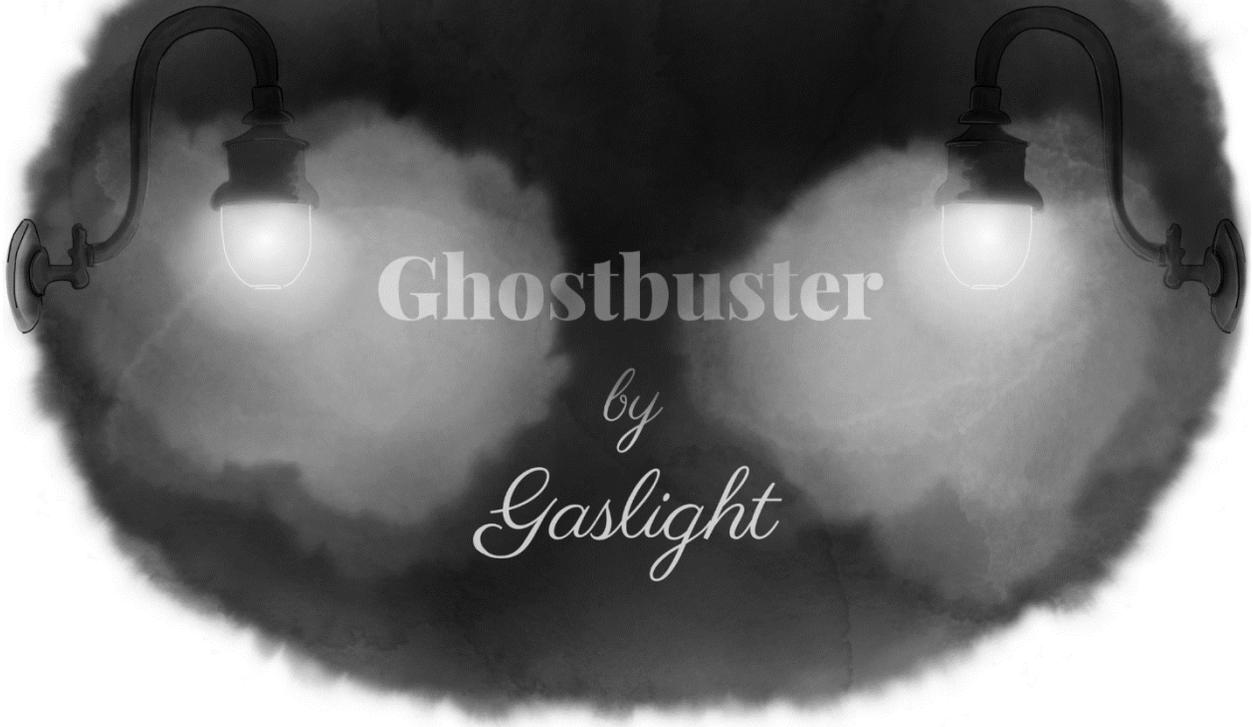


Muriel Algayres presents



Ghostbuster

by

Gaslight

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INTRODUCTION

London, 1889. Following a rise in supernatural phenomenon and spiritualist craze, a group of scientists and psychics creates the Ghostbuster initiative, the first company dedicated to fighting the preternatural menace. They are a group of diverse and sometimes adverse personalities, coming from very different backgrounds and with different takes on the paranormal. Brought together by unexpected circumstances, they will have to learn to work together to build the company, and face the more sinister, looming threat of the Ghostmaster, an ancient and powerful entity trying to rise and take over the world. This is what it means to be a Ghostbuster by Gaslight.

PREMISE

The scenario is a light-hearted, character-driven adventure, which is a riff on the Ghostbusters franchise in a steampunk Victorian setting. Characters will follow a classic Hollywood blockbuster 3-act stories in a blend of personal, more intimate moments and mostly narrative action scenes. The scenario works around a very classic Hollywood action movie premise involving a multiple cast: “How will the ragtag conflicted group get past their differences and personal issues to get together as a team and save the day?” The narration and character arcs will tend towards their development as better people, teammates, friends or romantic interests.

On the Ghostbuster franchise:

The original *Ghostbusters* movie is a fantastic comedy directed by Ivan Reitman and released in 1984. While the scenario borrows a lot of tropes made popular in the franchise, it is not necessary to have previous knowledge of the franchise to play and enjoy the scenario

tone AND GENRE

The scenario is an adaptation in a Victorian Steampunk setting of the Ghostbuster franchise. The tone is one of action comedy.

While the supernatural threat is very real for the characters, their quirks, conflicts and flaws will drive situational comedy that is driven by the characters themselves, with no need for the participants to “act” comical.

The comedic aspect of the scenario is also driven by the meta-elements and transparency of the scenario: it is presented as a take on the Hollywood blockbuster three-act structure, which is so pervasive in media that most people have even a subconscious understanding of it, and can therefore play, and have fun with, the tropes and clichés of the genre.

Friendship and ghost hunting are the core themes of the game. While the actions beats create the rhythm of the scenario, character developments and personal scenes remain at the core of the experience, with character’s personal growth being the driving force behind the narration.

STRUCTURE

The scenario is divided in three acts, following the classical 3-act structure. Act 2 is the longer act and is divided into two sub-parts. Each act has a thematic role in the story:

- Act 1: exposition
- Act 2.1: fun and games, character development
- Act 2.2: the threat arises
- Act 3: climax, facing the threat

Each act is comprised of a number of short scenes, involving all or some of the characters. There are two categories of scene:

- Normal scenes: the most frequent type of scenes, which involves mostly characters interacting with each other.
- Action scenes: when the characters move in to fight a ghost, an action scene is engaged. They need to use their specific skills to defeat the threat.

ROLES

Evangeline “Evie” Lovelace: the brave, but insecure team leader

Peter “the Sphynx” Darcy: the public face of the team, charming but self-centered

Elias Spengler: the intellectual, brilliant but timid scientist

Nicola Tesla: the enthusiastic, caring, but risk-prone technician

River Spengler: the fragile, tormented psychic

Frederic Abberline: the world-weary, experienced paranormal investigator

MECHANICS

The game is meant to be as light as possible on mechanics. Most scenes are meant to play as they are, after a short introduction and narrative prompt. Action scenes play like a slapjack game, with characters stacking their skill cards points against the power points of the ghost until they have played the same, or a superior value, but the card game should always be used as support to the narration of the scene.

THE GAME

The game runs in about 4 hours, preparation, workshops and debriefing included. The game master’s function is to introduce the scene and maintain a consistent pacing through the scenario. The GM can also play as John/Jenny, the Ghostbuster’s secretary and a variety of secondary roles.

SETTING

VICTORIAN LONDON

London at the end of the XIXth century is a world city and the capital of the most powerful Empire in the world. The Industrial Revolution has brought in rapid change and urban growth, prosperity for some, misery and anxiety onto others. It is also a period of optimism, with the idea that science can transform the world for the better. New inventors and entrepreneurs are the adventurers and prominent figures of the time. Society, however, operates under strict hierarchies: every individual has a place in society, and social ascension is very rare.

Alternate History

While the setting is inspired by the Historical period of the Victorian era, it has been greatly altered to integrate fantastical and plot elements as needed. Everything written in this section is obviously pure fiction, and historical accuracy should obviously not be a preoccupation in this scenario.

GENDER ROLES

The society is patriarchal and strictly divided into gender roles. While women of the popular classes work with lower wages and bad conditions, women of the elite are expected not to work and to be homesteaders. This situation however starts to change as women start pushing for access to the university, and the characters of Evie and Nicola reflect the situation of some women being pioneers in their field.

THE GHOST CRAZE

In 1861, Queen Victoria's husband, Prince Albert, dies. The Queen in inconsolable and takes to permanent mourning. After a decade of quiet mourning, unbeknownst to all but her closer circle, she starts developing an interest for magnetism and mentalism, hoping to get in touch with her late husband. As she becomes more and more obsessed, she starts getting into more and more dangerous experiments, hiring unscrupulous practitioners of black magic.

This occult frenzy catches the attention of Ashur, the Ghostmaster, a dormant entity who can be considered as an avatar of Death itself. Ashur relishes in catastrophes and misery, and hopes to exploit the situation to his advantage.

The Queen's experimentation starts weakening the Veil, the barrier between the living and the dead. At the start of the 1880s, ghost resurgence start becoming important enough for people to notice. However, since women are more frequently reporting sightings, the ghost craze is still considered by the public to be mostly a byproduct of collective hysteria.

GHOSTS

Ghosts are real and appear mostly as translucent silhouettes, emulating the people they used to be as living beings. Some, however, can take amorphous shapes, or appear as diverse monstrosities. Finally, some ghosts can possess objects and appear as such, although, in that case, their movements appear disorganized and clunky.

JACK THE RIPPER

In 1888, prompted by the Ghostmaster, the Queen orchestrates a bloody ritual. Enticing one of her close companions, Dr Gull, to carry out her orders, she initiates the Ripper murder as a means to accelerate the fall of the Veil and to reunite with her late husband.

The plan is thwarted when **Frederic Abberline**, with the help of psychic **River Spengler**, catches up with Dr Gull, and kills him. The whole affair is silenced by the authorities, and no one believes Abberline when he argues that the killings were motivated by the occult.

THE GHOSTBUSTER INITIATIVE

At about the same time, a trio of scientists decide to investigate the Ghost Craze. **Evie**, **Elias** and **Nicola** manage to identify the existence of ghosts, and start calling their apparition the Ghost world. After a first encounter, they present their conclusion to the Deans of the University of London. However, fearing for the college's reputations, the Deans decide to bury the research, allowing a small part of it to be published by Elias. Elias caves in by cowardice, but Evie rebels and creates the Ghostbuster initiative as a private company to prove that she is right and exploit her research as an entrepreneur.

THE FIREHOUSE

Evie and Nicola set up shop in an old, abandoned firehouse located in the East of London. The place is a bit shabby, but cheap. Soon after their arrival, the hire secretary John/Jenny, and **Peter** to be used as the face of the company. The Firehouse serves as the Ghostbusters headquarter: it has an antechamber to receive clients, an office, and small living quarters. Nicola has set up a very large laboratory, and a ghost containment field, to be use as a prison for the captured ghosts.



OVERVIEW AND CHARACTER ARCS

SCENE

STRUCTURE

Scene	Duration
Before the game	
Introduction	10 minutes
Character distribution and reading	20 minutes
Pre-game workshops	
In-character presentation	5 minutes
Mechanics and gameplay	5 minutes
Round of discussions by pairs	10 minutes
The greatest fear	5 minutes
Prologues (see below)	
Scenes¹	
<i>Prologue</i>	30 minutes
Scene 1: first contact	5-10 minutes
Scene 2: recruiting the face	5-10 minutes
Scene 3: escaping the Asylum	5-10 minutes
Scene 4: into the firehouse	5-10 minutes
Act 1: the Grand Hotel	30 minutes
Scene 1: getting there	5 minutes
Scene 2: tracking ghosts	10 minutes
Action sequence!	5-10 minutes
Scene 3: busted!	5 minutes
Act 2, part 1: fun and games	60 minutes
Scene 1: back from busting	5 minutes
Scene 2: setting things up	15 minutes
Scene 3: time together	15 minutes
Scene 4: routine	10 minutes
Scene 5: confrontations	15 minutes
Act 2, part 2: the threat arises	25 minutes
Scene 1: explosions	15 minutes
Scene 2: investigations	5 minutes
Scene 3: complications	5 minutes
Act 3: Buckingham Palace	25 minutes
Scene 1: I know you're in there somewhere	5 minutes
Scene 2: Queen Victoria	5 minutes
Action sequence!	5 minutes
Scene 3: the destroyer	5 minutes
Epilogue	5 minutes
Post-game debriefing	10 minutes

¹ Each scene should play between 5 and 10 minutes. The total duration of each part is however indicative

CHARACTER ARCS

The whole scenario is built around each character's specific character arc. The narration should push towards these.

Evangeline “Evie” Lovelace: the leader and founder of the Ghostbuster initiative. A strong-willed and energetic woman, plagued by her fears of not being up to the leader's task, or not being recognized as such. Her arc is to take her place as leader and unite all around her, as well as a potential romance with Peter.

Peter “The Sphinx” Darcy, the face: the “face” of the team, a mentalist and con artist hired by Evie to be the public face in the company manage those who dismiss her as a woman. Starts as mostly selfish and self-centered, but can grow into a likeable teammate, with a potential romance with Evie.

Elias Spengler: the research specialist and most knowledgeable scientist of the team. More comfortable in his lab or at the library doing research than in the field, he can still get over his personal reluctance to jump to action when needed, especially to protect his younger sibling, River. His narrative arcs leans forward his finding bravery and making allowances for his past mistakes.

Nicola Tesla: the technician, a curious, lively young women fascinated by the world of the paranormal. She devises the technology and always tries to see the best. Her arc pushes her toward settling in one place instead of moving on to her next adventure, with potential for romance with Fred.

River Spengler: River is Elias' younger sibling and a psychic. Blessed and cursed with the ability to detect and communicate with ghosts, River was considered insane and committed to the Asylum. Now freed and under the responsibility of their big brother, they need to learn to control their psychic powers so as not to become mad again. River's arc is to find a second family in the team and start healing after the mistreatment they were subjected to.

Frederic Abberline: Inspector Abberline of Scotland Yard turned paranormal investigator when confronted with strange phenomena during the Ripper case. Shunned by his hierarchy, he joins forces with the Ghostbusters to defeat the supernatural threat once and for all, and get over the guilt of his past failure. His arc leans towards integrating the team after being dismissed by the police, and potential for romance with Nicola.

