each passing month. Corinne confessed she found him unsettling, even rude when I was not present, though he always greeted me with forced warmth. Still, he appeared at my door yesterday with a tureen of soup, prepared as though in some brotherly devotion. I suppose I must take comfort in that small kindness, for I am the only kin he has left in this world.”

Étienne will give his brother's address near Rue du Château d'Eau, if the investigators have earned his trust.

On Monsieur Maurice Beaumont...

“I do not trust the manner in which that fellow gazes upon my darling Corinne; there is a covetous gleam in his eyes he scarcely troubles to hide. Corinne thinks me overwrought and only last week pressed me to entreat him on my brother's behalf, that he might find some situation in the man's great textile concern. Armand says he had words with him yesterday, and that a position may soon be his. If so, I shall count it a blessing—for it would ease me greatly to have my brother Armand no longer dependent upon my charity.”

Étienne does not know where Maurice Beaumont lives, however, as he has only talked to him at the opera.

On the opera...

“I attended a rehearsal once but it was enough to hear my Corinne's voice in full bloom. Heaven itself could scarce produce a sweeter sound. But the stares! I loathed how the audience gazed upon her, as if admiring something that belonged to me alone. Yet I cannot deny the brilliance of the story—the lantern guiding her through darkness toward the one heart meant for hers.”

On the missing lantern...

“I did not hear that it went missing. To lose such an important prop would be a disaster for that performance.”

On the strange reptilian creature...

“I trust you are speaking in jest, for such things do not exist.”

Étienne is too weak to leave his apartment, although he will make a poor attempt at it if he knows Corinne is in danger.

ARMAND ALBRET'S ATTIC ROOM

Maurice Beaumont paid Armand Albret to replace the prop lantern with the cursed one purchased from Delaroche. He then ordered him, after the audience vanished, to blindfold himself with gauze, retrieve the lantern, and sweep through the opera's lower levels, erasing anyone left behind.

Cold and efficient, Armand carried out the task and slipped away, retiring to his shabby attic room off Rue du Château d'Eau, a neighborhood crowded with tough factory workers and cheap café. In the hours that have passed, Armand has become increasingly bitter that Beaumont has yet to deliver the position he was promised.

During the day, Armand cleans dishes at the café across the street from his quarters. At night, he returns to his poor man's room, a place that only contains a small iron stove, a narrow cot, and a trunk of old clothes. Armand keeps his room locked during the day, but the lock is cheap and can be picked with a LOCKSMITH roll or a STR roll to break it open. Note, however, that breaking the door open is likely to cause a neighbor to grow concerned, and either confront the investigators or rush outside to let Armand know what has happened.

When the investigators find Armand, he may react in a few ways. At first, he assumes that they have come to offer him an offer of employment from Maurice Beaumont. Once that illusion is broken (as it likely will be), he instead takes them for debt collectors—or worse, investigators pursuing the opera house affair after Beaumont's betrayal.

In either of those last two cases, he'll scream for the investigators to leave him alone, threatening them with his knife or the gun he hides in his room. His tirade will attract one of his neighbors, CROCS, an ill-tempered drunk who is quick to help Armand throw any interlopers from the place (perhaps even from the window, which would result in a deadly fall doing 2D10 damage). However, if either of the two men are badly wounded, they will try to escape into the streets.

Crocs: STR 60, DEX 55, POW 40, CON 50, APP 40, EDU 35, SIZ 50, INT 40, HP 10. Fighting (Brawl) 50%. Crocs is half-drunk, bad tempered, and carries a knobbed club (1D6).

There are clues to be found here. On the floor is a **gauze bandage with a knot** in it – the mostly-opaque blindfold Armand used to retrieve the lantern while avoiding its worst effects. In the pocket of a jacket hanging on the door is a calling card from Beaumont, which gives instructions to Armand to return the lantern when he is done with it (**Handout J**). Finally,

Armand Albret

Ne'er-do-well and Scoundrel

STR	60	INT	45
CON	60	APP	65
SIZ	60	POW	40
DEX	50	EDU	40

HP: 12	DB: none
Build: 0	Move: 8



Brawl	60% (30/12), dmg 1D3+DB
Dodge	30% (15/5)

Skills: Climb 55%, Credit Rating 35%, Fast Talk 35%, Firearms 30%, Intimidate 30%, Listen 50%, Stealth 40%.

Gear: He always carries a small knife on him (1D4+DB cut). In a trunk in his room he keeps a Lefoucheux 1854 revolver, but it is poorly maintained (1D8 damage, Range 15, ROF 1, 6 shots, Malf 95).

Personality: Armand is a hardened, jealous man who is largely unfazed by what he did at the opera. He's grown increasingly angry that he has not received a well-paying job from Maurice Beaumont after performing his grim task. He suffers from constant headaches since the opera, which has made him even more ill-tempered.

thrown under the bed is the opera's original lantern, which Armand stole from the performance.

Armand will only be motivated to talk when he believes there is something to gain or someone to trust. If the investigators pose as agents of Beaumont, speak sympathetically, acknowledge his jealousy toward his brother, or offer him a way out, he becomes more willing to open up, especially if they show knowledge of the blindfold or the lantern. When he feels pitied or promised safety, he shifts from hostility to bargaining and begins revealing details. Good roleplaying, perhaps augmented by a REASSURE or similar social skill roll, helps here, especially if made by someone of lower status.

However, if the investigators arrive as haughty authority figures, threaten him, confront him violently, or corner him in front of Crocs, he will likely refuse to talk and instead fight or flee. He is not suicidal though, and will surrender if seriously wounded or caught. If by some chance Armand is killed, any missing information he has will be had by his neighbor Crocs, who he complained to regularly.

On the Threepence Lantern...

"I returned it to Beaumont after the performance last evening. He was in some haste, and took a carriage bound for the historical quarter. He assured me we should meet this following morning, an assurance which he did not trouble himself to keep."

The historical quarter is where Beaumont's discreet gaming salon, Le Salon De Amis Discrets, is located and where Beaumont is hiding with both the lantern, and his phonograph. If asked, Armand will give directions to the salon.

On Maurice Beaumont...

"I spoke to him about a job at his textile company many times. He only offered me low-paying wages delivering heavy materials and so I refused. But a few days ago he offered me a more unusual offer. He paid me a great deal of money to go to the opera and wait until the music was quiet. Then, he told me to wear a gauze blindfold that blocked most of my sight, pick up the lantern on stage, and shine its light on any who remained in the opera. I know not what trickery he had planned, but as I shone the light on the horrified stage hands, they seemed to vanish with an unnerving shriek. I returned to his shop this morning, but his stupid Swiss valet told me he had no more work for me."

On the strange reptilian creature...

"I am horrified to confess I have also seen such a thing. I glimpsed it when I was beneath the opera house. It was like a phantom, but when I shone light upon it, it vanished. I assumed it was a figment of my imagination."

On the valet Hans Egger...

"One of the few men I fear. The valet once told me he fought as a mercenary in the war with Prussia, suffered a wound, and returned a changed man."

On his brother, Étienne...

"He might do far more on my behalf, were he so inclined. He possesses everything – an admired and celebrated companion, a position of generous reward... yet he contents himself with steering me toward wealthier men who offer only the most paltry employments! I bear him great affection, it is true, but with each passing year my patience with him wears ever thinner."

If the investigators have discovered the corpse in Beaumont's place, they may think to ask about it:

On Théodore Valfort...

"I believe Valfort was a writer on matters of fashion. I first met him when I approached Beaumont regarding a position. The two of them were emerging from a discreet salon in the historical section of the city. I found Valfort quite insufferable, and I am certain Beaumont held no great fondness for him either."

On who killed Théodore Valfort...

"It was not my doing! I should wager that either Beaumont or that callous Swiss valet of his was involved. Beaumont told me that Valfort published an unflattering piece on his textiles earlier in the season. His trade suffered badly in the weeks that followed."

MAISON BEAUMONT & CIE

Maurice Beaumont's textile offices are in an expensive part of Paris north of the Seine. The name of his business appears in gilt lettering on frosted glass beside a heavy door. Several heavy, paper-wrapped bolts of fabric are stacked outside the door, waiting to be hauled inside. The offices are open from 11 a.m. to 4 p.m. on weekdays and Saturdays.

Inside the office is a large salon, its floors marble, rolled bolts of wool neatly placed so that clothiers can examine the latest samples. Stairs behind a door in the back of the salon lead up to the luxurious apartment where Maurice Beaumont lives, but this won't be obvious at first.

The office is attended by a young Algerian clerk, HASSAN LARBI, who helps visitors from a fine walnut desk. He is friendly to those who look like they can afford his business, outright rude those who cannot.

On Maurice Beaumont...

"Monsieur Beaumont is the proprietor of this textile house, a gentleman much favored with both commercial sense and artistic feeling. Apologies, but he is presently engaged upon matters of business and may not return for some time."

On Beaumont's apartment...

"Strictly off limits, even to me. The man takes his privacy very seriously, as he should."

On the opera...

"Monsieur Beaumont did attend the opera last night, but left before its conclusion, being indisposed in his stomach. His valet conveyed this to me this morning, and requested that I receive and sign for the overwhelming number of new bolts of wool that arrived today during Monsieur's absence."

On the valet Hans Egger...

"A diligent man, loyal, very Swiss. I am grateful that he is of such a solid build as to carry even the heaviest bolts of wool on my behalf. Although as you can see, he has not yet done that today."

If asked about Egger's whereabouts, Larbi shrugs and says that he comes and goes. If the investigators stake out the offices or linger near them for a while, they will likely see HANS EGGER visit the shop as he performs errands for his patron. Egger is more detailed on p. 16.