RUNNING THE GAME

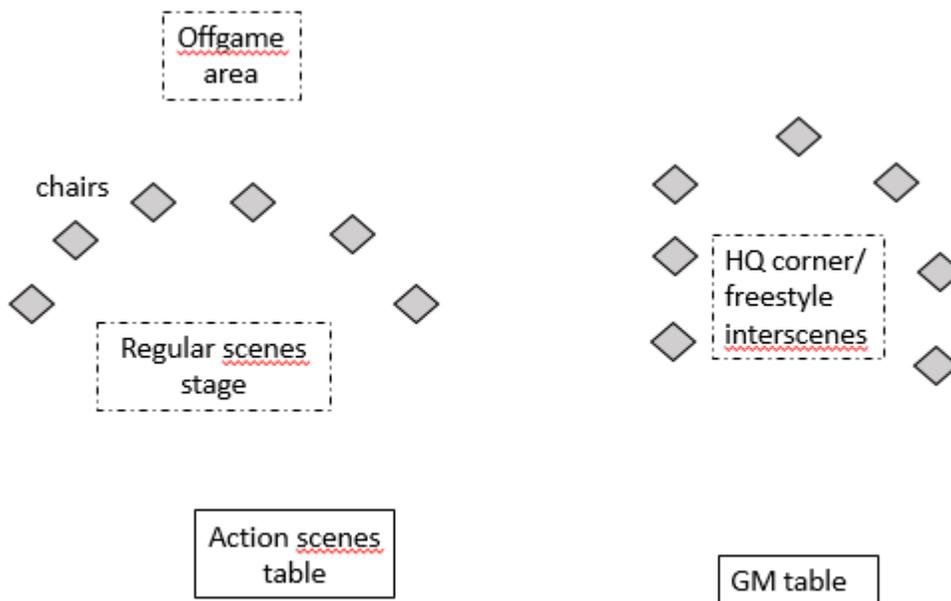
SETTING THE SPACE

If you run the game sitting at the table, you will only need to announce which character belongs to which scene. However, if you can, it is recommended to use a dynamic setting of the space and to encourage your participants to play standing up, and to play act the game as much as a live action role playing game as possible.

The dynamic setting can be observed in the following sketch:

- One space is the main scene, with a couple of chairs delimiting it. Explain to the participants that they can observe the scene their characters are not part of, but not react to them.
- The second space is the HQ, and symbolizes the firehouse. This space allows participants to keep playing their characters even when a scene they are not part of is under way.
- Set up a table to be the “action scene” zone. This will allow the participants to play their cards more easily. You can display the map of London either on this table, or on the wall.
- If you can, set up an off-game zone for players who would need to take an off-game break.
- Have a paper basket nearby to allow participants to throw away the characters cue as they play it.
- Have a print of the London map on the table or on the wall for visualization purposes

Have all the characters and handouts printed. Try to have all the scene prompts listed in order on a separate GM table, to make transition scenes easier for you.



THE CINEMATIC NARRATION

Your role as GM will be instrumental in keeping the narration and action sharp. Each scene should last between 5 and 10 minutes.

The normal scenes

Distribute the scene cues to the players involved in the scene. Some scenes have characters entering the scene at different time. If so, specify it and ask the players who enter the scene later to sit by the stage and wait for your signal. Read aloud the introduction to the scene. When the players are ready, announce “action!” to start the scene. Announce “cut” to end the scene according to the instructions in each scenes.

The action scenes

When the characters move in to fight a ghost, announce “action scene!” and place the ghost card on the table. The actions scenes play as a game of flapjack. Each player card represents one attack point, to be stacked against the ghosts’ value. When the attack value is equal or superior to the ghost, any character with a neutralization power (Nicola, River, or Evie) can finish the fight by capturing or banishing the ghost. Let the quickest player initiate the fight, but intervene to make sure each player plays an action in the fight.

Driving the plot

Ghostbuster by Gaslight is a very linear scenario that revels in following the classic beats of a 3-act blockbuster. Don’t hesitate to be transparent about the plot and the scene structure if that helps the players: their focus should be on how they will build their own character arc more than on investigation or action.

Musical atmosphere

Have some music ready to play for the introduction and conclusion, and during the fight scenes. For the former, use an orchestral version of the classic Ghostbuster theme. For the fight scene, use an ominous ghostly music coming from the soundtrack of movies such as the Black Cauldron or Army of Darkness.

Playing as John/Jenny

As a GM, you will have a semi-permanent role as John/Jenny the secretary. John/Jenny is eager to do well but clumsy and a bit naïve. John/Jenny will mostly be a comic relief, you should time his/her interventions to lighten the atmosphere. If you are in the mood to play so, John/Jenny will also act slightly flirtatious towards Elias, as he/she will find his detached intellectual demeanor attractive.

INTRODUCING THE EXPERIENCE

Welcome your players by presenting again the game context and premise.

“Welcome to Ghostbuster by gaslight. This scenario is a light action comedy set in London in 1889. In the past decade, a ghost craze has taken the city: ghost sightings abound, although the authorities so far have been treating the phenomenon as mostly collective hysteria.

But some people have noticed, and decided to start a career as Ghostbuster. This scenario invites you to portray this team as they learn to work together and find themselves facing their first major apocalyptic threat.

This scenario will follow a classic Hollywood three-act structure. The first act serves as exposition, the second act is divided between part 1, fun and game, dedicated to character development, and part 2, the threat arises. Part 3 is the climax and resolution of the final fight.”

If the participants don't have questions in particular, you can touch about safety and emotional safety.

- Remind the participants that the door is always open as a rule. If the scenario don't fit them, they should feel free to go.
- The game is devoid of heavy themes, but some situations stem from the patriarchal society and there are two scenes where the female characters face prejudice because of their gender.
- If you play in a dynamic setting, there should not be any need for physical violence between the characters. You can agree that holding hands and light hugs, for characters who are close or related, is acceptable if no player has an objection to it.

CHARACTER DISTRIBUTION

Make a quick round of presentation for the participants to state their real-life names. Ask them if they have any previous knowledge of the franchise: it doesn't factor into the character distribution, but it will help the participants remember the tropes associated with the franchise and the genre.

Introduce the characters briefly, as presented in the introduction. Evie is the fearless, but insecure leader. Peter is the face of the company, charming but selfish. Elias is the smart guy, brilliant but distracted and timid. River is the psychic, closely attuned to ghosts but mentally unstable. Frederic is the veteran paranormal investigator, reliable but bitter.

Specify that River is written (in English) in the neutral they, and that they can be played as any gender. Specify also that the character of River just left the insane Asylum where they had been committed. They don't have a specific condition, and participants shouldn't try to portray a specific mental disease in that regard, but rather interpret River as a very sensitive character who suffered a lot at the hands of an insensitive institution.

Display the character sheets as you present them. Instruct the players to pick a character if they are interested in it. Let the players decide and negotiate between themselves, but intervene in the last resort. If some participants don't state a preference, you may decide for yourself based on what

they said of their knowledge of the franchise, or assign the characters randomly. Ask if all the players are satisfied with the distribution before proceeding.

Present the different categories in the character sheet: each character has a backstory, positive traits, negative traits, skills, and a narrative arc under “potential for growth”. Impart to the players that the narrative arc of their character will be the driving force of the plot, and that they should build towards it. Tell that explanation of the skills and mechanics will come later. Allow the participants 15 minutes to read the characters. You should then allow them to take a 5 minutes break before proceeding.

PRE GAME WORKSHOPS

The pre-game workshops are an entryway into the game. They should help prepare the participants to play.

Round of presentation in-character (5 minutes)

Start by a round of presentation. Let each player present their character, function in the team, and two adjectives or expressions defining them. Ask the player of River which pronouns (him/his; her/her; they/them) should be used for the character.

Gameplay and mechanics (5 minutes)

Remind the participants of the three-act structure again. If you went for a dynamic play, present each game space and their function. Introduce the code words “action” to start a scene and “cut” to end a scene.

Distribute the skill cards and introduce the action scene mechanics. When the GM announces “action scenes” the player must only focus on describing the action and playing their cards. The fight finishes when the value of the player cards stacked against the monster is equal or higher. Remind the participants that three characters have the capacity to end a fight: Nicola, River and Fred. Play a mock fight with the demonstration ghost card.

Round of discussions (10 minutes)

Allow two times 5 minutes for participants to discuss and calibrate their characters’ relationships.

- Start with aligned characters: Evie/Peter; Nicola/Fred; River/Elias
- Continue with antagonistic characters: Evie/Elias; Nicola/River; Fred/Peter

The greatest fear (5 minutes)

Bring participants again. Distribute small pieces of paper and ask them to write on them their character’s name and a person, animal or thing that could embody their greatest fear (this will come into play in act 3). Then make another round of presentation: invite each participant to state their character name again, what their greatest fear is, and how this fear make them fallible.

Allow for a 5 minutes break.

Prologue scenes

The prologue scenes will be described in the full scene description, but are considered part of the workshop. They are scenes from the past which purpose is to inform on the characters' past and how it informs their characters.

Allow the participants another 5 minutes break after the prologue scenes. They should also take this time to calibrate other relationships if they wish (Evie and Nicola, Nicola and Peter, Evie and Fred for example)

AFTER THE GAME

After the last scene of act 3, invite your players to sit again. Ask them to say a short epilogue about the future of their characters. You can then make a quick round of debriefing. Precise that participation to debriefing is entirely optional, then ask the following questions (one at a time, each participant answer in turn):

- How are you feeling and do you need anything right now?
- Is there a moment or a scene that was particularly striking to you?
- Is there a scene or an interaction that you wished you could have developed more?

Make sure that the participants don't interrupt each other and keep their answers short.



THE SCENES

PROLOGUE SCENES

Prologue 1: first contact

Evie, Nicola, Elias

GM introduction

“Evie, Nicola and Elias investigated their first Ghost sighting in the library of the University. They hadn’t built any weapons yet, just a couple of measure instruments that, they hoped, would help them discover the Ghost world. People reported seeing the ghost of the ancient librarian, Ms Thorne. She was universally hated in her days, being so obsessed with her books that she would make life hell for the students, hoping that they would not return to hurt her precious books. The library is a maze of shelves forming tight corridors, with little light visible in the alleys. Suddenly, seemingly oblivious to their presence, here they see it: the purple, translucent silhouette of the old librarian.”

Scene cue

Evie, Elias, Nicola (same for all three)

You have been working together for already some months, trying to find a way to prove the existence of ghosts, and that the increase in sightings and the spiritualist craze was more than just a passing fad. Evie and Elias have worked together to establish the physics, chemical and psychological connection to set up their so-called “Ectoplasmic Structural methodology”. Nicola, recently immigrated to London, banded with them at the university and managed to channel their methodology in usable detectors. Rumors of a sighting in the University library send them investigating.

Ending the scene

Play the Ghost librarian who will at some point scream at the trio to get out of the place. End the scene when they end up fleeing the place.

Prologue 2: recruiting the face



GM introduction

“Several months later. Evie and Nicola have left the University to found the Ghostbuster initiative, after their research was forcefully attributed to Elias only. In the meanwhile, inspector Frederic Abberline of Scotland Yard has been cracking down on all occultist activities, closing down fortune tellers, astrologists, and mentalist shows. Peter Darcy, alias “The Sphynx”, was one such performer.”

Scene cues

Evie: you have decided to recruit an official face for the company. After some research, you want to try to meet Peter: he’s a great performer, but needs money, and most theaters in the city are being closed. You expect that you will be able to get him to follow your orders without too much opposition, which is exactly what you need

Nicola: Evie wants to recruit someone to be the male face of the company. You trust her instincts, but you are still worried about bringing in a stranger and a non-scientist into your work, and you’ll need her to reassure you that this is the right call.

Peter: you just learned that your theater is going to be closed. No more mentalist shows for you. This is part of a new policy decided by the London metropolitan police under influence of Frederic Abberline. He is right now coming to see to the closing of the theater at him. You are pissed and want him to know. Afterwards Evie will come up with a proposition that you can’t really refuse: the job seems weird, but you are desperate for a position. You’ll just want to see her beg a little, just for fun.

Fred: you are having all mentalist, fortune-tellers and occult venues closed in an effort to curb the rise of supernatural threats. People are angry, and they don’t realize you do it for the good of the city. You face their recriminations but you can’t afford to waste time.

Ending the scene

End the first part of the scene playing a random policeman asking Fred for help. One Fred has left the scene, enter Evie and Nicola. The scene ends when Peter is recruited.

Prologue 3: escaping the Asylum



GM introduction

“Lambeth Asylum is one of those places that reeks of dispossession and despair. Its ominous silhouette cast a long shadow in the surrounding gardens. Sometimes one hears the distant cries of the patients. Some are truly ill, but most have just been sent there to disappear. One of them is River Spengler.”

Scene cues:

River: the nice inspector is come to visit again. You really like inspector Fred but he’s changed lately. He has a different aura, stronger in spirit, but also more washed out of fatigue. Inspector Fred asks your help to find psychic disturbances and you’re happy to help. Last year you helped him find the Ripper man. The Ripper man is gone but Fred believes the peril is still there, and you agree with him. But today big brother promised he would come and take you away.

Fred: you have visited the Asylum’s mental patients regularly over the years, since some of them really have mystic powers. But you never found one as powerful as River Spengler. She can see ghosts and identify their apparitions from a distance. Last year she was instrumental in helping you track the Ripper, and you have kept visiting ever since. Today you wanted to have her point out psychic disturbances on a map as usual, but you get interrupted by her brother Elias.

Elias: now that your parents are dead you are the head of the family, and the first thing you want to do is to get your sister out of the Asylum. However her abilities need supervision, and you know you can do it alone. The University has frozen the Ghost program pending further evaluation of its validity, so you know Evie is the only one to turn to. As you go to the Asylum, you are surprised to find out a complete stranger, inspector Fred Abberline, talking to your sister, which makes you very unhappy.

Ending the scene:

Let Fred and River discuss for a while, then enter Elias. Elias should force Fred to back down at some point. The scene ends when Elias takes River away.

Prologue 4: into the Firehouse



GM introduction

“Evie and Nicola have set up shop in an old firehouse, east of the City of London. The place is still a bit dusty and derelict, but is starting to build up to a real company. They already have a functional laboratory, and even a secretary, not the brightest, but a cute, diligent one. Evie and Nicola are progressing towards building Ghost hunting weapons, realizing that is where the future development of the company is heading towards.”

Scene cues:

Evie: you are feeling happy today as you and Nicola are really moving forward with the weapon building. Today you review Nicola's latest work, and it is really brilliant. The happiness of the day is broken when Elias comes to ask you for help. However, you are willing to hear him out, and to help River out of pity for their suffering.

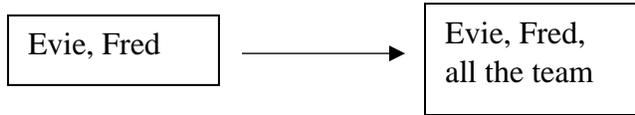
Nicola: You are feeling happy today. You have progressed a lot on the weapons and now all you need is for Evie to double check the readings and calibration with you. You want to take the opportunity of the good news to tell Evie that, when your work here is done, you are thinking of taking your chances in New York, you have already been contacted by several people there, and you want to have some plans laid out ahead of you. When Elias comes for help, you are willing to help: you don't care about how your work has been mishandled by the institution time and time again, you know that there is not much to do against it. But your readings can confirm that River has an exceptional psychic powers and you want to investigate that.

Elias: you have now come to Evie for help. This is embarrassing, but she is a good person. You know she will agree to help.

River: Elias is taking you to a place with people he said could help you. You are curious and happy to see a new place, even if you are still a bit shy around people.

Ending the scene

Evie and Nicola should discuss a bit their future, and Nicola express her desire to remain always on the move. Let Elias and River enter afterwards. The scene ends when the conflict is resolved and Evie agrees to help.

Prologue 5: first call*GM introduction*

“The Ghostbuster initiative is now ready to work, but no work has come of yet. Society still seem conflicted about the Ghost apparitions, and unwilling to believe yet. This changes as Evie receives through Frederic Abberline their first call, and a proposition”

Scene cues:

Fred: The police has been investigating a disturbance at the Grand Hotel lately, but to no avail. You know that it is a ghost manifestation but no one will believe you. You have convinced the Grand Hotel owner to hire the Ghostbuster team, and come to tell them the news yourself. You want to take advantage of the opportunity to convince them to work with you, as you’ll be able to send cases their way. Truth be told, you also hope to keep an eye on the bunch as you don’t trust them yet, but they don’t need to know that.

Evie: Inspector Fred visits to offer you a case. You understand that he wants to work with you in exchange for bringing to you the cases that the conventional police can’t handle. You are willing to accept these conditions. Once you are finished discussing with him, you’ll want to gather the rest of the team to announce the news to them.

Ending the scene

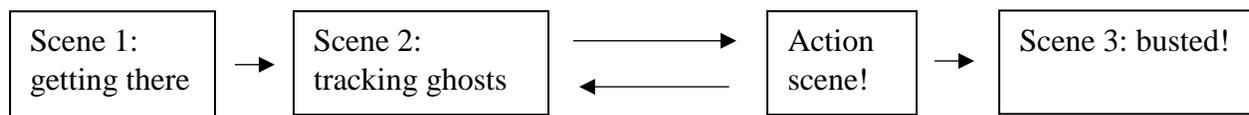
Start the scene with Evie and Fred, and let Evie call the rest of the team when she wants. The scene ends as the team is ready to head out to their first mission.

ACT ONE: THE GRAND HOTEL

During act one, the characters will mostly be together unless they explicitly decide against it. In that case, manage the characters group one after the other.

The grand Hotel has been invaded by three ghosts: green slimer, yellow slimer, and purple slimer. One is in a corridor, the other in the restaurant's pantry, the last one in the dining room in the first floor. They can be taken down separately. If not, they will meet in the dining room, where they will fuse into a big slimer.

The act is divided in several scenes. Introduce and cut each scene as previously. You will alternate between scene 2 and 3 several times for each ghost.



Scene 1: getting there

GM introduction

“The Grand Hotel is a luxury establishment. As the team steps into the entrance, all you can see screams of money: plush chairs and gold-framed tables in the foyer, crystal chandeliers, busy and quietly efficient employees, richly dressed patrons. However, one can observe the harried look on some of the workers, and a couple of angry-looking clients at the desk, that something is going wrong.

The team is now really starting to look the part of proper ghost exterminators, with Evie, Fred, Elias and Nicola being properly equipped with weapons, detectors, and radios.

The manager steps out to greet you, recognizing inspector Abberline. He immediately voices his concerns regarding security and discretion. They cater to a very high-end clientele and do not want to face a scandal.

Scene cues:

There are no scene cues to this scene

Ending the scene:

The scene ends when the team is granted access to the Hotel and is free to pursue the investigation.

NPC: the overworked manager.

In scene one you will have to play as the hotel manager. He will be a minor nuisance, still expressing some doubts at the reality of ghost hunting, and wanting a discreet intervention.

Scene 2: tracking ghosts

GM introduction

“The team is now free to investigate the hotel. Some of the patrons give you curious looks seeing their equipment and weapons, but most quickly look away. The detectors devised and equipped by Nicola already give frantic readings.

No one seem to dare question the team’s presence here, except a youngish man in his 30s that walks purposefully towards them.”

Scene cues

Evie: As you are allowed into the Hotel, your senses are suddenly on alert. You know that someone is watching you. It may be the ghosts, but it feels more like a human antagonist. You suddenly wary. You need this mission to succeed, and only know realizes that some people might try to make you fail.

Peter: As you enter more deeply into the great Hall, you instantly recognize a man staring at you: Michael Adams, journalist, one-time rival (you courted the same girl and, obviously, he lost) who used his paper to trash your show. There can be no doubt in your mind that he is here for you.

Nicola: you are fascinated by the reading that you are receiving on your radar. There are three different points, meaning three ghosts in different parts of the Hotel: one on the ground floor, one high in the upper floors, and one in the center of the first floor, where according to the ground map of the hotel there is a huge dining room. But before you start investigating, you need to remind your teammate not to cross the weapons’ streams. It could produce a destructive chain reaction and you don’t want that

Elias: Nicola really did a great job with the radars. Not only can you see where the ghosts can be found (3 of them), but the readings are very clear. This is so much better than the primitive versions you had in the library. You start to realize that you have been missing on a lot. Before you go, you want to ask Nicola if she has realized that people using your new weapons should never cross the stream to avoid a destructive chain reaction that could destroy everything in its path.

Fred: The party is interrupted by a journalist, but this was to be expected. As the discussion unfolds, you start feeling a greater sense of dread. It gets worse and, as you start exploring the corridors, you suddenly see yourself in the streets of Whitechapel, same as last year, as you’re were tracking the Ripper. People would not believe you, that the Ripper was a very powerful ghost possessing Dr William Gull, physician to the Court. You brought a priest to banish the Ripper, but the strain killed the man. You remember feeling paralyzed facing the Ripper before it was banished, the horror, the terror, the echo of its victim screams. You had to kill Dr Gull yourself, his body fell in the river. You still know where you are, but you can’t help remembering, and feeling like you should be running away screaming.

NPC: Michael Adams

Michael is a journalist and an ex-rival of Peter’s. He wrote several bad reviews of his show out of spite, and heard about his joining the Ghostbuster initiative. He will try to block the team and demand an interview. Peter cannot make him go away, someone else on the team needs to step up to convince Michael not to make a scandal.

River: You suddenly feel strange, as if you were not completely yourself for a while. You feel like you are in the Asylum again, where you suffered so much. You feel frozen in place, paralyzed by fear. You know that you are in the hotel, that it is the ghost's presence disturbing you, but you can't help feeling helpless, and the terror holding you. You want to scream. You need help.

Ending the scene

The scene ends when the journalist is taken care of, and the interactions with River and Fred have been managed. From here you can introduce the fight scenes as you wish. Feel also free to improvise obstacles along the way (ectoplasm dripping on the floor causing them to slip, flying objects thrown along their way, rolling room service carts, etc.)

Action scene!

This first action scene pits the team against three little slimers.

They can take them down separately. However, after the first one is taken down, the two surviving slimers will try to meet in the dining room to fuse into one big slimer. It is up to the GM you to see if you want to stage three fights or two (or if the players try to prevent the fusion).

Little slimers have a value of 3, big slimer of 7.

If River decides to charm one of them, they can take the slimer down as a pet (give the card to the player and let them play with it as they wish)

Ending the scene

Once all the ghosts have been defeated, cut and start scene 3



Scene 3: busted!

GM introduction

“As you return to the great Hall, the team can see that the noise from the fight has not gone unnoticed. The hotel clients are now looking up at them, looks of concern, shock or outrage on their face.

But most importantly, they can notice that their efforts have not gone unnoticed. A small group of protesters, led by a man in a pastor’s cassock is standing at the entrance of the Hotel. They bear placards which reads protest comments such as “Ghosts are souls!” “Give God what belongs to God” “Down with heathens!”

The group leader’s voice can be heard over the dim of the crowd, before he’s even seen in the middle of the group.

“Do hear what we have to say, dear friends! I am but a humble pastor, but as sure as I am a minister of God, so do I tell you: they who claim to chase ghost only do the work of the Devil, preventing them from being judged by our Lord Jesus Christ on the day of Judgment! Let us not let false prophets take the place of Our Lord! For so it is written, at the end of time Jesus shall come back and judge the Living and the Dead.””



NPC: Pastor Peck

Pastor Peck is a religious fanatic who, upon hearing about the Ghostbuster initiative, decided to read it as an offense against God. He won’t let himself be swayed by any argument, and only the threat of the Police may force him to back down.

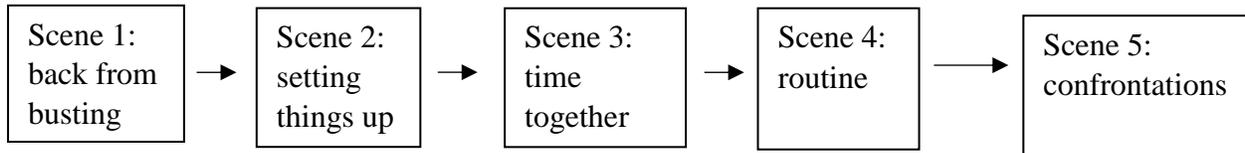
Scene cues:

There are no scene cues for this scene, as the players are just expected to react to the situation.

Ending the scene:

The scene ends when the players force Pastor Peck and his group to back down and let them go.

ACT TWO, PART 1: FUN AND GAMES



Scene 1: back from busting

All characters

GM introduction:

“Happy with this first victory, the team returns to the old firehouse to celebrate. The mood feels optimistic, as it feels that this really is a new beginning.”

Scene cues

Evie: capturing and chasing off the ghosts at the Grand Hotel ended up being a notable success. As team leader you feel like you need to thank the team and prepare for the future. A rousing speech, maybe some questions about what to do next, and the organization of the future. You expect that many more people will want to reach you now. After the common meeting you’ll want to speak with Peter and Nicola in private

Nicola: you are feeling so enthusiastic! The whole hunt went great and you already have a lot of ideas to improve on the material. Frederic and River in particular will need some specific monitoring as they clearly have special talents. You also feel that you need to step up to remind everyone not to cross the streams on their weapons, as it could result in dire destruction

Ending the scene

The scene ends once Evie has finished her rousing speech.

Scene 2: setting things up

Group A: Evie, Nicola, Peter	Group B: Elias, River, Fred
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GM introduction:

“The same evening, Evie calls out a meeting of Nicola, Peter, and herself, as the direction board of the initiative. In the meanwhile, River and Fred are left to think about the visions that they suffered from in the hotel, and try to reflect on their psychic gifts.”

Scene cues:

Evie: you feel more confident in your role than ever, but you want to be sure that you can rely on both your associates. You want them to help you prevent Elias from taking more space than necessary.

Nicola: you want to support Evie and show her that you believe that you are a good leader, but you also feel that you need to emphasize that your place is in the lab and that you don't want her to consider you as a manager of the Ghostbuster Initiative either, especially if you end up leaving for New York. You also hope to encourage her to find a way to patch things up with Elias, you feel like he will be useful eventually.

Peter: Evie clearly wants to make sure you will support her and know to hold your place. You feel torn, part of you wants to tease her and make sure she really needs you in the future, part of you just wants to comfort her and reassure her that you'll help through and through. You also want to offer her to spend some time out and relax.

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River: you are left alone while Evie talks with the other. You want to take the opportunity to encourage your big brother to accept Inspector Fred. You want to explain to him that inspector Fred was really nice to you when he visited in the Asylum where you didn't have a lot of visit. And now you all have to work together. You also want to talk about the visions you and Fred had. What does it mean for you?

Elias: you are left alone while Evie has her board meeting. Feeling left alone is vexing but now is now the time for it. You want to take the opportunity to confront inspector Frederic. Why was he visiting your sister so often all this time?

Fred: you still feel heavy and with quite a headache after the vision you had during the chase at the Hotel. You are feeling really worried and wait until the end of the meeting to meet with Nicola and see if something can be done.

Ending the scene:

Run each group's scene separately. The scene ends when the discussions have been carried in each group.

Scene 3: time together

Group A: Evie, Peter	Group B: Nicola, Fred	Group C: Elias, River
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GM introduction:

“A couple of days have gone by. The team made another couple of hunts, and get more and more successful at it, though a couple of ghosts managed to escape. The atmosphere has gotten a bit more happy and friendly in the old firehouse, and today is a day of rest, as the team didn’t get any mission today. While some will spend this time doing more work, others might want to take a little time off. In any case, it might feel good to forget about supernatural threats for a while”

Scene cues:

Peter: you have begun to appreciate Evie’s determination more and more, and regrets she seems to see you more as a troublesome addition than anything else. But today you have a day off, and you are determined to take her out of her desk and get her to have fun. She’s high class so she could enjoy seeing something different, like the sights of the flea market and the antiques dealers. You are determined not to let her go back to her desk until she’s had some fun.

Evie: since you didn’t get a call today you hope to progress on your paperwork. But you know that this objective is ruined as soon as Peter steps in the room. You still don’t know what to make of him. You find him part annoying and part irresistible. He has followed your orders without opposition, and at the same time you can feel that he still doesn’t take anything seriously. What does he want today?