On Corinne d'Orsay...

"I am far too occupied to indulge in the idle diversions of the opera, or, for that matter, most of the other entertainments this city offers."

On Armand Albret...

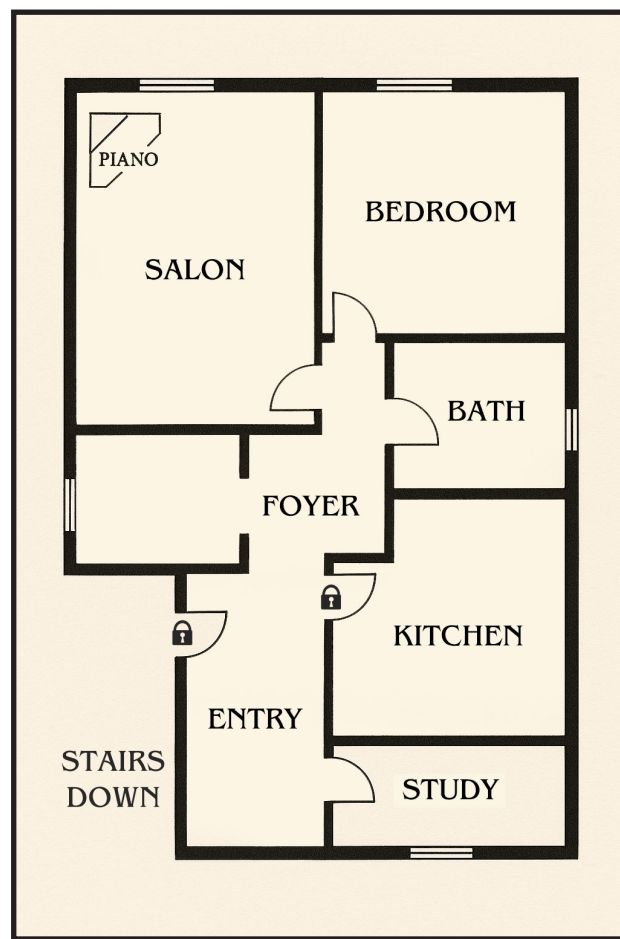
"He called here some days ago to speak with Monsieur Beaumont. In my estimation, he was a disagreeable sort, forever hanging about in search of employment, yet rarely appearing inclined to undertake any real labor."

Getting into Beaumont's apartment takes some cleverness. Even if befriended, it's unlikely that Larbi can be convinced to allow the investigators up, as he knows that he will likely get fired, but a successful INTIMIDATE or FAST TALK roll will do it. A material bribe, or offering to help move the bolts of wool outside, will help immensely. However, even on a success, Larbi will only allow the investigators ten minutes to investigate Beaumont's place.

Hassan Larbi: STR 40, DEX 55, POW 60, CON 50, APP 60, EDU 55, SIZ 45, INT 55, HP 9. Fighting (Brawl) 25%. Hates physical labor.

BEAUMONT'S APARTMENT

The heavy door to Beaumont's upstairs apartment is kept locked at all times. It can be picked with a LOCKSMITH roll, or forced open with a Hard STR roll. Otherwise, the investigators need a key, which is carried by Hans Egger, Beaumont's valet.



The interior of the luxurious apartment is marked by tall windows, polished parquet floors, and shelves of books and discreet art. It smells of tobacco, wool, and wood polish, but a KNOW roll also detects the faint smell of something fishy and decaying coming from inside.

Entry. On the floor in the entrance, the investigators will notice a large, recently-opened **wooden crate**; it is empty except for straw packing material. A packing slip on the inside identifies that whatever was inside was manufactured in Menlo Park, New Jersey, shipped from New York City. Its declared purpose was "scientific and private use" and it arrived a couple of weeks ago.

Keeper's Note: This was an early phonograph Beaumont acquired from Thomas Edison, modified by himself through dreams brought on by a Denizen of S'ghluo. The missing item can be identified with a KNOW roll, or the clerk Hassan Larbi can reveal it if asked later.

Salon. The salon is littered with tuning forks of various pitch, brass horns and speaking tubes, stretched membranes of gut and parchment, coils of fine wire, and waxed cylinders. This is where Maurice modified the Edison phonograph to hear sounds from the Howling Vortex.

On a successful LISTEN roll, the investigators hear an extremely faint, scratchy sound of a soprano's keening coming from one of the cylinders. An appropriate SCIENCE roll reveals this is impossible; succeeding such a roll causes a SANITY ROLL (0/1) at the impossibility! The sound is an intermittent remnant of Beaumont's initial contact with the Howling Vortex... Corinne d'Orsay's voice still coming through.

Note that if one of the investigators has received a point in SCIENCE (ACOUSTIC APPARATUS) from a S'glhuo dream, they will be *fascinated* by the equipment here. They must make a WILL roll or else spend at least one hour studying the equipment per point they failed the roll.

There is a well-made piano in the corner. It bears sheet music is from the newest opera, *La Demoiselle aux Lanternes* although anyone making a ART (MUSIC-RELATED) roll identifies it as poorly transcribed; whoever wrote this version of the sheet music was a poor musician.

On top of the piano is a coin-sized **brass jeton token** bearing the abbreviation SdAd (*Le Salon de Amis Discrets*). This token can be matched with the gaming salon with research, talking to high status contacts who might enjoy gambling, or making a Hard CREDIT RATING roll.

Bath. The bath is a horrific place. A porcelain bathtub is filled with a writhing mass of eels, some still alive and coiling over one another, others having spilled onto the tiles, where they lie dead and stinking. Worse, cast into the corner beneath a rumpled bedsheet, is the barely-clothed body of a man, swollen and discolored from prolonged immersion, his flesh mottled with dozens of circular wounds where the eels have fed. This sight calls for a SANITY ROLL (1/1d4)!

An investigation of the corpse finds that his hands are bound; a MEDICINE roll reveals that while he has a head wound, he died from exposure; he was left in the bath for days, slowly eaten by the eels before he succumbed. He's been dead for over five days. A **bloody calling card** ([Handout G](#)) can be found nearby identifying him as Théodore Valfort. A CREDIT RATING roll recalls him as being a society writer who wrote fashion coverage for *Le Figaro*, a popular newspaper.

 If you are playing with the pregenerated character Claire Marchand, she recognizes this man (+1 to any Sanity loss). It is her brother, the man she's been searching for. A week ago, he was knocked out by Hans Egger, brought here, and killed.

Bedroom. The master bedroom is neat and composed, with several portraits of opera singers on the walls. Several books on a shelf allude to the occult. One particularly heavily-used

book (which a SPOT HIDDEN roll spots) is called *A Record of Profane Relics*, an unnerving tome that contains information on the Threnolume Lantern (see [Handout H](#)).

Kitchen. The kitchen is locked. The key is on Beaumont, and so entry can only be gained by a LOCKSMITH roll, or forced open with a STR roll. Inside, the smell is overwhelming. More eels have been sliced and cut open, their fattiest flesh removed. Pots of thick, congealed oil has been heated on the stove. A NATURAL WORLD roll finds that someone was clumsily make oil from the eels. Searching the kitchen finds a gold **serpent hairpin** in a drawer, covered in eel blood, which can be used as a dagger.

Examining the hairpin and making a HISTORY or ARCHAEOLOGY roll finds that its design, while vaguely Greek in origin, have alien details on them as well. Also, the serpent head bears ears and is misshapen; it is unlike any that might be found in a museum.

Keeper's Note: An OCCULT roll knows that the hairpin was crafted as a defense against Tru'nembra, a horrible outer god made from raw sound. Unlike other physical objects, it can hurt denizens from his universe, such as the Denizens of S'glhuo.

THE RICHELIEU LIBRARY

Thoughtful investigators may decide to visit the national library to research the case. Located near the Palais Garnier, the library holds a vast collections of books, manuscripts, maps, music, and even a few forbidden works. It is open from 9 a.m. to 6 p.m. on most days. Keepers can let the players find out more about some of the people and places in the adventure here, but specifically they can research:

- An hour among the newspapers and an EASY LIBRARY USE roll finds the full name and employment location of Corinne d'Orsay's boyfriend, Étienne Albret.
- An hour and a LIBRARY USE roll finds Théodore Valfort's scathing article in *Le Figaro* on Maurice Beaumont's textiles: "The weaves uneven, the dyes uncertain, and the finishes such that it flatters the eye only at a distance."
- A LIBRARY USE roll and four hours in the stacks looking for information on the lantern finds an 1811 copy of *A Record of Profane Relics*, that describes the Threnolume lantern ([Handout H](#)). This is identical to the copy found in Beaumont's apartment.
- A LIBRARY USE roll and four hours in the newspaper room finds a short but curious story about an 1871 man who went mad trying to collect music boxes (see [Handout I](#)). No more information on this man or his shop can be found.

Hans Egger – The Odious Valet

After suffering a grievous blow to the head during the Franco-Prussian War, Hans Egger was withdrawn from the battlefield and confined in an asylum in Paris. Upon his release, he entered the service of Maurice Beaumont, acting as valet and man of confidence. He is a presence not easily disregarded.

Egger is heavily involved in Maurice's plot. He abducted Théodore Valfort and delivered his body to Beaumont's apartment so that Beaumont could use him to feed the eels to make the infernal lantern oil. Egger delivered the note to Delaroché to sell the Threnolume lantern to the opera. Egger is the only man who knows that Beaumont is holed up in the gaming salon, *Le Salon de Amis Discrets*.