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Nicola: Inspector Fred has been complaining about headaches so you asked him to come by to your laboratory so that you can fix him up with a neural regulator. You are surprised that he developed psychic energy and powers so late, since he wasn’t as far as you know born with them. You are very curious. Can his faith and his being a priest only explain this? You don’t believe in the power of religion but your readings don’t lie. You hope to take advantage of your meeting to know more about him. You sort of like him even if he is so stiff and always serious

Fred: Nicola asked you to visit her in her laboratory and workshop to check on you since you have complained about headaches. She says that she is surprised that you developed psychic gifts at a later age as those are usually innate. You believe firmly that your faith brought you to it, and that trusting in a higher power (call it God or something else) is really an important tool in the major spiritual crisis you’re facing. You sometimes dislike how she dismisses the power of faith, even though she is otherwise a very kind and remarkably smart woman. You hope to convince her to be more accepting of religion as she tries to help you.

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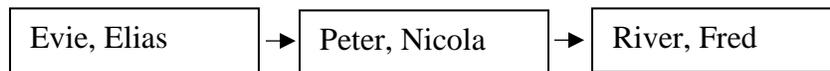
River: today big brother said he will take you to the park to see the Circus artists. This is nice. You can't help seeing the echo of all those who died in the past of the Circus but it is still nice. You think you need to talk to Elias. There is going to be a meeting soon at the University and Evie is still angry with him. You want him to explain what happened with Evie and that he should try something to make it up.

Elias: today you're taking River out for a walk. There's an open circus in the town and you feel like River could enjoy a walk out. You are worried though, there is a University hearing coming soon and Evie is still angry that the University Deans gave all credit to you (for all the good it did!) But you don't know yet if you can approach these subjects with your sibling.

Ending the scene:

Run each group's scene separately. The scene ends when the interactions have been carried in each group.

Scene 4: routine



GM introduction

“After a couple of weeks, the team has settled in a kind of routine. Whenever there is a mission, they meet early in the morning to give Nicola time to check their equipment and prepare for the operation. The rest of the time, Evie and Elias spends most of the time in the old firehouse, working together in the laboratory, whereas Peter and Nicola sometimes like to go to town and have fun. Fred is sometimes away to do his daily work, being still officially part of the police, or goes for long walks with River.”

Scene cues:

Evie: as the day go by, you find yourself settling more easily in the routine. At times it feels weird to be working with Elias again, at times it feels just like old times. You filed a complaint to the University, and just had word that you will be summoned to a hearing in a couple of weeks. Today you need to tell that to Elias, and ask him for good why he tried to take your work away from you.

Elias: the date of the University hearing has been confirmed, in a few week. Things had been getting easier with heavy and now you feel awkward again. You still believe that you only let her work be credited to you out of cowardice, but what if there was more to it than that? What if you sincerely believe yourself to be superior?

Nicola: tonight you and Peter went to have some good fun at the theater. You saw the funniest show! What a shame that Evie doesn't allow herself more free time. But as you step back in the lab in the old firehouse, you can feel that the atmosphere is tense.

Peter: tonight you and Nicola went to have some good fun at the theater. You really like her, and it feels the first time you have a friend in a woman you are not trying to seduce. It makes for a nice change. But as you step back in the lab in the old firehouse, you can feel that the atmosphere is tense. Have Elias and Evie been fighting?

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River: you and Frederic went out for a walk in the park, as you often do. It is easier to go in the park as there are not that many ghosts here. But Frederic got a message about a new ghost sightings and you will have to go on a mission. But people look tense tonight. Is Peter jealous that Evie and Elias spend so much time alone in the lab?

Fred: you just came back from one of your walks in the park with River. You often go there as there is less presence of ghosts and it feels restful. You were interrupted by a message telling you about a new ghost sighting. Seems like you're up for a night mission.

Ending the scene:

Start the scene with Evie and Elias, then enter Nicola and Peter, then River and Fred. The whole scene ends when the confrontation has happened and they make ready to go on the mission.

Scene 5: confrontations

Group A:
Evie, Elias

Group B:
Nicola, River

Group C:
Fred, Peter

GM introduction:

“Two more weeks have passed. The team got some other calls, and some other successes. While nothing is perfect yet, the Ghostbuster initiative is definitely growing, and has even begun to appear in the press. Discussions abound and people say that it feels like the beginning of a second ghost craze.

However, the fatigue of intense work start weighing on the team, as well as the news of an upcoming confrontation. Evie and Elias are going again in front of the University Deans, regarding their conflict about the research from which the Ghostbuster initiative originated. The atmosphere has become heavier, with, at times, long, embarrassing stretches of silence. Today, as Evie and Elias head towards the University, tension runs high. Nicola tries to take advantage of this to work with a very reluctant River, while Fred and Peter are nowhere yet to be seen.”

NPC: the board of Deans

You will play as the director of the board of Deans. They will absolutely refuse to recognize any error, and will use sexist arguments to dismiss Evie’s work. If Nicola is being brought up, her being a foreigner will be used as a way to deny her any rights. They will pressure Elias in admitting that he did sign up on the research originally, and won’t let him deviate from it, should he want to admit to his mistakes.

Scene cues:

Evie: today is your chance to defend your role in the research as you face the board of Deans for appeal. You have the success of the company to prove your point, and you hope that Elias will recognize his mistakes. You should be credited to at least half of the discovery, this is only fair.

Elias: today is the day you are facing the board of Deans again. You don’t know what to do, you would be willing to support Evie more if she manages not to get angry, but you don’t want people to believe that you lied before, and having to face that sort of embarrassment. However, after many weeks of work with the Ghostbuster initiative, you would still be willing to defend the company, if only you were not so intimidated by the Deans.

Nicola: you have taken to examining River more as you believe the young person to be key to understanding psychic powers. River sometimes seem to resent these examinations and the situation has become tense. River has already broken a couple of devices, allegedly by accident, and is becoming more and more contrary. You need to convince them to let you work, as you want to create a device for them that will allow them to control their powers

Scene cue River: Nicola has asked to examine you again. You know she means well but you are fed up with it, she is almost worse than the doctors in the Asylum. You have already asked your ghost friends to blow up a couple of things in the laboratory, it makes you laugh. And you are in a bad mood today, so she's not going to have her way with you as she wishes. Maybe you can embarrass her by asking about her relation with Inspector Fred?

Fred: you have kept investigating Lambeth asylum for a while on your free time. You can't feel that it is a focus point, a nexus of energies of some kind, and you want to investigate more. These visits, however, have been noticed by Peter, who still resents you, and he has begun tailing you and surveilling you, very poorly you have to say. Today you have had enough of it and you are going to confront him. You don't like this attitude, and how close he's trying to get to Evie, probably to manipulate her.

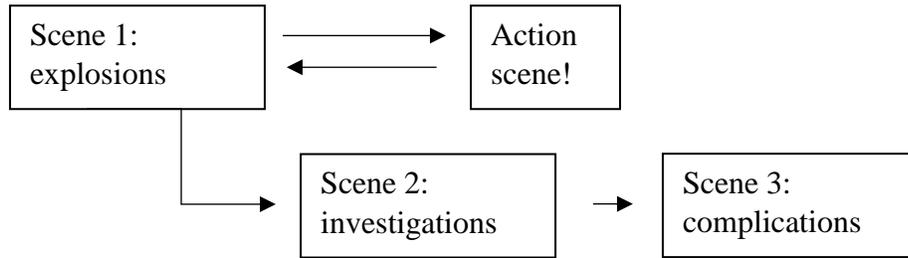
Peter: you have never completely accepted the presence of the Inspector, and how he imposed his presence to the team. On top of this he is always lurking alone, leaving every time he can to go alone. You have started tailing him and found out he's regularly going to Lambeth Asylum. Does he have anything to do with the frequent apparitions of ghosts in the area? You are still suspicious, especially since Evie has always shown appreciation of the guy. But it suddenly seems he actually noticed you following him and wants to confront you.

Ending the scene:

Run each group's scene separately. Let each confrontation run its course, and finish it. Announce at the end of each confrontation: "And as you reach the end of this discussion, you suddenly feel a tremor in the ground." This will serve as the transition to part 2 of act 2.



ACT TWO PART 2: THE THREAT ARISES



Scene 1: explosions

GM introduction

“A sudden tremor shakes the ground in the City. As people rush to the window, three column of ectoplasmic energy burst from the ground. A savvy observer can see where the explosions are coming from: the National Gallery, the Museum of National History, and Lambeth Asylum.

Panic seizes people in the street. The circulation is interrupted as carriages go sideways. Some passersby stand transfixed, gazing at the spectacle, while others rush for cover inside. People rush out of each building, while the police is trying to contain the crowds.”

Scene cues

There are no scene cues for this scene

Ending the scene

Since the characters start in different places, run each pair separately. Whenever they visit a location, run the action scene. The scene ends when they return to the old firehouse and regroup. Let the participants react to the events and have a talk together, until they decide to take the matter into their own hands and start hunting the Ghostmaster.

Action scenes!

Should the players visit one, or more, of the three locations who just exploded, they will find the places in shambles, with visitors or patients being ushered away. In the middle of the destruction, they will be faced with three ghostly apparitions:

- The ghost portrait at the National Gallery
- The skeleton rex at the Museum of National History
- The mad ghost at Lambeth Asylum

NPC: playing as the apparitions

The ghost portrait and the mad ghost can be interacted with (the skeleton Rex will just roar). In that case, both will be rambling on the Ghostmaster, and that he has been preparing its return for years. They can also imply that the Ripper Case was part of its plan. If interacted with, they will just run away and disappear at the end of the conversation

The ghosts will try to avoid confrontation. If attacked, they will sustain some damage before escaping by vanishing through the ground. This actions scenes should be very fast, as their purpose is mostly to establish that the threat is getting more consequent.

Scene 2: investigations

All characters

GM introduction:

“As the city recovers from the surge of sudden and brutal ectoplasmic energy, the team meets again in the old Firehouse. The first couple of days are dedicated to taking measurements on the sites of the explosions and check the equipment. No other apparition has been signaled so far. This seems like a brief moment of quiet before the storm. Of course, there is no doubt that the ominous Ghostmaster is behind the whole incident, but what sort of creature is it really?”

Scene cues:

Evie: you spend most of the days following the explosions answering journalists’ questions and answering worried inquiries. In lack of significant apparitions, however, you find yourselves without missions during a couple of days. You start investigating by looking into old archives. You discover that Ghosts have reappeared a little earlier than anyone thought: as early as the beginning of the 1870 decade. Two years ago, the Gold Jubilee of the Queen also saw an increase in apparitions but were still dismissed as hysteria at the time. Last year, during the Ripper murders, apparitions accelerated significantly. It feels to you as if someone were trying to build a critical mass of ectoplasmic energy and the accumulation is getting explosive.

Peter: in the aftermath of the explosions, no more sightings are reported and you find yourself without a mission for a while. You take the opportunity to visit some old friends from your stage days, fortune tellers and mentalists. You find yourself surprised that not all of them are hacks. They have of course felt the surge of ghostly energy. Most of them are very discontent: they feel that the authorities don’t take the threat seriously. The older ones remember that, after the death of Prince Albert in 1861, the Queen was for a time very protective of psychics and mentalists, hoping they could help her contact her lost husband beyond the grave. But as time went on without success, she turned hostile to the practitioners of the mystic arts, and things have only gotten worse ever since.

Elias: since you get a few days of respite, you decide to dig into books and ancient History. It feels strange being back to just doing research, but spending time alone with books also feels strangely comforting. You find out that the Ghostmaster is a recurring figure in folklore. He was called Samhain by the Celts, and the celebration was named after him. Further research show his figure to have appeared in many mythologies. He was called Omester in Greece and Ashur in ancient Sumeria. He is associated with the underworld and resting place of ghosts, as the Guardian of restless spirits, or a Spirit of the dead. Several tales present people trying to make deals with him to evade death or bring back loved ones, always to great suffering.

Nicola: taking advantage of the quiet of the next few days, you go around the town, visiting each site of the explosion, and taking careful measurements. Although the level of ectoplasmic energy has decreased, the readings are all over the place and you need to recalibrate your measuring tools to be able to get a fair estimate of the energy that was released. You are quick to realize that each point of the explosion is almost equidistant from the other, putting the heart of the explosion right above Buckingham palace.

River: during the next few days, you take to taking longer and longer walks alone. You notice that there are most ghosts wandering around than usual. You also notice that they are not so keen to engage with you as usual. It is agreeable to be left in peace for once, but a bit disturbing. You realize that their attention is captured by something else. Following them, you realize that they are gathering in greater and greater number towards the center of the city. Following them, you realize that their meeting place is on the square in front of Buckingham Palace.

Fred: you spend the next few days trying to investigate the recent events. Looking into religious archives, you discover that the Church has been regularly fighting against such entities, also the scriptures consider them as "Fallen Angels", servants of the Devil. Unfortunately, you can't look much into it, since you quickly realize that the most important archives have been sealed by order of the Crown, and after the involvement of the Queen's physician in the Ripper case, you realize that this story has ramifications in the highest level. You also get warning that Reverend Peck has been very active, and has been petitioning the archdiocese and the government to shut you down, calling your activities heretical and unholy.

Scene 3: complications

Group A River, Fred

Group B Evie, Peter, Elias, Nicola

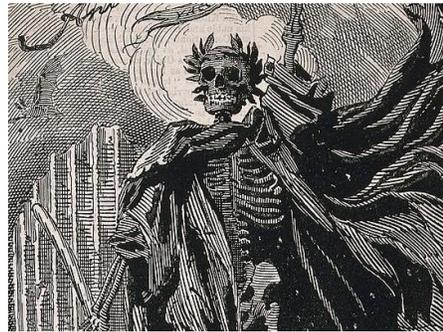
GM introduction:

“In an ideal world, the team would start making preparations to go and face the Ghostmaster in his hiding place. Their enemy, however, was not intent to make things easier for them. One cloudy day, barely a week after the attack, trouble would come knocking at the door of the old firehouse.”

Scene cues:

River: today feels ominous. You have had a bad feeling all morning and you can see that Frederic feels the same. At long last, you have decided to take a walk together. Walking the park always helps you clear your head. As you head back towards the firehouse, however, you hear it again in your head. The voice of the Ghostmaster. “Come join me now, child. You are one of the last pieces to opening the door between the Ghost world and this place”. His voice is so compelling, you can’t resist it. You see a coach waiting for you on the other side of the street. You go to meet the coachman, a grim skeleton figure in a dark cloak.

Fred: you have had more headaches all day. You have a bad feeling that something dreadful is about to happen. On River’s insistence, you went for a walk in the park to try and clear your head. Upon returning to the old firehouse, however, you notice a dark coach waiting right outside of the street, as if surveilling the old firehouse. You feel immediately suspicious, but suddenly you hear the voice of the Ghostmaster. “Come to me now, brave enemy. You have fought well, but now you shall be the last piece of the puzzle, and the last element needed to open the gate. Come to me now” His voice is so strong there is no resisting it. You approach the coach, a grim skeleton figure in a dark cloak. You know that he has come for you.



NPC: the skeleton coachman

The ghostly coachman will address River and Fred and ask them to submit to the Ghostmaster’s power. Once they agree and are compelled to submission, they will be turned into pterahounds, and taken in the coach to Buckingham Palace. Give the corresponding ghost cards to the players.

Evie: You are working in your office when you suddenly spot a group of protesters outside. You recognize them as the followers of Pastor Peck, who seems now to have taken their demonstration to your door. You feel furious at the intrusion, but start to worry as you see a couple of sturdy policemen escorting an official looking representative of the City to your door.

Peter: You hear some noises in the street. It is the return of the annoying Pastor Peck and his group of fanatics, but this time, they have come in full force. They have a small force of policemen preceding them, and you recognize the look on their faces. It is the same one they had when they closed down all the theater: determined, and indifferent to how much they might hurt others.

NPC: the return of Pastor Peck

In this scene you will get to play both the officer of the law and Pastor Peck again. The officer of the law will announce that, by order of the archbishop and the Queen, the ghost container is too be shut down as it has been judged heretical. The order has been confirmed by the Queen, there is nothing they can do against it. If they try to resist, they will be arrested and spend a night in confinement before being released in the morning.

Elias: some angry voices rise up from the street, and you recognize, to your utter dismay, Pastor Peck and his group of anti-ghost hunting activists. You feel like remaining hidden in the lab, but you hear from the lobby the voice of police officers announcing that your whole operation is going to be shut down. What the hell is happening? And more importantly: where has River disappeared?

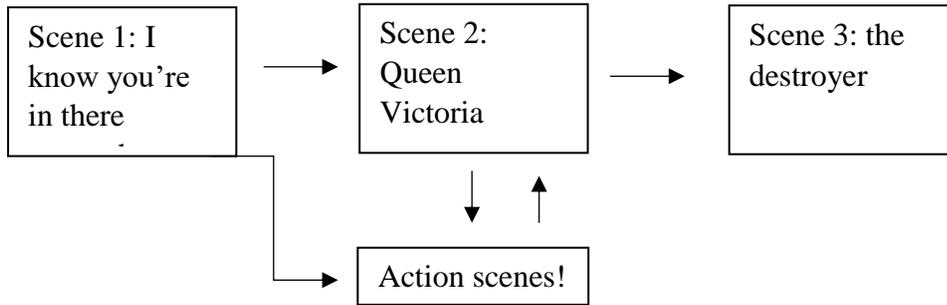
Nicola: your work is interrupted by angry voices outside. You reluctantly leave your laboratory. What the hell is happening?

Ending the scene

Run each group separately. The first part ends when River and Fred are taken away. The second part ends as the ghost container is being shut down. All the ghosts that were captured by the team in the previous months escape, bringing the ectoplasmic energy to critical mass. Whether the team escape or end up in prison, they will be met at the end by their secretary John/Jenny who will testify to seeing River and Fred being kidnapped by the ghosts and turned into monstrous dogs. Time to face the final foe and reach Buckingham Palace.



ACT 3: BUCKINGHAM PALACE



Scene 1: I know you're in there somewhere!

GM introduction:

“Buckingham Palace, residence of the Queen of England, is shrouded in darkness, while long streaks of purple clouds seem to swirl in the sky, centered over the palace. The translucent silhouettes of ghosts surround the place, looking out, full of expectations, but not hostile. They pull away as the team approaches, ready to fight their way to the place.

It seems, however, that the Palace has been mostly deserted. A couple of lonely guards wander by, their look hazy, possessed and in a trance. They don't seem to see the Ghostbusters as they walk by, their radars guiding them in the direction of the throne room.

The throne room is empty, but bathed in white smoke, seeping from the wall and landing in a thick layer on the floor. At the foot of the throne, two giant dogs seem to stand guard.”

Scene cues:

Evie: there is no doubt to you that a portal is already opening behind the throne room. You are suddenly filled with dread and almost paralyzed. You fear having failed, and that all your work was done in vain, in the face of your greatest enemy.

Peter: you are filled with dread as you approach the throne. You remember not without irony the time when you were just a con man on a stage. You never signed up to face supernatural immortal entities! But you suddenly see Evie's look of terror and suddenly take courage. You are going to need each other and you won't let her down now.

Elias: readings on the monstrous dogs confirm that River and Elias are the dogs. There must be a way to get them back! You have to find a solution!

Nicola: readings on the dogs confirm that they are Fred and River, it matches their mental signature. But you can read that they haven't been changed, they are the same, just prisoners inside a dog-shaped prisons. Maybe attacking them and kill the outside could get them back. But there is no certainty there.

Ending the scene:

Let the players react to the information, then end the scene when Queen Victoria appears.

Scene 2: Queen Victoria*GM introduction:*

“A sudden tremor shakes the ground again. A shockwaves blasts the whole surface of the throne room, tearing the walls and ceiling, and leaving the whole place opened to the element. A column of ectoplasmic energy tears to the sky as the Veil between the ghost world and the world of the living starts to open. A single entity steps through the gate. All the Ghostbusters recognize immediately the ruler of Great-Britain, Queen Victoria, but her eyes and looks are changed. She is obviously possessed by the Ghostmaster. Her whole person radiates cruelty and otherworldly energy.”

Scene cues:

There are no scene cues for this scene

Ending the scene:

The scene ends once the players have defeated the possessed Queen Victoria, or after the confrontation with her has run its course for a while.

Action scenes!

Act 3 should have two action scenes. The first one pits them against the pterahounds, to free the captured teammates. This fight will be very quick, as a single attack is enough to kick them out of the hounds' skins. When this is done, get back the hounds' card and tell the players of Fred and River that they can now perform normally again. The fight against Queen Victoria is to be carried in a normal way but, as soon as her value is stacked up, announce that she suddenly disappears, and transition to scene 3.

NPC: the Ghostmaster (as possessed Queen Victoria)

You will have the opportunity to play as the Ghostmaster for a while. As a true villain, he will revel in its triumph for a while, mocking the team and the weak humans, and reveling in his triumph. If questioned, he can reveal that his summoning is the work of the Queen (or people carrying out her orders) in a desperate attempt to renew with her dead husband.

Scene 3: the destroyer

GM introduction:

“In the silence following the disappearance of the possessed Queen Victoria, the team suddenly hear a voice ringing through the sky: “choose... choose the form of your destroyer!” They know that they only fought a possessed Queen before. Now the Ghostmaster is making ready to re-enter the world in full force.”

Scene cues:

The scene cue for this scene can be used by Evie or Elias, but only as a prompt if they don't get to this conclusion themselves (see below)

Scene cue: in face of such a gigantic threat it's an all or nothing. You know that your regular weapons alone won't be enough to destroy it. Should you try crossing the streams in a last desperate move to defeat the destroyer?



Ending the scene:

Let the players react to the announcement. Then take the papers where they wrote their characters' greatest fears at the beginning of the game, and pick one at random.

Interpret what the player wrote at your convenience. The destroyer will just be a giant person representing the thing, person, or persons that embody this fear.

At this stage, the players should get to the conclusion of crossing the streams by themselves (or watch the whole city and themselves getting destroyed. Worst case scenario, the characters of Evie or Elias can be prompted to realize that this is their only choice by the scene cue above.

Epilogue:*GM introduction:*

“The destroyer exploded in a blast of ectoplasmic goo. The shockwave knocked the team to the ground. The Ghostbusters quickly founded a shocked and dazed, but alive, Queen Victoria among the rubble of the throne room. They exited the Palace as heroes.

In the following days, the city slowly recovered from the destruction. There would be a lot of work before everything went back to normal. But in the meanwhile, there could be celebration for the victory.”

Scene cues:

There are no scene cues for the epilogue

Ending the scene:

After the reading, invite each player to say what their character become, each in turn. For example: “what does Evie become after that?” Make sure to keep their answers short (less than a minute each) and don’t let the others players interrupt. Once everyone has told their piece, announce the end of the game and transition to the optional post-game debrief.

CHARACTERS

In the following pages section you will find the detailed characters sheets. Each character is presented with the following categories:

- Function in the team
- Why he/she/they joined
- Where he/she/they are good
- Where he/she/they fumble
- Potential for growth (narrative arc)
- Relation with others
- Skills

Present these categories to the players and the function they will have in the storytelling of the scenario before letting the players choose the characters.

PETER “THE SPHINX” DARCY

Charming, cynical, talented

“Trust us, we’re scientists”

Function in the team: public face of the company

Why he joined: Peter is the second son of an affluent, aristocratic family, who broke from the trappings of high end society to pursue his own adventures. He tried the church, the military, the law, got expelled each time. He finally found success as a con-man and stage artist. He called himself “the Sphinx” and had a celebrated mentalist show.

Unfortunately one year ago inspector **Frederic Abberline** closed all illicit cults, fortune-tellers and magic show. Something to do with the Jack the Ripper case. That felt unfair, and useless since the Ripper was never caught. However, as he was clearing the theater, Peter got an unexpected visit from **Evangeline “Evie” Lovelace**. She seemed immune to any charm and actually came with a business proposition: as she couldn’t get traction as a woman, she would hire him to be the official face and leader of her new venture, the “Ghostbusters” initiative. Peter at first laughed at this new scam, but realized she was serious, and after he met the rest of the team, he realized they were the real deal. That stills feels a bit strange to be honest.

Now he officially is in it for the money, but to be honest, he also wants to please Evie. There’s no helping it, he should be keeping the proper distance with the boss, but she’s too damn attractive.

Where he’s good: Peter is an easy-going charmer personality with a laid-back attitude. He likes to make light on any situation and to show off a phlegmatic, detached façade. He can really be pleasant and fun to be with when he wants, and sometimes can even be brave.



Skills:

Attack: sharpshooter. Take a shot at that ghost!

Fumble: slimed! That ghost just drenched you in Ectoplasm.

Social: charmer. You can distract people or ghosts by using wit and irony to destabilize them.

Where he fumbles: Peter’s arrogance makes him the accidental target of ghostly pranks and shenanigans. He will be the one who get splattered with ectoplasm, teased by the minor ghosts. He also hates the authority, so he will try to make fun anyone who will try to use their status and authority to dismiss him as nothing but a con-man.

Potential for growth: Peter starts being part of the Ghostbusters for selfish reasons (money and his attraction to Evie). He needs to learn to care for the rest of the team and to sacrifice himself to save the world. He can also find real companionship with Evie if he learns to be sincere and drop the seductive con-man act.

Relation to the others:

Evie: the boss and real leader of the company. She is impressive, dedicated, smart, and set to make her company succeed. Peter knows that he must follow her orders but still enjoys to tease and casually flirt with her. Most of the times she seems to find it infuriating but Peter is sure she has a soft side.

Elias: the scientist and smart guy of the group. He takes himself too seriously, and is way too cautious. Sometimes you can't over prepare, you just have to leap into action.

Nicola: the technician of the group. She's fun, naturally talented and easy-going. Peter tends to stick with her more than with the rest.

River: the weird, psychic sibling of Elias. They seem to be able to see the invisible and what people try to hide. That's actually pretty scary.

Fred: the former Scotland Yard inspector closed Peter's theater to his great loss and prejudice. He calls himself a free paranormal investigator and man of God. Everything Peter dislikes.

EVANGELINE “EVIE” LOVELACE

Smart, driven, team leader

“Ghostbusters, time to fight!”

Function in the team: founder of the company, doctor in physics

Why she joined:

When she was little, Evie saw the boogeyman in her cupboard. From then on she knew ghosts were real, and vowed to prove it. She succeeded in doing it after years of work with her University friends **Elias** and **Nicola**, but the Deans of the University of London rejected her findings on the Ghost world and attributed a very toned down, acceptable version of their shared research to Elias only, just because she was a woman and they could never accept her role in the discovery. Evie, furious, left the University and created the Ghostbuster initiative to turn her research into a business no one could ignore. She took Nicola with her and let Elias join because of **River**, but is still distrustful of him. She then recruited **Peter** to be the face of the company, and struck a deal with **Frederic Abberline** to have him around as a consultant. But more than everything, she now wants to be in charge. She will never suffer the indignity of seeing her work stolen from her again.

Where she’s good: she’s the founder of the Ghostbuster initiative, is incredibly smart and driven. She is the one to bring people together, doing the encouragement and supporting others.

Where she fumbles: her greatest fear is not to be taken seriously, and she will get mad and lose it when she feels she is not in control, leading to uncontrollable panic, or rigid seriousness in the face of trouble



Skills

Attack skill: Swordmaster. Jump straight into action!

Fumble: berserck button. Feeling inadequate, you rush head-on and stumble along the way

Social: natural born leader. You believe in the strength of your leadership and how you grew up fighting for what you believe in, and bravely push yourself forward

Where she needs to grow: Evie is afraid to lose control of the Ghostbuster initiative and insists to act as commander and be in control at all times. She needs to be able to learn how to lead in a less authoritative manner and trust her teammates more. She can also find companionship with Peter if he learns to be more sincere, and if she gets past her own mistrust.