EGGER'S WHEREABOUTS

Egger spends his days running errands, mostly going back and forth from the Maison Beaumont & Cie textile offices to help receive deliveries and the gaming salon to speak to Beaumont, who has him busy researching new operas to "possess."

It's possible for the investigators to see Egger at the textile office and shadow him back to the gaming salon, but if he thinks that they are investigating Beaumont, or are involved with the opera in any way, he will purposely avoid leading them to the salon. He's not stupid.

However, on the evening of the second day of the investigation, Beaumont gives Egger two new orders. First, he orders him to clean up the dead body of Théodore Valfort in his apartment. If the investigators are at the apartment after 6 p.m., they will likely encounter him. After he cleans up the body (dumping it in the Seine), he'll then move north to find Armand Albret, where he has been ordered to kill him, so as not to leave any witnesses to the events of the opera. Here, the investigators may encounter him as well.

CONFRONTING EGGER

Egger is brusque and terse man. He has no tolerance for idle chit chat. He's also smart enough to spot attempts to trick or fast-talk him. So, if confronted about anything other than normal-seeming business, he'll angrily dismiss the investigators and even threaten them. Under no circumstance will he admit that he has any knowledge of the opera, the lantern, or either of the Albret brothers.

Egger won't usually resort to violence in public. However, in private, he will absolutely defend himself, and then try to escape to either Beaumont's apartment or the gaming salon.

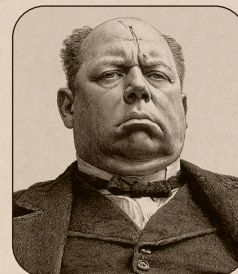
Hans Egger

Maurice Beaumont's Valet

STR	75	INT	55
CON	70	APP	40
SIZ	65	POW	60
DEX	50	EDU	40

HP: 13	DB: +1D4
Build: 1	Move: 7

Brawl	70% (35/14), dmg 1D3+DB
Dodge	25% (12/5)



Skills: Credit Rating 50%, Firearms 60%, Intimidate 65%, Listen 40%, Spot Hidden 40%, Stealth 40%.

Gear: He often openly carries a heavy baton, hidden inside an umbrella (1D6+DB), and a new Webley .442 revolver (1D10+2 damage, Range 15, ROF 1 (3), 6 shots, Malf 99). He has a key to Beaumont's apartment.

He also carries a brass *jeton*, a token with the abbreviation SdAd (*Le Salon de Amis Discrets*) on it, something he often fiddles with in his hand. This token can be matched with the salon with either some research, talking to high status contacts that gamble, or making a HARD CREDIT RATING roll.



Despite his hard nature, Egger can still yield clues. If encountered, the investigators may shadow him back to Beaumont's refuge at the gaming salon, or catch him in the midst of a crime – disposing of Valfort's body or attempting to silence Armand. He also carries a coin-like gaming jeton marked *SdAd*, matching one found in Beaumont's apartment; it may be dropped in a scuffle or stolen outright, and serves as a lead to Beaumont's whereabouts at the Salon de Mis Descrets.

KEEPER TIPS ON EGGER

Hans Egger is a good tool for Keepers. If the investigators missed clues along the way and are having difficulty locating Beaumont, Egger can be a source of new information. He can also make a mid-adventure antagonist, escalating the danger as he shows up to clean up Beaumont's mess, threaten them to cease their investigation, or outright try to kill them.

ACT THREE

The Howling Vortex

Eventually the investigators will find themselves at the "Salon of Discreet Friends," a secret gaming house preferred by Paris most wealthy men. Here, Maurice Beaumont has locked himself in a private room, listening to the vanished opera singers who are trapped and turned into sound in the Howling Vortex, playing endlessly on his Edison phonograph. There are three main ways for the investigators to find this location:

- **The Jetons.** There are two tokens in the adventure with the abbreviation of the salon on them ("SdAd"). One is in Beaumont's apartment, the other is carried by his valet, Hans Egger. This token can be matched with the salon with either some research at the library, talking to high status contacts who enjoy gambling, or making a **Hard CREDIT RATING** roll.
- **Shadowing Eggers.** Stealthy investigators can shadow the valet to the salon. However, if he notices he's being shadowed, he'll confront them (see p. 16).
- **Armand Albret.** If the investigators find the body of Théodore Valfort at Beaumont's home, and think to ask Armand Albret about it, Armand will recall meeting both Beaumont and Valfort at this location.

LE SALON DE AMIS DISCRETS

The gaming salon occupies the upper floor of a narrow Haussmann building. It is unmarked save for a discreet brass lantern beside the door, which bears the initials SdAd. Tall shuttered windows overlook the street, revealing nothing of the high-stakes wagers carried on within.

If the unmarked door is knocked upon, it is opened just a little by a porter, KELLER. He examines the investigators for their attire and mannerisms, looking for signs that they are not wealthy enough to enter, or perhaps figures from the authorities who may want to gain entry. Fine attire and a **PERSUADE** or **CREDIT RATING** roll is usually enough to gain entry, otherwise the players must do great roleplaying or roll well on their social skills. Saying that they are "friends of Maurice Beaumont" will also help, but the porter will scold the investigators for using real names here.

Once inside, the investigators will be ushered through heavy curtains into the main gaming salon. Here, a dozen or so well-dressed serious men play cards – mostly baccarat and whist – at various tables talking about debts, favors, and reputations.

No one glances up at the investigators. Attendants silently walk from guest to guest, offering cognac or absinthe. If the investigators quietly observe the men (and make a **LISTEN** roll) they'll hear the men quietly complaining to headaches all morning. The investigators will also notice none of the men seem to use their real names.

If the investigators inquire to attendants as to the whereabouts of Maurice Beaumont they won't divulge anything other than "he asked not to be bothered, I'm afraid."

If the investigators mingle with the gamblers, perhaps building trust by gambling, they'll find one man, **MONSIEUR TROIS-COUPS** ("Mister Three-Knocks") who says that Beaumont rented out one of the two private salons upstairs and that he's been locked up there are day.

BEAUMONT'S PRIVATE SALON

Above the main floor of the gaming salon is a hallway that leads to two doors. One door is ajar, revealing a luxurious private salon, although no one is using it.

The second door is locked. Investigators hear faint, scratchy opera-like music coming from within the room. The music is familiar, but strangely structured, as if it is both missing and has too many notes at once.

No one will answer the door. The door must be either picked with a **LOCKSMITH** roll, broken open with a **STR** roll or a key found (two of the attendants have one, but they must be fast-talked or otherwise tricked into giving one up).



Here, in the private salon, sits Maurice Beaumont. He is sunk into a deep leather wingback armchair. The horn of his phonograph presses close, spilling a thin, unending music, singers' voices stretched and keening, more like suffering than song. His face is bloodless, his eyes glassy and distended. At your entrance he twitches sharply, yet shows no surprise, only dull awareness.

"Ah! How fortunate. We are no longer alone. Do come in, my friends, and listen to the music of the vortex. Is it not astonishing? Can you not hear eternity itself breathing through it? How splendidly it endures. How faithfully it sings. And is it not marvelous... marvelous! what I have accomplished? An unceasing opera does not end. It cannot end. It is mine forever."

In the corner of the room is a small credenza. On it is the unlit Threnolume Lantern. Because it contains eel-oil, it is still dangerous!

On the phonograph...

"I procured the phonograph from the finest of minds America, though I greatly improved it, guided by the dreams that have plagued me ever since I beheld the Threnolume Lantern. Is it not marvelous? Consider it... music without end, Corinne's voice at my ear for all eternity!"

On the lantern...

"I entertained the notion of returning it to Delaroche, but no, no, a far better idea has presented itself. I mean to go on to Munich next, to the opera there, and add to my collection. I am told they boast a remarkable new soprano – surpassing even Corinne d'Orsay, if you can credit it!"

On the evil of his deeds...

"But I have done no wrong! None whatsoever! Valfort? A preening scribbler, of no earthly use save to injure those far better than himself. And the opera? Why, I have merely allowed them to do what they were born to do – to sing for eternity, their voices preserved forever in perfect youth."

On Armand Albret...

"He was a useful fool, stirred by avarice and nothing more. He is of no consequence to me now."

Maurice Beaumont

Obsessed Magnate & Opera Devotee

STR	50	INT	70
CON	60	APP	55
SIZ	50	POW	30
DEX	60	EDU	60

HP: 11	DB: none
Build: 0	Move: 6



Brawl	30% (15/6), dmg 1D3+DB
Dodge	25% (12/5)

Skills: Appraise 70%, Credit Rating 80%, Firearms 35%, Intimidate 40%, Listen 60%, Persuade 60%, Spot Hidden 30%.

Notes: Maurice Beaumont is a wealthy textile magnate of cultivated tastes and iron self-command, long devoted to the opera, though he himself possesses no gift for music beyond admiration. Beneath this polish festered an obsession with the Threnolume Lantern, a cursed object he believed could preserve beauty beyond decay. Fearful of wielding it directly, yet driven by a collector's envy of what he could never create, Beaumont engineered the destruction of *La Demoiselle aux Lanternes*, consigning performers and audience alike to the Howling Vortex so that sound itself might be owned, perfected, and eternal. When found at last, Beaumont listens still... rapt, unmusical, and irretrievably mad.

On Corinne D'Orsay...