Relations to others:

Peter: hired as the public face of the company. He's charming, good at being charming, and useful in that regard. Evie can put him in the limelight while keeping control of the initiative. But he is annoyingly trying to flirt with her at all times. Or is he? Evie could find him charming if he wasn't such a sleaze. And she's his boss.

Elias: a physicist and researcher like her. They used to be an excellent working team, but he betrayed Evie when he took sole credit for all of their common work. While they agreed to keep working together, Evie remains defensive. But he may redeem himself when they go back to defend their case in front of the university Deans

Nicola: a technological wizard who studied in Vienna, got fired, and then arrived to London. They developed the prototypes of the Ghost detector and Ghost catchers together. Evie knows Nicola likes to be nomadic and change places often. She hopes she decides to stay in London as she really likes having her on the team.

River: Elias' vulnerable and mentally instable sibling. River has a great affinity with ghost and mental powers which Evie wants to study to understand the phenomenon better. They have also suffered from the mental institution before it was proven that ghosts were real, so Evie feels sorry and protective of her.

Frederic Abberline: Frederic and Evie became allied in the wake of the recent multiplication of ghost apparitions. Evie is curious in his approaching ghosts through the religious angle. His presence is also a way to balance power with Elias, so it is an advantage for her. They are allied by the circumstances but Evie is still glad to have him

ELIAS SPENGLER

Erudite, caring, timid

“Well, this is great. If the ionization rate is constant for all ectoplasmic entities, we can really bust some heads... well, spiritual heads, obviously.”

Function in the team: doctor in physics and neurology, laboratory expert

Why he joined: Elias was a brilliant, rich young man devoting himself to his passion for science when his family decided to commit to Lambeth asylum his younger sibling, **River**. River allegedly became mad ten years ago, at the start of the Ghost craze. River claimed to be seeing ghosts. Elias decided to investigate and find a way to cure River. He met **Evie** and **Nicola**, who were trying to find the existence of the Ghost world. Together, they managed to prove it. Elias thought that would be a breakthrough, but the Deans of the University of London rejected their findings on the Ghost world and attributed a very toned down, acceptable version of it to Elias only. Evie was furious, and with good reason. She left the University to start the Ghostbuster initiative as a private company. She blames Elias for that, but he felt it wasn't his fault. The Deans wanted to bury the evidence, Elias just let them publish it under his name.

But Elias' parents died recently and he got River out of the asylum. After ten years, River has been really wounded, behaves strangely and claims to see ghosts at all time. River has nightmares and makes the wall trembles in their sleep. Hearing about Evie's Ghostbuster initiative and needing help with the River problem, Elias approached Evie and Nicola again and pleaded to be accepted again. Evie accepted for River's sake, but still distrusts Elias, and Elias needs to win her trust again.

Where he's good: he's truly smart and committed to discovering the secrets of the



Skills:

Attack: Shockwave: you can use your Ghost detector to track and detect ghosts even if they are in hiding, or send them a shock that will knock them down.

Fumble: cowardly. You panic and start to flee, knocking down people or objects in your path.

Social: Bookworm. Your extensive reading lets you find or remember a crucial bit of information or fatal flaw that you can exploit to your advantage

universe and of the ghost world. The fact that his beloved sibling River was thoroughly traumatized by their psychic powers gives him a very personal and selfless reason to pursue ghost research.

Where he fumbles: Elias is an archetypal distracted scientist, and can sometimes act as a coward, because he is not inclined to action and wants to protect himself and his sibling. He will try to be good natured, but sometimes will just flee, be completely insensitive to others

Where he needs to grow: Elias has a redemption arc, making up to Evie for failing her against the University Deans. He needs to learn to work with others again and to connect more.

Relation with others

Peter: the official leader of the company. Evie hired him to make sure no one would challenge her because she is a woman in a leading position. Elias doesn't like Peter much, he finds him lazy and a sleaze, and he consider that he needs to prove that he's really useful to the initiative.

Evie: Elias and Evie used to research together at the University of London, but had a falling out when the Deans of the University robbed Evie of her discoveries. Elias out of cowardice didn't defend her, and their friendship got broken. Elias now needs Evie to find a way to help River, but isn't ready yet to admit he was wrong.

Nicola: they worked together researching the Ghost world and developing the first Ghost detectors. Nicola is more technical and intuitive than Elias, who sometimes gets frustrated that she just wants to improvise things instead of being rational and organized.

River: Elias' beloved sibling. Elias loved them since they were born. However, ten years ago they started showing signs of dementia. Elias' parents put River in Lambeth asylum, against Elias' wishes. River suffered a lot in the asylum. Elias doesn't even know yet how much River must have suffered. After his parents death he became River's guardian and got them out of the asylum. Ever since River is plagued with visions and Elias is trying to find a way to help her control their power and visions.

Fred: Elias has difficulties understanding Fred and his religious approach to Ghost hunting, but he's willing to respect it. Fred has been fighting against ghost and the supernatural alone for years, and this is something to respect.

John/Jenny: Elias has noticed that the secretary seems to like him best and is trying to make him more comfortable since he reunited with Evie and Nicola under painful circumstances. This is very nice of him/her.

NICOLA TESLA

Enthusiastic, creative, tech genius

"We came, we saw, we kicked its ASS!"

Function in the team: co-founder, technology and weapons designer

Why she joined: Nicola is a traveler. She left her hometown of Gyula in Austria-Hungary and went to Wien to study. She proved herself as a natural talent in physics and mechanics, but got frustrated by the lack of recognition. So she left for London where she met **Evie** and **Elias**. She befriended them and they were the first to prove the existence of ghosts. Nicola was great at turning Evie's idea into practical devices for detection and interaction with the ectoplasmic form. But then Evie and Nicola were robbed of the discovery by the Deans of the University, who only published an abridged version of it and gave it all to Elias. So Evie left to found the Ghostbuster initiative as a private company and Nicola followed, for loyalty and because she felt stifled in the University.

Where she's good: Nicola is a technological wizard who can build everything she wants from scratch or improve what she has. She is also fascinated by the world of Ghost and the potential for discovery. She is always enthusiastic, ready to jump forward, and loves what she does.

Where she fumbles: she can be overly exuberant, clash with the more serious personalities, and take inconsiderate risks out of love for exploration, discovery and risk taking. But since she tends to rush into action heads-on, she can get into trouble or create risks for others.

Where she needs to grow: Nicola has moved from country to country to work and study. She is used to being on her own and seeing where the wind will carry her next, and to not get too attached. And while she loves



Skills

Attack: Gunslinger. You are equipped with long range detection and attack devices. You can find hidden ghosts or knock them down from a distance.

Fumble: headfirst into danger. You rush in enthusiastically, and fail to see the hidden ghost, the uneven floor, or your teammate along the way, causing mayhem where you go

Social: solar genius. Your enthusiasm and commitment to your mission is contagious. You bring motivation to other around you.

Note: Nicola can operate a ghost trap to end a fight

being a Ghostbuster and especially her friendship with Evie, she is not ready yet to admit that she needs some attachment and would like to stay with her friends. She already started investigating moving to New York next. She will tell about moving on, having to go away, and will be conflicted about committing to the initiative for the long term.

Relations with others

Peter: Nicola learned to appreciate Peter quickly enough. Sure, he's not a scientist but it is useful to have a good communicator, and he's someone you can laugh and relax with. Also he's clearly attracted to Evie, which show he's got at least good taste.

Evie: Evie and Nicola have worked together for some time now and they trust each other. Nicola wants to support Evie so she left the university with her, and being a private company is much more fun than having to submit to boring old academics.

Elias: Elias is as smart as Nicola but doesn't always think in terms of practical applications. He likes doing experiments, not building. In a way, they complete each other but Nicola considers him a bit limited. Also, he took credit for Evie's work in the University, which is really not a nice thing to do.

River: they are a strange one, being attuned to the Ghost dimension. Nicola really wants to study River's power but River doesn't trust her so far, and they make her instruments explode more often than not. They could be key to discovering many things about the ghosts, though.

Fred: he is a former police investigator turned priest. He wants to fight ghosts using the power of Faith, which seems very strange to Nicola. She hopes to study how the power of Faith is supposed to operate or to prove to Frederic that what he calls Faith can be explained by scientific means. She also finds him quite attractive, even if he is a bit older than herself, but she herself is shy and doesn't know how to let him know.

RIVER SPENGLER

Sensitive, psychic, affectionate

"You don't stand a chance against the Ghostmaster."

Note: River is written in the neutral "they" form. River can be played as any gender, non-binary or agender, as the player chooses

Function in the team: psychic

Why they joined: River is a psychic with the power to see, interact, lure and appease ghosts. They gained these powers when their sibling died at birth, but it was considered the fit of their imagination. The visions however only increased in intensity, and 10 years ago, River was sent to the Lambeth insane asylum. The first year, there were interrogations. The second year, cold showers and shock. The third year, the ghost voices came daily and got worse, and so it went, year after year. The last year, the screams of murdered women shook the city. They were sacrifices to the Ghostmaster. River knew all about it, all the ghosts were talking about it, that someone wanted to bring the Ghostmaster to this world, the most powerful ghost of all, with the power to release all Ghosts upon the world. It was then then that Inspector **Frederic** came. He asked for River's help. River told him where to look for the Ghostmaster's servants, River always knew where they would be on the map, and the screams finally stopped. Inspector Frederic would visit regularly afterwards. He is River's friend. Then recently River's parents died. River saw their ghosts but just couldn't forgive them. Then big brother **Elias** came to take River out of the Asylum. Then he took River to the Ghostbuster initiative. They said they would help River understand their power, and in exchange, River would help with the ghosts. And Inspector Frederic is here as well. River feels almost glad for the first time in a long while. They want to help.



Skills

Attack: spiritual connection. You can force your will against a ghost, distracting it and weakening it. If the ghost is weak enough he will even obey your command.

Fumble: broken spirit. You suddenly have a moment of absence, being caught up in your visions, causing chaos around you, or interrupting one of your teammates for reasons impossible to understand.

Social: Mystical waif. Your sensitivity and quiet presence motivates ghosts to leave you alone, people to be kind to you, and your teammates to support you

Note: River can charm and cast away a ghost to end a fight.

This is so much better than being in the Asylum.

Where they're good: River has a special affinity with Ghosts. River can charm and distract ghosts, communicate with them, find them, even tame them at times, and has an intuitive knowledge of the ghost world. River wants to understand this ability better, to find a way to control the visions and interferences of ghosts in their head and stop feeling, well, mad.

Where they fumble: River was cut out of society for 10 years, so River is now very rough among others. River will bluntly point out flaws in others, why people dislike each other, which persons are attracted to each other. River likes to point things out brutally and without compromise. She will point out that Evie feels unsure of herself, that Peter was a fraud for the longest part of his life, that Elias can act like a coward, that Nicola doesn't know if she should stay in London or leave, and that Inspector Fred fancies Nicola even if he won't admit it. Sometimes River can also have blackout moments, getting lost in their own thoughts and in the visions of the Ghost world.

Where they need to grow: River has been isolated and isn't really attached to the rest of the group yet. However, more than anyone else, River needs to connect to other and find in the Ghostbusters a surrogate family.

Relations with the others

Evie: Evangeline is the leader of the Ghostbusters. She's mad at big brother for some reason, but she really wants to help River. River is willing to trust her, as she really looks like she's trying to do well.

Peter: Peter is just a sort of buffoon. He takes himself way too seriously and at the same time only wants to have fun. He loves Evie but doesn't want to admit it because she's the boss.

Elias: big brother and caretaker. He carries a lot of guilt around failing Evie, and from letting their parents put River in the asylum for so long. He just needs to be braver. He just needs to be reminded to be brave.

Nicola: she's a very smart scientist but so far she mostly scares River. She wants to examine River but it scares River, it reminds them too much of the Asylum. So thus far each time Nicola has approached River something in the lab has exploded, to Nicola's great discontent.

Frederic: Inspector Frederic went to River for help in the Asylum, and River helped him stop the Ghostmaster a first time. But now that the Ghostmaster threatens to come back, Frederic needs the help of the whole group to make sure he is banished for good. Like River, Fred really needs to learn to connect with people more. He also is attracted to Nicola the scientist, in spite of the fact that they are as opposed as possible.

FREDERIC “FRED” ABBERLINE

Veteran, inflexible, troubled

“We might be giving birth to the XXth century... or not live to see it happen.”

Function in the team: paranormal investigator

Why he joined: former Inspector turned priest and paranormal investigator Fred Abberline is far from a beginner in the ghost tracking scene. One year ago, with the help of a medium called River Spengler, he managed to put an end to the Jack the Ripper killings. The Ripper was shot and drowned. According to River, the murders were used to try and summon the Ghostmaster, a terrible entity who may tear down the barrier of the Ghost world and make all ghosts come to earth. This experience led Frederic to turn to religion and become an Anglican priest, using the power of Faith to fend off ghosts. After the end of the Ripper killings, however, Fred’s colleagues and hierarchy would not believe his supernatural explanations. He got put aside and became a pariah on the force. He kept researching the paranormal, and suddenly stumbled upon information regarding the Ghostbuster initiative. A bit unsure at first, but then convinced by the potential of it, he convinced Evie to let him help, using his past experience and police contact to facilitate their investigation. According to River, the Ghostmaster might still try to come back to the real world.

Where he’s good: Fred is a seasoned ghost hunter and investigator of the paranormal, who got ordained in the Anglican Church with the strong conviction that he needed Faith to be able to face the world of the paranormal. The Ghostbusters’ scientific approach is quite distant from his own, but he realizes that he can’t keep fighting the supernatural



Skills

Attack: Vade Retro. Frederic’s powers as a priest, enhanced by technology, allow him to find hidden ghosts, force them to immobility, or attack directly to weaken them

Fumble: Shell-shocked veteran. Frederic’s past is catching up with him, freezing him in action and causing disturbance around him

Social: Veteran. Frederic’s experience allow him to find where he can be most effective in a fight, or to use his police officer authority to control the situation.

Note: Frederic can banish a ghost to end a fight.

on his own, and they are the only ones who are willing to stand and fight.

Where he fumbles: his fighting in the Ripper case has left Frederic wounded and traumatized. He tends to drink to numb the pain, and can often take a bitter or cynical attitude. He can sometimes have blackouts and find himself failing in the middle of the action. He hides this vulnerability behind a very cold, detached, and cynical attitude, and he can also use his experience to be patronizing and telling others that he knows better, having fought ghosts much longer than they have.

Where he can grow: Frederic has a redemption arc and the potential to grow from a bitter, world-weary loner to a good teammate. He needs to learn to work with other, treat Evie as a fully equal partner, make peace with Peter and appease Elias' suspicion, and accept Nicola's interest and maybe even affections without being on the defensive.

Relations with the others:

Evie: Frederic admires Evie for her commitment to the Ghost hunting practice and her scientific mind. He knows that they come from very different place but he is willing to do what it takes to maintain a good relationship with her, in spite of the fact that he sometimes wants to insist on his greater experience with the supernatural.

Peter: at the time of the Ripper case, Frederic got all the fortune teller and mentalist shows closed, as he believed they were feeding into people's panic and helping the Ripper to set up the atmosphere where he could successfully summon the Ghostmaster. Peter was one of those, a stage artist and a con man. Evie uses him for public relations, but Frederic doesn't trust Peter, and the dislike is absolutely mutual.

Nicola: She is Evie's partner, bright and enthusiastic. She's a scientist at heart and sometimes Frederic and Nicola have difficulties talking with each other. She wants to study Faith and to prove it scientifically, whereas Fred believes that Faith is simply bigger than science. Fred still appreciates her interest, and even wonders at time if she doesn't have a crush on him, and would return her interest if he were not too old for her.

River: Frederic found out about River as he was investigating people with psychic abilities in Lambeth asylum. He quickly found out that River had a huge affinity to the Ghost world. River played a huge role in helping Frederic track down the Ripper to its hideout, where Frederic fought and shot him. Frederic feels that he has a debt towards River and want to help the young psychic come to term with their power and role in society.

Elias: River's protective big brother is an ambitious scientist. He was furious to discover that Frederic bonded with River without their family's permission. Frederic can understand this point of view, but suspects mostly Elias to want River's powers for himself.

PLAYERS HANDOUTS

Peter - skill

Attack - Sharpshooter
<i>Take a shot at that ghost!</i>

Peter - skill

Fumble – Slimed!
<i>That ghost just drenched you in Ectoplasm...</i>

Peter - skill

Social - charmer
<i>You can distract people or ghosts by using wit and irony to destabilize them.</i>

Evie - skill

Attack - Swordmaster
<i>Jump straight into action!</i>

Evie - skill

Fumble – Berserck Button
<i>Feeling inadequate, you rush head-on and stumble along the way</i>

Evie - skill

Social – Natural Born Leader
<i>You believe in the strength of your leadership and how you grew up fighting for what you believe in, and bravely push yourself forward</i>

Elias - skill

Attack: Shockwave
<i>You can use your Ghost detector to track and detect ghosts even if they are in hiding, or send them a shock that will knock them down.</i>

Elias - skill

Fumble: cowardly
<i>You panic and start to flee, knocking down people or objects in your path.</i>

Elias - skill



Social: Bookworm

Your extensive reading lets you find or remember a crucial bit of information or fatal flaw that you can exploit to your advantage

Nicola - skill



Attack – Gunslinger

You are equipped with long range detection and attack devices. You can find hidden ghosts or knock them down from a distance.

Nicola - skill



Fumble – headfirst into danger

You rush in enthusiastically, and fail to see the hidden ghost, the uneven floor, or your teammate along the way, causing mayhem where you go

Nicola - skill



Social – Solar Genius

Your enthusiasm and commitment to your mission is contagious. You bring motivation to other around you.

River - skill



Attack – spiritual connection

You can force your will against a ghost, distracting it and weakening it. If the ghost is weak enough he will even obey your command.

River - skill



Fumble – Broken spirit

You suddenly have a moment of absence or a vision, causing chaos around you, or disturbing your teammates for reasons impossible to understand

River - skill



Social – Mystical Waif

Your sensitivity and quiet presence motivates ghosts to leave you alone, people to be kind to you, and your teammates to support you

Frederic - skill



Attack – Vade Retro

Frederic's powers as a priest allow him to find hidden ghosts, force them to immobility, or attack directly to weaken them

Frederic - skill

Fumble - Shell-shocked veteran.
<i>Frederic's past is catching up with him, freezing him in action and causing disturbance around him</i>

Frederic - skill

Social – Veteran
<i>Frederic's experience allow him to find where he can be most effective in a fight, or to use his police officer authority to control the situation</i>

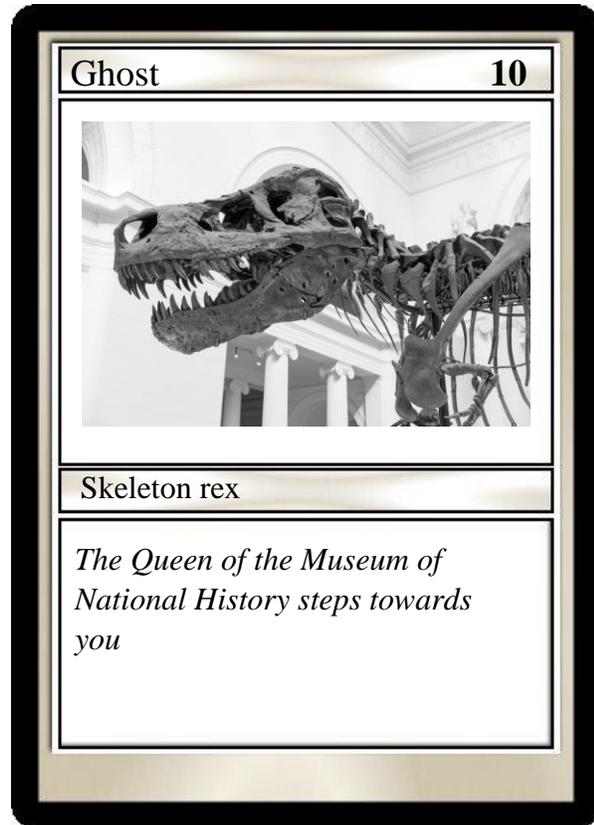
CREATURES

Ghost	3
	
Demonstration ghost	
<i>For practice purpose only</i>	

Ghost	3
	
Purple Slimer	
<i>This little ghost doesn't look like much, but it can pack some punch</i>	

Ghost	3
	
Yellow Slimer	
<i>This little ghost doesn't look like much, but it can pack some punch</i>	

Ghost	3
	
Green Slimer	
<i>This little ghost doesn't look like much, but it can pack some punch</i>	



Possessed 1



Ptera hound

River has been turned into a massive hound by the power of the Ghostmaster

Possessed 1



Ptera hound

Fred has been turned into a massive hound by the power of the Ghostmaster

Possessed 15



Queen Victoria

The Queen of England has been possessed by the spirit of the Ghostmaster

Monster ???????



The Destroyer

The Ghostmaster's final form. It can take any shape it wants.

SCENE CUES

These are print friendly versions of the characters' scene cues

Prologue 1 Evie, Elias, Nicola

You have been working together for already some months, trying to find a way to prove the existence of ghosts, and that the increase in sightings and the spiritualist craze was more than just a passing fad. Evie and Elias have worked together to establish the physics, chemical and psychological connection to set up their so-called "Ectoplasmic Structural methodology". Nicola, recently immigrated to London, banded with them at the university and managed to channel their methodology in usable detectors. Rumors of a sighting in the University library send them investigating.

Evie prologue 2: you have decided to recruit an official face for the company. After some research, you want to try to meet Peter: he's a great performer, but needs money, and most theaters in the city are being closed. You expect that you will be able to get him to follow your orders without too much opposition, which is exactly what you need

Nicola prologue 2: Evie wants to recruit someone to be the male face of the company. You trust her instincts, but you are still worried about bringing in a stranger and a non-scientist into your work, and you'll need her to reassure you that this is the right call.

Peter prologue 2: you just learned that your theater is going to be closed. No more mentalist shows for you. This is part of a new policy decided by the London metropolitan police under influence of Frederic Abberline. He is right now coming to see to the closing of the theater at him. You are pissed and want him to know. Afterwards Evie will come up with a proposition that you can't really refuse: the job seems weird, but you are desperate for a position. You'll just want to see her beg a little, just for fun.

Fred prologue 2: you are having all mentalist, fortune-tellers and occult venues closed in an effort to curb the rise of supernatural threats. People are angry, and they don't realize you do it for the good of the city. You face their recriminations but you can't afford to waste time.

River prologue 3: the nice inspector is come to visit again. You really like inspector Fred but he's changed lately. He has a different aura, stronger in spirit, but also more washed out of fatigue. Inspector Fred asks your help to find psychic disturbances and you're happy to help. Last year you helped him find the Ripper man. The Ripper man is gone but Fred believes the peril is still there, and you agree with him. But today big brother promised he would come and take you away.

Fred prologue 3: you have visited the Asylum's mental patients regularly over the years, since some of them really have mystic powers. But you never found one as powerful as River Spengler. She can see ghosts and identify their apparitions from a distance. Last year she was instrumental in helping you track the Ripper, and you have kept visiting ever since. Today you wanted to have her point out psychic disturbances on a map as usual, but you get interrupted by her brother Elias.

Elias prologue 3: now that your parents are dead you are the head of the family, and the first thing you want to do is to get your sister out of the Asylum. However her abilities need supervision, and you know you can do it alone. The University has frozen the Ghost program pending further evaluation of its validity, so you know Evie is the only one to turn to. As you go to the Asylum, you are surprised to find out a complete stranger, inspector Fred Abberline, talking to your sister, which makes you very unhappy.

Evie prologue 4: you are feeling happy today as you and Nicola are really moving forward with the weapon building. Today you review Nicola's latest work, and it is really brilliant. The happiness of the day is broken when Elias comes to ask you for help. However, you are willing to hear him out, and to help River out of pity for their suffering.

Nicola prologue 4: You are feeling happy today. You have progressed a lot on the weapons and now all you need is for Evie to double check the readings and calibration with you. You want to take the opportunity of the good news to tell Evie that, when your work here is done, you are thinking of taking your chances in New York, you have already been contacted by several people there, and you want to have some plans laid out ahead of you. When Elias comes for help, you are willing to help: you don't care about how your work has been mishandled by the institution time and time again, you know that there is not much to do against it. But your readings can confirm that River has an exceptional psychic powers and you want to investigate that.

Elias prologue 4: you have now come to Evie for help. This is embarrassing, but she is a good person. You know she will agree to help.

River prologue 4: Elias is taking you to a place with people he said could help you. You are curious and happy to see a new place, even if you are still a bit shy around people.

Evie prologue 5: Inspector Fred visits to offer you a case. You understand that he wants to work with you in exchange for bringing to you the cases that the conventional police can't handle. You are willing to accept these conditions. Once you are finished discussing with him, you'll want to gather the rest of the team to announce the news to them.

Fred prologue 5: The police has been investigating a disturbance at the Grand Hotel lately, but to no avail. You know that it is a ghost manifestation but no one will believe you. You have convinced the Grand Hotel owner to hire the Ghostbuster team, and come to tell them the news yourself. You want to take advantage of the opportunity to convince them to work with you, as you'll be able to send cases their way. Truth be told, you also hope to keep an eye on the bunch as you don't trust them yet, but they don't need to know that.

Evie Act 1 scene 2: As you are allowed into the Hotel, your senses are suddenly on alert. You know that someone is watching you. It may be the ghosts, but it feels more like a human antagonist. You suddenly wary. You need this mission to succeed, and only know realizes that some people might try to make you fail.

Peter Act 1 scene 2: As you enter more deeply into the great Hall, you instantly recognize a man staring at you: Michael Adams, journalist, one-time rival (you courted the same girl and, obviously, he lost) who used his paper to trash your show. There can be no doubt in your mind that he is here for you.

Nicola Act 1 scene 2: you are fascinated by the reading that you are receiving on your radar. There are three different points, meaning three ghosts in different parts of the Hotel: one on the ground floor, one high in the upper floors, and one in the center of the first floor, where according to the ground map of the hotel there is a huge dining room. But before you start investigating, you need to remind your teammate not to cross the weapons' streams. It could produce a destructive chain reaction and you don't want that

Elias Act 1 scene 2: Nicola really did a great job with the radars. Not only can you see where the ghosts can be found (3 of them), but the readings are very clear. This is so much better than the primitive versions you had in the library. You start to realize that you have been missing on a lot. Before you go, you want to ask Nicola if she has realized that people using your new weapons should never cross the stream to avoid a destructive chain reaction that could destroy everything in its path.

Fred Act 1 scene 2: The party is interrupted by a journalist, but this was to be expected. As the discussion unfolds, you start feeling a greater sense of dread. It gets worse and, as you start exploring the corridors, you suddenly see yourself in the streets of Whitechapel, same as last year, as you're were tracking the Ripper. People would not believe you, that the Ripper was a very powerful ghost possessing Dr William Gull, physician to the Court. You brought a priest to banish the Ripper, but the strain killed the man. You remember feeling paralyzed facing the Ripper before it was banished, the horror, the terror, the echo of its victim screams. You had to kill Dr Gull yourself, his body fell in the river. You still know where you are, but you can't help remembering, and feeling like you should be running away screaming.

River Act 1 scene 2: You suddenly feel strange, as if you were not completely yourself for a while. You feel like you are in the Asylum again, where you suffered so much. You feel frozen in place, paralyzed by fear. You know that you are in the hotel, that it is the ghost's presence disturbing you, but you can't help feeling helpless, and the terror holding you. You want to scream. You need help.