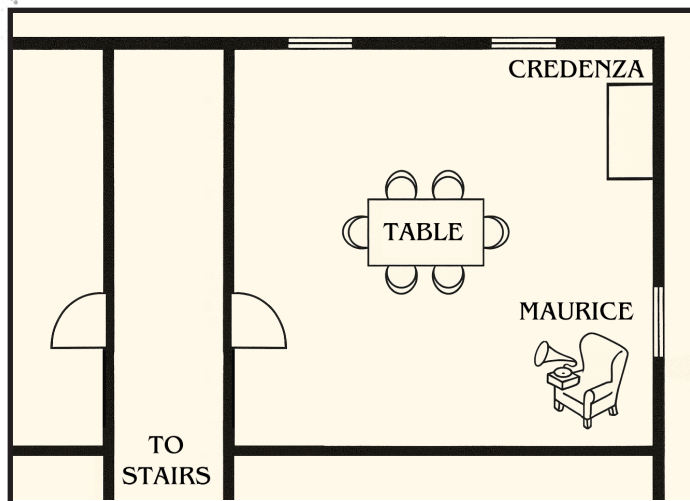
"Her voice rises above all others, unmistakable and radiant. I confess I was once quite taken with her... but such infatuations are ever fleeting. Like all ingénues who have captured my fancy, she will dim in time, and I shall fasten my admiration upon another."

On "us"...

"A servant of Tru'nembra, the Angel of Music itself, is here with me! He delights in the sound as I do. In time, I am certain, others of his kind will come as well, drawn by the music's call."

COMPLICATIONS AND CONCLUSION

There is no real reasoning with Beaumont. He has already started to mad from listening to the phonograph. In fact, if the investigators linger in the room for more than a few minutes, they must make a Pow roll or else start admiring



the sounds from the Vortex, giving them a distracting penalty die to all mental skills while they begin to appreciate it.

If the investigators approach Beaumont, he warns them back. If they get within a few yards of him, the Denizen of S'ghluo who invisibly lurks into the room will flicker into existence (causing a SANITY ROLL (0/1D4) to anyone who hasn't seen it before) and blast foes with a cry that sounds like layered howls that contain no single pitch. The denizen has no desire to let the investigators interrupt Beaumont's music from the void. The denizen will continue to defend the phonograph, blasting foes until stopped. Because denizens are immune to physical damage, only loud dissonant sounds (such as a musical instrument, or crashing pots and pans) do any damage. The **serpent hairpin** can also damage the denizen (treat it like a dagger), as can the ritual found in the library.

If the investigators approach the lantern, Beaumont will bark for them to get away from it. He's protective of it and will lunge for the thing with surprising speed. Assuming the investigators are equal distance to it, the higher Move will get there first (he has Move 6). On a tie, roll a contested DEX roll to beat Beaumont in his crazed state. If Beaumont gets to the lantern first, he will threaten to unleash it. However, this takes a bit of time to raise the wick – a couple seconds to turn its thumb wheel – so it can might be wrestled from him before he can use it. If it crashes to the ground it has a 50% chance of shattering and exploding in a horrendous cacophony, sucking anyone within five yards into the Howling Vortex! A more violent action (such as throwing it intentionally on the ground) will cause this to happen automatically.

Finally, if the investigators have not yet dealt with Hans Egger elsewhere, or have somehow provoked him, he may enter the salon, either by chance or at the summons of one of the gamblers downstairs.

Denizen of S'ghluo

Servant of Tru'nembra

STR	-	INT	90
CON	-	APP	-
SIZ	85	POW	110
DEX	95	EDU	-

HP: 22 DB: none
Move: 18 or 40 (as sound)

Dodge 42% (21/8)
Sundered Chord 35% (17/7), damage 1D6



Traits: Immune to all physical damage, but vulnerable to magic, loud dissonant sounds (which do 1D4 to 1D6 damage depending on volume and complexity), and the serpent hairpin.

Sanity Loss: Hearing a denizen's discordant presence requires a SANITY ROLL (0/1D2). Seeing one is 0/1D4.

Notes: The denizens of S'ghluo dwell in distant universes where they worship the outer god Tru'nembra. They are entirely made from sound, although humans will occasionally glimpse them as tall, lank reptiles with pupil-less eyes and boneless fingers. Denizens cannot speak, but communicate to humans telepathically through dreams where they inspire men to build devices that allow them entry into our world.

In any case, Hans brings further complication to the scene. He is loyal to his master, and concerned only with shielding Beaumont from danger and escorting him back to the comfort of his apartment.

If the phonograph is destroyed, two things happen. First, the link between this universe and the Gulf of S'ghluo is severed. The denizen must make a POW roll each turn to remain in this universe. Second, this enrages Beaumont, driving him to utter madness. If the lantern is within his grasp, he'll grab for it, attempting to light or shatter it and bring him into the Howling Vortex, so that he can permanently be with the voices he craves. If he cannot, he all-out attacks the investigators using whatever improvised weapons he can find, until he is killed or subdued.

THE DREAMERS' OBSESSION

If one of the investigators has received a point in SCIENCE (ACOUSTIC APPARATUS) from a dream sent by the Denizens of S'ghluo, they will be fascinated by the phonograph. They

INTO THE HOWLING VORTEX

If the investigators are drawn into the Howling Vortex, most likely because the lantern shatters nearby, they are instantly stripped of flesh, their bodies unmade and translated into raw sound, hurled screaming across universes and into the waves of the Gulf of S'glhuo. This transformation alone calls for a SANITY ROLL (1D4/1D12).

In the Vortex, all around them resound the voices of the opera. Corinne d'Orsay dominates the tumult, but she is not alone: tenors and basses cry out, a violin keens endlessly, a solitary harp plucks without pause. Worse still, these harmonies are fouled by the pleading screams of the audience and crew, mingled with the wet, guttural utterances of those who have already gone mad.

Time loses all meaning within the Vortex. Moments stretch, fracture, or repeat without order. FRIGHT CHECKS continue as the voices erode identity itself, until they are reduced to nothing but echoes.

Escape from the Vortex is difficult, but not impossible. A HARD POW roll allows an investigator to collect what remains of their self and force expulsion from the Vortex. Structured thinking helps here! A successful skill roll involving mathematics, singing or music composition gives a bonus die. Kind Keepers may allow investigators to pull another soul with them in the escape, but this requires the escapee to make their own Pow roll to go with them (assume a Pow 40-60% range).

The escaped subject reappears at random within 1D100 yards of their disappearance. They return scarred, suffering 2D6 damage as their body tears itself free from the cacophony.

crimes to the police, telling all if they just promise to let him keep his precious phonograph. Without it, he'll succumb to a wasting illness in a few weeks and perish.

For their work solving the case, Inspector Morel thanks the investigators and gives them a small reward of 100 francs. If by some miracle the investigators have rescued a few people from the Howling Vortex (perhaps going in themselves and bringing others out with them) they will earn a larger reward from the families of the victims, as long as they arrive relatively intact.

COMPLETING THE ADVENTURE

For completing the adventure, the investigators should receive a 1D4 SAN reward, or 1D6 if they demonstrated good roleplaying or excellent performance, such as capturing Maurice Beaumont so as to get a confession.

Keepers should freely confer various reputations, contacts, or patrons for befriending any of the influential folk in the adventure, especially Inspector Morel and Etienne Albret.

CREDITS

The cover design was loosely based on Red Classics' *Phantom of the Opera* cover.

For more adventures like this, visit www.1shotadventures.com. If you enjoyed this free adventure, or ran it for a group, all the author asks is that you give a shout out and let him know how it went. Post a note on 1shotadventures.com or give a shoutout to @1shotjc.bsky.social on Bluesky. You can also check out my [YouTube channel](#) to see overviews and reviews of great adventures.

DISCLAIMER

The material presented here is an original creation, intended for use with the Call of Cthulhu system from Chaosium, Inc. This material is not official and is not endorsed by Chaosium.

CHANGE LOG

v1.0 - Original release.

must make a Pow roll to take up any action that might destroy it. If the investigators has developed an *obsession*, the roll is HARD to harm it or a Denizen of S'glhuo and if this roll is failed, the investigator will gain the urge to take sole possession of the equipment here and listen forever to the unceasing music, much as Beaumont is doing!

FINALE

With careful action, the investigators can subdue Maurice Beaumont. His madness worsening, he will admit to his

BRIGADE DE SÛRETÉ

I must beg the favor of your presence on this Wednesday evening, at four o'clock, in the Rotonde du Glacien, adjoining the Grand Staircase of the Palais Garnier.

A matter of the utmost seriousness has arisen in connection with the performance of last night, one which concerns both the reputation of the Opéra and the safety of certain persons attached to it. I would prefer to speak with you privately, and I trust you will understand the necessity of discretion.

I shall be waiting near the marble balustrade.

*Respectfully,
Inspecteur Principal Lucien Morel
Brigade de Sûreté, Préfecture de Police*

Handout A - Letter from Inspector Morel delivered to each of the investigators, kicking off the adventure.

Grand Opera.

A. VAUCORBEIL - - Director of the Opera.

Tuesday, November 25, Tenth Subscription Night.

VALMONT.

LA DEMOISELLE AUX LANTERNES!

CLAIRINE.....	CORINNE D'ORSAY
THE WATCHMAN OF SAINT-ROCH.....	GASTON RAVIER
BERTRAND VALLORY.....	JULES BRÉVANT
VICTOR DE MIREVAL.....	HENRI LAROQUE

And

LADY OF THE SHADOWED FOYER.....	HÉLÈNE DUFORT
---------------------------------	---------------

Handout B - The opera's bill, easily found outside and inside the opera house.

HANDOUTS

Monsieur Lefèvre—

The soprano's lantern has vanished, and this lapse is utterly inexcusable. You will replace it at once—there is a reasonable sum enclosed for the purchase. Try Delanoe on the Rue Saint-Honoré if the original is not recovered by noon. I expect this matter corrected immediately, with no further embarrassment to the house.