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Evie Act 2.1 scene 1: capturing and chasing off the ghosts at the Grand Hotel ended up being a notable success. As team leader you feel like you need to thank the team and prepare for the future. A rousing speech, maybe some questions about what to do next, and the organization of the future. You expect that many more people will want to reach you now. After the common meeting you'll want to speak with Peter and Nicola in private

Nicola Act 2.1 scene 1: you are feeling so enthusiastic! The whole hunt went great and you already have a lot of ideas to improve on the material. Frederic and River in particular will need some specific monitoring as they clearly have special talents. You also feel that you need to step up to remind everyone not to cross the streams on their weapons, as it could result in dire destruction

Evie Act 2.1 scene 2: you feel more confident in your role than ever, but you want to be sure that you can rely on both your associates. You want them to help you prevent Elias from taking more space than necessary.

Nicola Act 2.1 scene 2: you want to support Evie and show her that you believe that you are a good leader, but you also feel that you need to emphasize that your place is in the lab and that you don't want her to consider you as a manager of the Ghostbuster Initiative either, especially if you end up leaving for New York. You also hope to encourage her to find a way to patch things up with Elias, you feel like he will be useful eventually.

Peter Act 2.1 scene 2: Evie clearly wants to make sure you will support her and know to hold your place. You feel torn, part of you wants to tease her and make sure she really needs you in the future, part of you just wants to comfort her and reassure her that you'll help through and through. You also want to offer her to spend some time out and relax.

River Act 2.1 scene 2: you are left alone while Evie talks with the other. You want to take the opportunity to encourage your big brother to accept Inspector Fred. You want to explain to him that inspector Fred was really nice to you when he visited in the Asylum where you didn't have a lot of visit. And now you all have to work together. You also want to talk about the visions you and Fred had. What does it mean for you?

Elias Act 2.1 scene 2: you are left alone while Evie has her board meeting. Feeling left alone is vexing but now is now the time for it. You want to take the opportunity to confront inspector Frederic. Why was he visiting your sister so often all this time?

Fred Act 2.1 scene 2: you still feel heavy and with quite a headache after the vision you had during the chase at the Hotel. You are feeling really worried and wait until the end of the meeting to meet with Nicola and see if something can be done.

Peter Act 2.1 scene 3: you have begun to appreciate Evie's determination more and more, and regrets she seems to see you more as a troublesome addition than anything else. But today you have a day off, and you are determined to take her out of her desk and get her to have fun. She's high class so she could enjoy seeing something different, like the sights of the flea market and the antiques dealers. You are determined not to let her go back to her desk until she's had some fun.

Evie Act 2.1 scene 3: since you didn't get a call today you hope to progress on your paperwork. But you know that this objective is ruined as soon as Peter steps in the room. You still don't know what to make of him. You find him part annoying and part irresistible. He has followed your orders without opposition, and at the same time you can feel that he still doesn't take anything seriously. What does he want today?

Nicola Act 2.1 scene 3: Inspector Fred has been complaining about headaches so you asked him to come by to your laboratory so that you can fix him up with a neural regulator. You are surprised that he developed psychic energy and powers so late, since he wasn't as far as you know born with them. You are very curious. Can his faith and his being a priest only explain this? You don't believe in the power of religion but your readings don't lie. You hope to take advantage of your meeting to know more about him. You sort of like him even if he is so stiff and always serious

Fred Act 2.1 scene 3: Nicola asked you to visit her in her laboratory and workshop to check on you since you have complained about headaches. She says that she is surprised that you developed psychic gifts at a later age as those are usually innate. You believe firmly that your faith brought you to it, and that trusting in a higher power (call it God or something else) is really an important tool in the major spiritual crisis you're facing. You sometimes dislike how she dismisses the power of faith, even though she is otherwise a very kind and remarkably smart woman. You hope to convince her to be more accepting of religion as she tries to help you.

River Act 2.1 scene 3: today big brother said he will take you to the park to see the Circus artists. This is nice. You can't help seeing the echo of all those who died in the past of the Circus but it is still nice. You think you need to talk to Elias. There is going to be a meeting soon at the University and Evie is still angry with him. You want him to explain what happened with Evie and that he should try something to make it up.

Elias Act 2.1 scene 3: today you're taking River out for a walk. There's an open circus in the town and you feel like River could enjoy a walk out. You are worried though, there is a University hearing coming soon and Evie is still angry that the University Deans gave all credit to you (for all the good it did!) But you don't know yet if you can approach these subjects with your sibling.

Evie Act 2.1 scene 4: as the day go by, you find yourself settling more easily in the routine. At times it feels weird to be working with Elias again, at times it feels just like old times. You filed a complaint to the University, and just had word that you will be summoned to a hearing in a couple of weeks. Today you need to tell that to Elias, and ask him for good why he tried to take your work away from you.

Elias Act 2.1 scene 4: the date of the University hearing has been confirmed, in a few week. Things had been getting easier with heavy and now you feel awkward again. You still believe that you only let her work be credited to you out of cowardice, but what if there was more to it than that? What if you sincerely believe yourself to be superior?

Nicola Act 2.1 scene 4: tonight you and Peter went to have some good fun at the theater. You saw the funniest show! What a shame that Evie doesn't allow herself more free time. But as you step back in the lab in the old firehouse, you can feel that the atmosphere is tense.

Peter Act 2.1 scene 4: tonight you and Nicola went to have some good fun at the theater. You really like her, and it feels the first time you have a friend in a woman you are not trying to seduce. It makes for a nice change. But as you step back in the lab in the old firehouse, you can feel that the atmosphere is tense. Have Elias and Evie been fighting?

River Act 2.1 scene 4: you and Frederic went out for a walk in the park, as you often do. It is easier to go in the park as there are not that many ghosts here. But Frederic got a message about a new ghost sightings and you will have to go on a mission. But people look tense tonight. Is Peter jealous that Evie and Elias spend so much time alone in the lab?

Fred Act 2.1 scene 4: you just came back from one of your walks in the park with River. You often go there as there is less presence of ghosts and it feels restful. You were interrupted by a message telling you about a new ghost sighting. Seems like you're up for a night mission.

Evie Act 2.1 scene 5: today is your chance to defend your role in the research as you face the board of Deans for appeal. You have the success of the company to prove your point, and you hope that Elias will recognize his mistakes. You should be credited to at least half of the discovery, this is only fair.

Elias Act 2.1 scene 5: today is the day you are facing the board of Deans again. You don't know what to do, you would be willing to support Evie more if she manages not to get angry, but you don't want people to believe that you lied before, and having to face that sort of embarrassment. However, after many weeks of work with the Ghostbuster initiative, you would still be willing to defend the company, if only you were not so intimidated by the Deans.

Nicola Act 2.1 scene 5: you have taken to examining River more as you believe the young person to be key to understanding psychic powers. River sometimes seem to resent these examinations and the situation has become tense. River has already broken a couple of devices, allegedly by accident, and is becoming more and more contrary. You need to convince them to let you work, as you want to create a device for them that will allow them to control their powers

River Act 2.1 scene 5: Nicola has asked to examine you again. You know she means well but you are fed up with it, she is almost worse than the doctors in the Asylum. You have already asked your ghost friends to blow up a couple of things in the laboratory, it makes you laugh. And you are in a bad mood today, so she's not going to have her way with you as she wishes. Maybe you can embarrass her by asking about her relation with Inspector Fred?

Fred Act 2.1 scene 5: you have kept investigating Lambeth asylum for a while on your free time. You can't feel that it is a focus point, a nexus of energies of some kind, and you want to investigate more. These visits, however, have been noticed by Peter, who still resents you, and he has begun tailing you and surveilling you, very poorly you have to say. Today you have had enough of it and you are going to confront him. You don't like this attitude, and how close he's trying to get to Evie, probably to manipulate her.

Peter Act 2.1 scene 5: you have never completely accepted the presence of the Inspector, and how he imposed his presence to the team. On top of this he is always lurking alone, leaving every time he can to go alone. You have started tailing him and found out he's regularly going to Lambeth Asylum. Does he has anything to do with the frequent apparitions of ghosts in the area? You are still suspicious, especially since Evie has always shown appreciation of the guy. But it suddenly seems he actually noticed you following him and wants to confront you.

Evie Act 2.2 scene 2: you spend most of the days following the explosions answering journalists' questions and answering worried inquiries. In lack of significant apparitions, however, you find yourselves without missions during a couple of days. You start investigating by looking into old archives. You discover that Ghosts have reappeared a little earlier than anyone thought: as early as the beginning of the 1870 decade. Two years ago, the Gold Jubilee of the Queen also saw an increase in apparitions but were still dismissed as hysteria at the time.

Peter Act 2.2 scene 2: in the aftermath of the explosions, no more sightings are reported and you find yourself without a mission for a while. You take the opportunity to visit some old friends from your stage days, fortune tellers and mentalists. You find yourself surprised that not all of them are hacks. They have of course felt the surge of ghostly energy. Most of them are very discontent: they feel that the authorities don't take the threat seriously. The older ones remember that, after the death of Prince Albert in 1861, the Queen was for a time very protective of psychics and mentalists, hoping they could help her contact her lost husband beyond the grave. But as time went on without success, she turned hostile to the practitioners of the mystic arts, and things have only gotten worse ever since.

Elias Act 2.2 scene 2: since you get a few days of respite, you decide to dig into books and ancient History. It feels strange being back to just doing research, but spending time alone with books also feels strangely comforting. You find out that the Ghostmaster is a recurring figure in folklore. He was called Samhain by the Celts, and the celebration was named after him. Further research show his figure to have appeared in many mythologies. He was called Omester in Greece and Ashur in ancient Sumeria. He is associated with the underworld and resting place of ghosts, as the Guardian of restless spirits, or a Spirit of the dead. Several tales present people trying to make deals with him to evade death or bring back loved ones, always to great suffering.

Nicola Act 2.2 scene 2: taking advantage of the quiet of the next few days, you go around the town, visiting each site of the explosion, and taking careful measurements. Although the level of ectoplasmic energy has decreased, the readings are all over the place and you need to recalibrate your measuring tools to be able to get a fair estimate of the energy that was released. You are quick to realize that each point of the explosion is almost equidistant from the other, putting the heart of the explosion right above Buckingham palace.

River Act 2.2 scene 2: during the next few days, you take to taking longer and longer walks alone. You notice that there are most ghosts wandering around than usual. You also notice that they are not so keen to engage with you as usual. It is agreeable to be left in peace for once, but a bit disturbing. You realize that their attention is captured by something else. Following them, you realize that they are gathering in greater and greater number towards the center of the city. Following them, you realize that their meeting place is on the square in front of Buckingham Palace.

Fred Act 2.2 scene 2: you spend the next few days trying to investigate the recent events. Looking into religious archives, you discover that the Church has been regularly fighting against such entities, also the scriptures consider them as "Fallen Angels", servants of the Devil. Unfortunately, you can't look much into it, since you quickly realize that the most important archives have been sealed by order of the Crown, and after the involvement of the Queen's physician in the Ripper case, you realize that this story has ramifications in the highest level. You also get warning that Reverend Peck has been very active, and has been petitioning the archdiocese and the government to shut you down, calling your activities heretical and unholy.

River Act 2.2 scene 3: today feels ominous. You have had a bad feeling all morning and you can see that Frederic feels the same. At long last, you have decided to take a walk together. Walking the park always helps you clear your head. As you head back towards the firehouse, however, you hear it again in your head. The voice of the Ghostmaster. “Come join me now, child. You are one of the last pieces to opening the door between the Ghost world and this place”. His voice is so compelling, you can’t resist it. You see a coach waiting for you on the other side of the street. You go to meet the coachman, a grim skeleton figure in a dark cloak.

Fred Act 2.2 scene 3: you have had more headaches all day. You have a bad feeling that something dreadful is about to happen. On River’s insistence, you went for a walk in the park to try and clear your head. Upon returning to the old firehouse, however, you notice a dark coach waiting right outside of the street, as if surveilling the old firehouse. You feel immediately suspicious, but suddenly you hear the voice of the Ghostmaster. “Come to me now, brave enemy. You have fought well, but now you shall be the last piece of the puzzle, and the last element needed to open the gate. Come to me now” His voice is so strong there is no resisting it. You approach the coach, a grim skeleton figure in a dark cloak. You know that he has come for you.

Evie Act 2.2 scene 3: You are working in your office when you suddenly spot a group of protesters outside. You recognize them as the followers of Pastor Peck, who seems now to have taken their demonstration to your door. You feel furious at the intrusion, but start to worry as you see a couple of sturdy policemen escorting an official looking representative of the City to your door.

Peter Act 2.2 scene 3: You hear some noises in the street. It is the return of the annoying Pastor Peck and his group of fanatics, but this time, they have come in full force. They have a small force of policemen preceding them, and you recognize the look on their faces. It is the same one they had when they closed down all the theater: determined, and indifferent to how much they might hurt others.

Elias Act 2.2 scene 3: some angry voices rise up from the street, and you recognize, to your utter dismay, Pastor Peck and his group of anti-ghost hunting activists. You feel like remaining hidden in the lab, but you hear from the lobby the voice of police officers announcing that your whole operation is going to be shut down. What the hell is happening? And more importantly: where has River disappeared?

Nicola Act 2.2 scene 3: your work is interrupted by angry voices outside. You reluctantly leave your laboratory. What the hell is happening?

Evie Act 3 scene 1: there is no doubt to you that a portal is already opening behind the throne room. You are suddenly filled with dread and almost paralyzed. You fear having failed, and that all your work was done in vain, in the face of your greatest enemy.

Peter Act 3 scene 1: you are filled with dread as you approach the throne. You remember not without irony the time when you were just a con man on a stage. You never signed up to face supernatural immortal entities! But you suddenly see Evie's look of terror and suddenly take courage. You are going to need each other and you won't let her down now.

Elias Act 3 scene 1: readings on the monstrous dogs confirm that River and Elias are the dogs. There must be a way to get them back! You have to find a solution!

Nicola Act 3 scene 1: readings on the dogs confirm that they are Fred and River, it matches their mental signature. But you can read that they haven't been changed, they are the same, just prisoners inside a dog-shaped prisons. Maybe attacking them and kill the outside could get them back. But there is no certainty there.

MAP OF LONDON