—A.J.

Handout C - Letter from the director to the propmaster

My Dearest Corinne,

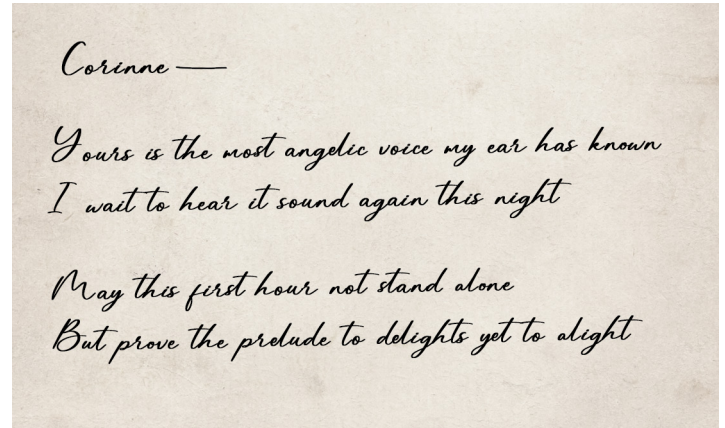
I cannot endure the thought of tomorrow night, when you shall display yourself before that gaudy crowd who applaud only the curve of your smile and the shape of your form.

You are not theirs to gaze upon. You are mine, and I implore you, no, I require you, to abandon this foolish debut. If your affections are as true as you have sworn, you will not step upon that stage and surrender yourself to that ravenous house.

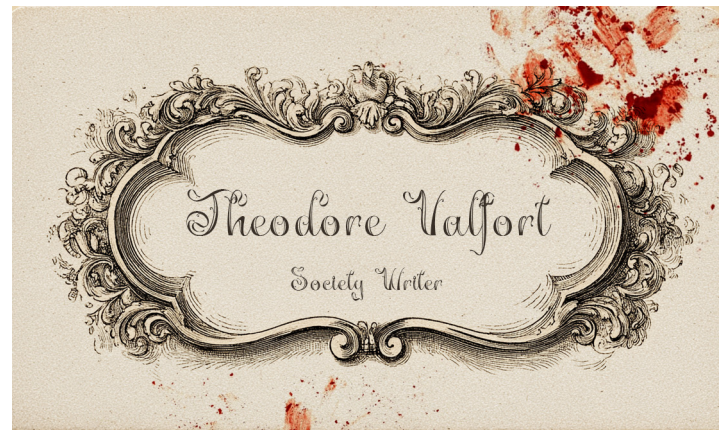
—Étienne

Handout D - Crumpled note from Corinne D'Orsay's boyfriend, Etienne Albret, found in her dressing room

HANDOUTS



Handout E - Maurice Beaumont's calling card, found in
Corinne D'Orsay's dressing room.



Handout F - Hans Egger's calling card, found in Box Five at
the opera

Handout G - Theodore Valfort's bloody calling card, found
on his corpse in Beaumont's apartment.





THE THRENOLUME LANTERNS

Of the Threnolume Lantern, no certain provenance may be established, for its markings answer to no known school of art or craft. Yet those versed in the more perilous branches of occult philosophy have noted that its sigils accord most closely with the blasphemous diagrams preserved in the forbidden writings attributed to the so-called Mad Arab. In those detestable pages, a Demon-Sultan enthroned amid a court of piping horrors, and some authorities dare to suggest that the lantern was once numbered among that entity's possessions. Whatever truth lies in such claims, it is beyond dispute that the lantern opens a passage to a howling vortex of the Gulf of S'glhuo, a realm wherein the soul is unmade and reduced to vibration alone. Those few who have returned from that place speak only in fragments, their reason pared away like excess flesh.

The lantern is mercifully resistant to casual use, for it rejects all common oils and will burn only when fed with a most abominable unction: tallow rendered from eels engorged upon the flesh of a man who died screaming. When thus lit, it gives forth a pale, whining radiance that chills the blood and drinks eagerly of sound, until at last its light darkens and reveals its true office — dragging all souls within its glow into the vortex entire.

Let the reader be warned: to shatter the lantern while it yet contains its oil is folly of the gravest kind, for it will answer destruction with dissonance, and draw all nearby souls screaming into the same eternal captivity.

Handout H - Occult page on the Threnolume lantern, found in Beaumont's apartment, or at the library. An OCCULT roll connects the Gulf of S'glhuo and its denizens to Ten'embra, an outer god known as the "Angel of Music" who is composed of pure sound.

HANDOUTS

A SINGULAR CASE OF MECHANICAL DELUSION

Paris has lately been much amused, and not a little unsettled, by the fate of a certain dealer in musical boxes of the Rue du Temple, once esteemed for his modest workmanship, who has fallen into a state of evident derangement. Neighbors report that his constructions grew daily more elaborate and less comprehensible, until they would no longer play any recognizable air. He himself was heard to declare, with alarming sincerity, "The lizards come to me in my sleep and show me the proper turnings of the springs and teeth; they are older than we are, and they remember the true music." Shortly thereafter, the unfortunate man was removed from his shop, having attempted to dismantle it in pursuit of a final and impossible mechanism.

Handout I - Newspaper clipping found at the library.

Mr. Albret —

When you have concluded your task, you will return the lantern to my offices without delay. I shall later dispatch my valet to confer with you regarding a position of a most remunerative nature.

Handout J - Reverse of Maurice Beaumont's calling card, found in Armand Albret's room.

Player Safe Map



CTHULHU by GASLIGHT Investigator

Name MADAME SÉRAPHINE Social Status Gentry Pronoun _____
Occupation Aristocrat Residence Paris Age 70



CALL of CTHULHU

Characteristics

STR	Reg 40	Half 20	Fifth 8	SIZ	Reg 50	Half 25	Fifth 10	Hit Points	Maximum 10	Current
CON	Reg 50	Half 25	Fifth 10	POW	Reg 60	Half 30	Fifth 12	Magic Points	Maximum 12	Current
DEX	Reg 60	Half 30	Fifth 12	APP	Reg 50	Half 25	Fifth 10	Luck	Starting	Current
INT	Reg 80	Half 40	Fifth 16	EDU	Reg 70	Half 35	Fifth 14	Sanity	Starting 60	Current

Max Sanity 60 Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

Skills

☐ Accounting (10%)	Reg 30	Half 15	Fifth 6	☐ Firearms	Reg	Half	Fifth	☐ Persuade (10%)	Reg 60	Half 30	Fifth 12
☐ Alienism (01%)				☐ First Aid (30%)	Reg 50	Half 25	Fifth 10	☐ Pilot (01%)			
☐ Anthropology (01%)				☐ History (05%)	Reg 70	Half 35	Fifth 14	☐ Psychology (10%)	Reg 30	Half 15	Fifth 6
☐ Appraise (05%)	Reg 25	Half 12	Fifth 5	☐ Intimidate (15%)	Reg 40	Half 20	Fifth 8	☐ Reassure (fifth APP)	Reg 40	Half 20	Fifth 8
☐ Archaeology (01%)				☐ Jump (20%)				☐ Religion (10%)			
☐ Art / Craft (05%)				☐ Language (Other) (01%)				☐ Ride (20%)	Reg 40	Half 20	Fifth 8
☐ Charm (15%)	Reg 40	Half 20	Fifth 8	☐ French Language (Own) (EDU)				☐ Science (01%)			
☐ Climb (20%)				☐ Law (05%)				☐ Sleight of Hand (10%)			
Credit Rating (00%)	Reg 70	Half 35	Fifth 14	☐ Library Use (20%)	Reg 60	Half 30	Fifth 12	☐ Spot Hidden (25%)	Reg 70	Half 35	Fifth 14
Cthulhu Mythos (00%)				☐ Listen (20%)				☐ Stealth (20%)			
☐ Disguise (05%)				☐ Locksmith (01%)				☐ Survival (10%)			
☐ Dodge (half DEX)				☐ Mech. Repair (20%)				☐ Swim (30%)			
☐ Drive Carriage (20%)				☐ Medicine (01%)				☐ Throw (20%)			
☐ Fast Talk (05%)				☐ Natural World (10%)	Reg 50	Half 25	Fifth 10	☐ Track (10%)			
☐ Fighting (Brawl) (25%)				☐ Navigate (10%)	Reg 50	Half 25	Fifth 10	☐			
☐ Firearms (Handgun) (20%)				☐ Occult (05%)				☐			
☐ Firearms (Rifle/Shotgun) (25%)				☐ Operate Heavy Machinery (01%)				☐			

Combat

Weapon	Skill	Damage	# of Attacks	Range	Ammo	Malf.
Brawl	Reg 25	Half 12	Fifth 5	1D3 + DB	1	-
Walking stick	Reg 25	Half 12	Fifth 5	1D4 + DB	1	-

Move 4

Build 0

Dodge Reg 30 Half 15 Fifth 6

Damage Bonus -

My Story

You were in the midst of scolding your favorite walking cane for developing a most unreasonable splinter when a letter arrived, delivered by a breathless boy with soot on his cuffs.

One glance at the seal told you it was from Inspecteur Principal Lucien Morel of the Préfecture de Police, which could only mean Paris had chosen, once again, to misbehave.

You reached for your gloves, and then, after a moment's thought, took the wounded cane with you all the same. Old habits, after all, are not so easily abandoned.



Backstory

Personal Description

An aristocratic savant, faultlessly remembering, and stubborn as Paris stone

Ideology & Beliefs

Admires officers of the law

Must write in her diary once each day

Significant People

Her old valet, M. Baptiste

Meaningful Locations

Treasured Possessions

Traits

Perfect memory

Has a very sharp tongue

Collects scents, not souvenirs

Injuries & Scars

Phobias

Terrible with modern contraptions per day

Occasionally talks to portraits

Arcane Tomes & Spells

Encounters with Strange Entities

GEAR & POSSESSIONS

Silk gloves

Wrist Bag

WEALTH

Spending Level

Cash *Fr 15*

Assets

Fellow Investigators

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____



Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Quick Reference Rules

Skill & Characteristic Rolls

Level of Success:	Fumble 100/96+	Fail > skill	Regular ≤ skill	Hard ½ skill	Extreme ¼ skill	Critical 01
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Pushing Rolls: must justify reroll;
cannot push combat or Sanity rolls

Wounds & Healing

First Aid heals 1 HP Medicine heals 1D3 HP

Major Wounds = loss of $\geq \frac{1}{2}$ max HP in one attack

Reach 0 HP without Major Wound = Unconscious

Reach 0 HP with Major Wound = Dying

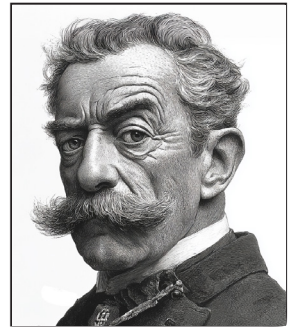
Dying: First Aid = temp. stabilized; then require Medicine

Natural Heal rate (non Major Wound): recover 1 HP per day

Natural Heal rate (Major Wound): weekly healing roll

CTHULHU by GASLIGHT Investigator

Name CAPTAIN HENRI DUVALLO Social Status Gentleman Pronoun _____
Occupation Ex-Military Residence Paris Age 72



CALL of CTHULHU

Characteristics

STR	Reg 70	Half 35	Fifth 14	SIZ	Reg 60	Half 30	Fifth 12	Hit Points	Maximum 12	Current
CON	Reg 55	Half 22	Fifth 11	POW	Reg 55	Half 22	Fifth 11	Magic Points	Maximum 11	Current
DEX	Reg 50	Half 25	Fifth 10	APP	Reg 50	Half 25	Fifth 10	Luck	Starting	Current
INT	Reg 50	Half 25	Fifth 10	EDU	Reg 40	Half 20	Fifth 18	Sanity	Starting 50	Current

Max Sanity 50 Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

Skills

☐ Accounting (10%)	Reg	Half	Fifth	☐ Firearms	Reg	Half	Fifth	☐ Persuade (10%)	Reg 60	Half 30	Fifth 12
☐ Alienism (01%)				☐ Pilot				☐ Psychology (10%)			
☐ Anthropology (01%)				☐ First Aid (30%)				☐ Reassure (fifth APP)	30	15	6
☐ Appraise (05%)				☐ History (05%)				☐ Religion (10%)			
☐ Archaeology (01%)				☐ Intimidate (15%)				☐ Ride (20%)	50	25	10
☐ Art / Craft				☐ Jump (20%)				☐ Science			
☐ Charm (15%)	35	17	7	☐ Language (Other)				☐ Sleight of Hand (10%)			
☐ Climb (20%)				☐ French (EDU)				☐ Spot Hidden (25%)	50	25	10
Credit Rating (00%)	40	20	8	☐ Law (05%)	40	20	8	☐ Stealth (20%)			
Cthulhu Mythos (00%)				☐ Library Use (20%)				☐ Survival (10%)			
☐ Disguise (05%)				☐ Listen (20%)				☐ Swim (30%)			
☐ Dodge (half DEX)				☐ Locksmith (01%)				☐ Throw (20%)	40	20	8
☐ Drive Carriage (20%)	50	25	10	☐ Mech. Repair (20%)	60	30	12	☐ Track (10%)			
☐ Fast Talk (05%)				☐ Medicine (01%)				☐ Navigate (10%)	30	15	6
☐ Fighting (Brawl) (25%)	40	20	8	☐ Natural World (10%)				☐ Occult (05%)			
☐ Swords & Canes	60	30	12	☐ Operate Heavy Machinery (01%)				☐ Firearms (Handgun) (20%)	70	35	14
☐ Firearms (Rifle/Shotgun) (25%)	50	25	10					☐ Firearms (Rifle/Shotgun) (25%)	50	25	10

Combat

Weapon	Skill	Damage	# of Attacks	Range	Ammo	Malf.
Brawl	40 20 8	1D3 + DB	1	-	-	-
Lefaucheur Rev.	60 30 12	1D8	1	15	6	95
Heavy cane	70 35 14	1D6+DB	1	-	-	-

Move 4

Build 1

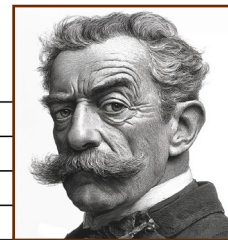
Dodge 25 12 5

Damage Bonus +1D4

My Story

You were in the courtyard offering crusts of bread to the neighborhood dogs and lecturing them sternly on battlefield discipline when the letter from the Préfecture de Police arrived. Apparently, there was a disturbance at last night's opera, and your help was needed.

You wondered if the inspector would also call your friend, Madame Seraphine to the scene, a thought that made your old heart lift in a most undignified manner. You brushed dog hair from your coat, tested your unreliable leg with a scowl, and set off at once. You quietly hoped the affair would require just enough bravery to impress her and just enough danger to place you at her side...



Backstory

Personal Description

Iron-eyed captain, limping veteran, strength unbowed by time

Traits

Stalwart and true

Respects the law, won't ever break it

Ideology & Beliefs

Believes in the soldier's code of honor

Loves dogs - names strays after fallen comrades

Injuries & Scars

Walks with a limp from an old injury

Refers to injuries as weather reports

Significant People

Mdm. Seraphine, a truly good friend

Phobias

Mistrusts chairs with arms

Refuses to ride in closed carriages - "needs to see the terrain"

Meaningful Locations

Arcane Tomes & Spells

Treasured Possessions

Encounters with Strange Entities

GEAR & POSSESSIONS

Silk gloves

Wrist Bag

WEALTH

Spending Level

Cash Fr 3

Assets

Fellow Investigators

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____



Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Quick Reference Rules

Skill & Characteristic Rolls

Level of Success:	Fumble 100/96+	Fail > skill	Regular ≤ skill	Hard ½ skill	Extreme ¼ skill	Critical 01
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Pushing Rolls: must justify reroll;
cannot push combat or Sanity rolls

Wounds & Healing

First Aid heals 1 HP Medicine heals 1D3 HP

Major Wounds = loss of $\geq \frac{1}{2}$ max HP in one attack

Reach 0 HP without Major Wound = Unconscious

Reach 0 HP with Major Wound = Dying

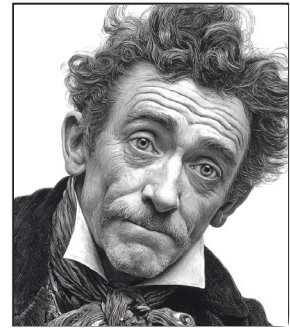
Dying: First Aid = temp. stabilized; then require Medicine

Natural Heal rate (non Major Wound): recover 1 HP per day

Natural Heal rate (Major Wound): weekly healing roll

CTHULHU by GASLIGHT Investigator

Name GIGOT (AUGUSTE LEMAÎTRE) Social Status Lowly Actor Pronoun _____
Occupation Performer Residence Paris Age 53



CALL of CTHULHU

Characteristics

	Reg	Half	Fifth		Reg	Half	Fifth		Maximum	Current
STR	50	25	10	SIZ	40	25	10	Hit Points	9	
CON	50	25	10	POW	50	25	10	Magic Points	10	
DEX	70	35	14	APP	50	25	10	Luck		
INT	60	30	12	EDU	60	30	12	Sanity	50	

Max Sanity 50 Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

Skills

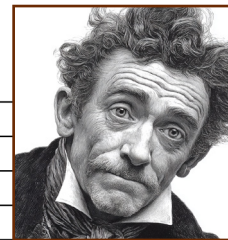
	Reg	Half	Fifth		Reg	Half	Fifth		Reg	Half	Fifth
☐ Accounting (10%)				☐ Firearms				☐ Persuade (10%)			
☐ Alienism (01%)				☐ First Aid (30%)				☐ Pilot (01%)			
☐ Anthropology (01%)				☐ History (05%)	40	20	8	☐ Psychology (10%)			
☐ Appraise (05%)				☐ Intimidate (15%)				☐ Reassure (fifth APP)	40	20	8
☐ Archaeology (01%)				☐ Jump (20%)	50	25	10	☐ Religion (10%)			
☐ Acting (05%)	70	35	14	☐ Language (Other) (01%)				☐ Ride (20%)			
☐ Art / Craft				☐ French (EDU)				☐ Science (01%)			
☐ Violin	60	30	15	☐ Law (05%)				☐ Sleight of Hand (10%)	60	30	12
☐ Charm (15%)	60	30	15	☐ Library Use (20%)				☐ Spot Hidden (25%)			
☐ Climb (20%)				☐ Listen (20%)	40	20	8	☐ Stealth (20%)			
Credit Rating (00%)	25	12	5	☐ Locksmith (01%)				☐ Survival (10%)			
Cthulhu Mythos (00%)				☐ Mech. Repair (20%)				☐ Swim (30%)			
☐ Disguise (05%)	25	12	5	☐ Medicine (01%)				☐ Throw (20%)			
☐ Dodge (half DEX)				☐ Natural World (10%)				☐ Track (10%)			
☐ Drive Carriage (20%)	40	20	8	☐ Navigate (10%)				☐ Firearms (Handgun) (20%)	30	15	6
☐ Fast Talk (05%)	60	30	8	☐ Occult (05%)				☐ Firearms (Rifle/Shotgun) (25%)			
☐ Fighting (Brawl) (25%)	25	12	5	☐ Operate Heavy Machinery (01%)							
☐ Fighting											

Combat

Weapon	Skill	Damage	# of Attacks	Range	Ammo	Malf.	Move
Brawl	25 12 5	1D3 + DB	1	-	-	-	7
							Build 0
							Dodge 35 17 7
							Damage Bonus -

My Story

You were sitting alone at a café with a glass you could no longer afford, remembering when applause once followed you down the street like a loyal dog. Then the letter arrived from the Préfecture in a stiff envelope that smelled of ink and judgment, summoning you to the opera about some business in the night you had wisely slept through. You laughed under your breath at the idea that YOU, called to help the police, when you'd spent the last decade running from them in borrowed shoes and borrowed names. Still, you folded the letter with uncharacteristic care, wondering whether this was repentance at last... or just another performance no one had paid to see.



Backstory

Personal Description

Washed-up comic libertine, charming liar, theatre ghost
with police nightmares
Has a criminal record for grift

Ideology & Beliefs

An optimist... flirts shamelessly with everyone

Significant People

Meaningful Locations

Treasured Possessions

Traits

All his stories make him the victim
Reputation - Famed performer from the 1860s
Charismatic

Injuries & Scars

Smells faintly of something complicated
Refers to injuries as weather reports

Phobias

Compulsive spender - borrows money a lot
Autophobia (being alone)

Arcane Tomes & Spells

Encounters with Strange Entities

GEAR & POSSESSIONS

Worn winter coat
Winter gloves

WEALTH

Spending Level
Cash Fr 2
Assets

Fellow Investigators



Char. _____
 Player _____

Char. _____
 Player _____

Char. _____
 Player _____

Char. _____
 Player _____

Char. _____
 Player _____

Char. _____
 Player _____

Quick Reference Rules

Skill & Characteristic Rolls

Level of Success:	Fumble 100/96+	Fail > skill	Regular ≤ skill	Hard ½ skill	Extreme ¼ skill	Critical 01
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Pushing Rolls: must justify reroll;
 cannot push combat or Sanity rolls

Wounds & Healing

First Aid heals 1 HP Medicine heals 1D3 HP

Major Wounds = loss of $\geq \frac{1}{2}$ max HP in one attack

Reach 0 HP without Major Wound = Unconscious

Reach 0 HP with Major Wound = Dying

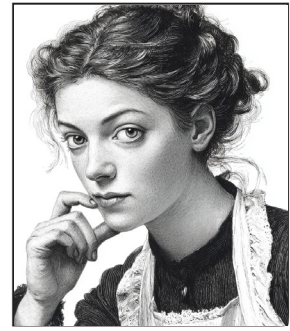
Dying: First Aid = temp. stabilized; then require Medicine

Natural Heal rate (non Major Wound): recover 1 HP per day

Natural Heal rate (Major Wound): weekly healing roll

CTHULHU by GASLIGHT Investigator

Name ÉLODIE FAURE Social Status Servant Pronoun _____
Occupation Maid Residence Paris Age 21



CALL of CTHULHU

Characteristics

	Reg	Half	Fifth		Reg	Half	Fifth		Maximum	Current
STR	50	25	10	SIZ	50	25	10	Hit Points	11	
CON	60	30	12	POW	60	30	12	Magic Points	12	
DEX	50	25	10	APP	50	25	10	Luck		
INT	70	35	14	EDU	40	20	8	Sanity	60	

IDEA KNOW

Max Sanity 60 Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

Skills

	Reg	Half	Fifth		Reg	Half	Fifth		Reg	Half	Fifth
☐ Accounting (10%)				☐ Firearms				☐ Persuade (10%)	30	15	6
☐ Alienism (01%)				☐ First Aid (30%)				☐ Pilot (01%)			
☐ Anthropology (01%)				☐ History (05%)				☐ Psychology (10%)			
☐ Appraise (05%)	50	25	10	☐ Intimidate (15%)				☐ Reassure (fifth APP)			
☐ Archaeology (01%)				☐ Jump (20%)				☐ Religion (10%)			
☐ Drawing (05%)	60	30	12	☐ English (01%)	20	10	4	☐ Ride (20%)			
☐ Sewing (05%)	25	12	4	☐ Language (Other)				☐ Science (01%)			
☐ Charm (15%)	35	17	7	☐ French (EDU)				☐ Sleight of Hand (10%)	30	15	6
☐ Climb (20%)	40	20	8	☐ Law (05%)				☐ Spot Hidden (25%)	70	35	14
Credit Rating (00%)	20	10	4	☐ Library Use (20%)				☐ Stealth (20%)	60	30	12
Cthulhu Mythos (00%)				☐ Listen (20%)	50	25	10	☐ Survival (10%)			
☐ Disguise (05%)				☐ Locksmith (01%)	50	25	10	☐ Swim (30%)			
☐ Dodge (half DEX)	40	20	8	☐ Mech. Repair (20%)				☐ Throw (20%)			
☐ Drive Carriage (20%)	40	20	8	☐ Medicine (01%)				☐ Track (10%)			
☐ Fast Talk (05%)	50	25	4	☐ Natural World (10%)				☐ Navigate (10%)			
☐ Fighting (Brawl) (25%)	25	12	5	☐ Occult (05%)				☐ Operate Heavy Machinery (01%)			
☐ Firearms (Handgun) (20%)											
☐ Firearms (Rifle/Shotgun) (25%)	50	25	10								

Combat

Weapon	Skill	Damage	# of Attacks	Range	Ammo	Malf.	Move
Brawl	25 12 5	1D3 + DB	1	-	-	-	7
							Build 0
							Dodge 40 20 8
							Damage Bonus -

My Story

You are the servant of the great and eccentric detective M. Theophile Moreau, presently occupied with dusting books no one is allowed to touch and sorting correspondence by a code you were never officially taught. When the letter arrived from the police captain concerning some strange occurrence at the opera, your master read it twice, muttered about "theatrical nonsense," and then studied the ceiling as if the answer might be written there. At last, after a long silence and a brief argument with the fireplace, he sent you instead, instructing you to observe, listen, and report only what could not be explained – and to trouble him again only if the matter proved "far beyond ordinary inquiry."



Backstory

Personal Description

Poor-born maid, luminous mind, and rising detective (in silence)

Ideology & Beliefs

Practices different handwriting - in secret!
Loyal to her employers

Significant People

Her master, the great detective M. Theophile Moreau

Meaningful Locations

Treasured Possessions

Traits

A little shy - except when she's had a bit of wine
Enjoys creative endeavours - draws places from
Has a dry wit

Injuries & Scars

Phobias

Trusts too quickly when someone shows her kindness

Arcane Tomes & Spells

Encounters with Strange Entities

GEAR & POSSESSIONS

Drawing pad and pencil
Formal servant wear
Magnifying glass

WEALTH

Spending Level
Cash Fr 1
Assets

Fellow Investigators



Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Quick Reference Rules

Skill & Characteristic Rolls

Level of Success:	Fumble 100/96+	Fail > skill	Regular ≤ skill	Hard ½ skill	Extreme ¼ skill	Critical 01
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Pushing Rolls: must justify reroll;
cannot push combat or Sanity rolls

Wounds & Healing

First Aid heals 1 HP Medicine heals 1D3 HP

Major Wounds = loss of $\geq \frac{1}{2}$ max HP in one attack

Reach 0 HP without Major Wound = Unconscious

Reach 0 HP with Major Wound = Dying

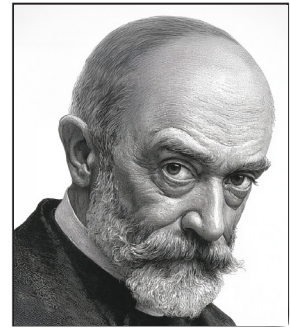
Dying: First Aid = temp. stabilized; then require Medicine

Natural Heal rate (non Major Wound): recover 1 HP per day

Natural Heal rate (Major Wound): weekly healing roll

CTHULHU by GASLIGHT Investigator

Name FATHER SÉBASTIEN ROUX Social Status Priest Pronoun _____
Occupation Priest Residence Paris Age 61



CALL of CTHULHU

Characteristics

	Reg	Half	Fifth		Reg	Half	Fifth		Maximum	Current
STR	60	30	12	SIZ	50	25	10	Hit Points	10	
CON	50	25	10	POW	70	35	14	Magic Points	14	
DEX	40	20	8	APP	50	25	10	Luck		
INT	60	30	12	EDU	50	25	10	Sanity	70	
IDEA				KNOW						

Max Sanity 70 Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

Skills

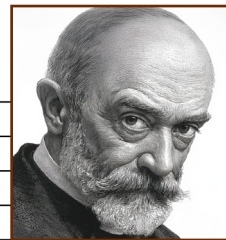
	Reg	Half	Fifth		Reg	Half	Fifth		Reg	Half	Fifth
☐ Accounting (10%)				☐ Firearms				☐ Persuade (10%)	60	15	6
☐ Alienism (01%)				☐ First Aid (30%)				☐ Pilot (01%)			
☐ Anthropology (01%)				☐ History (05%)	50	25	10	☐ Psychology (10%)			
☐ Appraise (05%)				☐ Intimidate (15%)				☐ Reassure (fifth APP)	30	15	6
☐ Archaeology (01%)				☐ Jump (20%)				☐ Religion (10%)	60	30	12
☐ Cooking (05%)	50	25	10	☐ Latin (01%)	20	10	4	☐ Ride (20%)			
☐ Piano (05%)	40	20	10	☐ Language (Other)				☐ Science (01%)			
☐ Charm (15%)				☐ French (EDU)				☐ Sleight of Hand (10%)			
☐ Climb (20%)				☐ Law (05%)				☐ Spot Hidden (25%)	40	20	8
Credit Rating (00%)	40	20	8	☐ Library Use (20%)	70	35	14	☐ Stealth (20%)			
Cthulhu Mythos (00%)				☐ Listen (20%)	40	20	8	☐ Survival (10%)			
☐ Disguise (05%)				☐ Locksmith (01%)				☐ Swim (30%)			
☐ Dodge (half DEX)				☐ Mech. Repair (20%)				☐ Throw (20%)			
☐ Drive Carriage (20%)				☐ Medicine (01%)	20	10	4	☐ Track (10%)			
☐ Fast Talk (05%)				☐ Natural World (10%)				☐ Navigate (10%)			
☐ Fighting (Brawl) (25%)				☐ Occult (05%)	50	25	10	☐ Operate Heavy Machinery (01%)			
☐ Firearms (Handgun) (20%)											
☐ Firearms (Rifle/Shotgun) (25%)											

Combat

Weapon	Skill	Damage	# of Attacks	Range	Ammo	Malf.	Move
Brawl	25 12 5	1D3 + DB	1	-	-	-	5
							Build 0
							Dodge 20 10 4
							Damage Bonus -

My Story

You were in the sacristy decanting a fresh bottle of your latest homemade ale when the letter arrived from Inspector Lucien Morel about some strange business at the opera the night before. You smiled at the seal, remembering how the inspector had once been a hopelessly lost altar boy and how years later you had quietly opened doors for him at the Préfecture. Only a few weeks had passed since you last helped Lucien untangle a quieter horror – the murder of a clothier –, and the thought of another puzzle set your heart thrumming with excitement. You wiped your hands, grabbed the unread newspaper, and welcomed the familiar weight of an old partnership settling once again upon your shoulders.



Backstory

Personal Description

Scholarly priest, beloved brewer, mentor to troubled policemen

Ideology & Beliefs

Takes his priestly vows seriously
Honest and truthful – but withholds truths that would hurt people

Significant People

Meaningful Locations

Treasured Possessions

Traits

Loves a good puzzle
Drinks his wine watered down – prefers ales
Always keeps a sharp pencil on him

Injuries & Scars

Secret – Once destroyed scandalous documents to protect the church

Phobias

Touches doorframes when entering rooms

Arcane Tomes & Spells

Encounters with Strange Entities

GEAR & POSSESSIONS

Sharp pencil
Today's newspaper

WEALTH

Spending Level

Cash Fr 1

Assets

Fellow Investigators

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____



Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Quick Reference Rules

Skill & Characteristic Rolls

Level of Success:	Fumble 100/96+	Fail > skill	Regular ≤ skill	Hard ½ skill	Extreme ¼ skill	Critical 01
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Pushing Rolls: must justify reroll;
cannot push combat or Sanity rolls

Wounds & Healing

First Aid heals 1 HP Medicine heals 1D3 HP

Major Wounds = loss of $\geq \frac{1}{2}$ max HP in one attack

Reach 0 HP without Major Wound = Unconscious

Reach 0 HP with Major Wound = Dying

Dying: First Aid = temp. stabilized; then require Medicine

Natural Heal rate (non Major Wound): recover 1 HP per day

Natural Heal rate (Major Wound): weekly healing roll

CTHULHU by GASLIGHT Investigator

Name CLAIRE MERCHAND Social Status Middle Class Pronoun _____
Occupation Activist Residence Meudon Age 30



CALL of CTHULHU

Characteristics

	Reg	Half	Fifth		Reg	Half	Fifth		Maximum	Current
STR	45	22	9	SIZ	45	22	9	Hit Points	9	
CON	50	25	10	POW	50	35	14	Magic Points	10	
DEX	50	25	10	APP	60	30	12	Luck		
INT	60	30	12	EDU	70	35	14	Sanity	50	

Max Sanity 50 Temporary Insanity ☐ Indefinite Insanity ☐ Major Wound ☐ Unconscious ☐ Dying ☐

Skills

	Reg	Half	Fifth		Reg	Half	Fifth		Reg	Half	Fifth
☐ Accounting (10%)				☐ Firearms				☐ Persuade (10%)			
☐ Alienism (01%)				☐ First Aid (30%)	40	20	8	☐ Pilot (01%)			
☐ Anthropology (01%)				☐ History (05%)	25	12	5	☐ Psychology (10%)			
☐ Appraise (05%)				☐ Intimidate (15%)	60	30	12	☐ Reassure (fifth APP)			
☐ Archaeology (01%)				☐ Jump (20%)				☐ Religion (10%)	40	20	8
☐ Art / Craft (05%)				☐ German Language (Other) (01%)	30	15	6	☐ Ride (20%)	40	20	8
☐ Charm (15%)	70	35	14	☐ French Language (Own) (EDU)				☐ Science (01%)			
☐ Climb (20%)				☐ Law (05%)	50	25	10	☐ Sleight of Hand (10%)			
Credit Rating (00%)	50	25	10	☐ Library Use (20%)	60	30	12	☐ Spot Hidden (25%)	50	25	10
Cthulhu Mythos (00%)				☐ Listen (20%)	40	20	8	☐ Stealth (20%)			
☐ Disguise (05%)				☐ Locksmith (01%)				☐ Survival (10%)			
☐ Dodge (half DEX)				☐ Mech. Repair (20%)				☐ Swim (30%)			
☐ Drive Bicycle (20%)	50	25	10	☐ Medicine (01%)	20	10	4	☐ Throw (20%)			
☐ Fast Talk (05%)	40	20	8	☐ Natural World (10%)				☐ Track (10%)			
☐ Fighting (Brawl) (25%)				☐ Navigate (10%)				☐ _____			
☐ Fighting Firearms (Handgun) (20%)				☐ Occult (05%)				☐ _____			
☐ Fighting Firearms (Rifle/Shotgun) (25%)				☐ Operate Heavy Machinery (01%)				☐ _____			

Combat

Weapon	Skill	Damage	# of Attacks	Range	Ammo	Malf.	Move
Brawl	25 12 5	1D3 + DB	1	-	-	-	7
							Build 0
							Dodge 25 12 5
							Damage Bonus -

My Story

You have come up from Meudon with a troubled heart, having bid a hurried adieu to your husband, who urged caution though he knows your resolve. Your brother THEODORE VALFORT, a clever and imprudent writer, ever chasing society's whims, has vanished without explanation. The Paris police, with their weary indifference, seem disinclined to trouble themselves on his behalf.

Yet word has reached you that the Inspecteur Principal will be at the opera house this very afternoon, accompanied by several of his best detectives. If you can but secure a moment of their attention, you may yet compel someone to take your brother's fate in earnest.



Backstory

Personal Description

Determined young activist, intelligent, poised, and
fiercely resolute
Has a fiercesome stare!

Ideology & Beliefs

Sense of duty towards women in need
Rides her bicycle in all conditions

Significant People

Her brother Theodore Valfort, society writer for Le Figaro
Her kindly husband, Johann

Meaningful Locations

Treasured Possessions

Traits

Single-minded
Often lectures - can't resist improving others' arguments
Speaks rapidly when excited

Injuries & Scars

Keeps a catalog of emotions in her notebook

Phobias

Arcane Tomes & Spells

Encounters with Strange Entities

GEAR & POSSESSIONS

Notebook
Tuning fork
Drawstring bag
Penny Farthing bicycle

WEALTH

Spending Level
Cash Fr 3
Assets

Fellow Investigators

Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____



Char. _____
Player _____

Char. _____
Player _____

Char. _____
Player _____

Quick Reference Rules

Skill & Characteristic Rolls

Level of Success:	Fumble 100/96+	Fail > skill	Regular ≤ skill	Hard ½ skill	Extreme ¼ skill	Critical 01
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Dying: First Aid = temp. stabilized; then require Medicine

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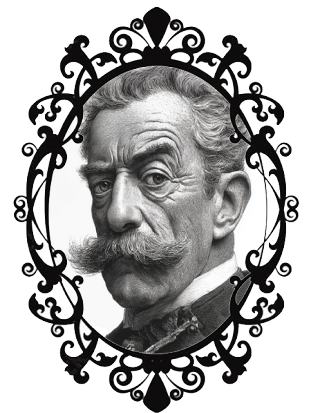
Mme. Serafine

Aristocratic Savant



Capt. Duvallon

Iron-eyed Veteran



Gigot

Washed-up Libertine



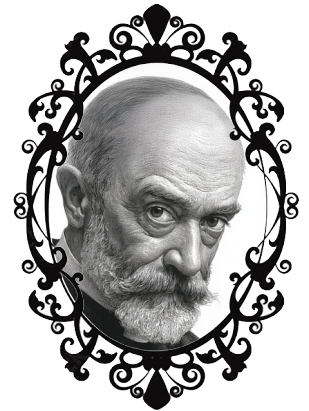
Mlle. Faure

Maid with a Luminous Mind



Father Roux

Scholarly Priest



Mme. Merchand

Determined Activist

