

A NIGHT AT THE OPERA

THE CLASSIC NULN BASED OPERA INVESTIGATION UPDATED FOR SECOND EDITION WFRP

Night at the Opera is a Warhammer Fantasy Roleplay adventure that revolves around the arrival and performances of a Miragliano opera company in the city of Nuln. For one reason or another, the characters find themselves drawn to investigate when Adolphus von Drakkesborg, the Impresario who arranged the tour, is murdered during a performance.

The adventure comprises equal parts of cunning detective work, the whirl of high society in the company of the flamboyant people of Miragliano, rousing sword fights and all the other trappings of overblown melodrama. Although it is located in the Opera Imperialis (Imperial Opera House) in Nuln, it can be relocated to almost any city in the Empire; the travelling company of the opera is itself the 'setting'. More than anything, the adventure is supposed to be flexible. As a result, several opportunities are provided for the characters to become involved with the company. Likewise, the plot is free form enough to accommodate a wide variety of styles of play with equal ease.

The adventure centres around a three-night performance of the opera Otenno at the Imperial Opera House in Nuln. It is a pair of murder mysteries – both carried out on stage, and both carefully scripted. However, while one appears real, it is not really a murder at all. Moreover, as the characters attempt to unravel the mystery, they may find themselves starting to side with the conspirators. Adolphus von Drakkesborg, the impresario responsible for arranging the Reikland leg of the tour, is a man in love. In love with opera, in love with life and (most importantly), in love with Ginevra Maria Pantaleoni, the Prima Donna of the company.

Otenno

(An opera in four acts)

Dramatis Persona

Otenno, a Dwarf Admiral in the Miragliano navy:
Theobaldo Occoria (Bass)

Inago, his Ensign:
Paulo Corventi (Baritone)

Casino, Otenno's Lieutenant:
Sebastino Rimini (Tenor)

Ludovicus, the Miragliano ambassador:
Giuseppe Foccacia (Bass)

Desdemonda, Otenno's wife:
Ginevra Maria Pantaleoni (Soprano)

Roderingo, a gentleman in love with Desdemonda:
Jose Marconi (Tenor)

A Herald:
Victor Dupont (Bass)

Emilia, Inago's wife and Desdemonda's companion:
Julianna Terveli (Mezzo-soprano)

Unfortunately, Adolphus is married – and not to just anyone. His wife, Francesca, is a daughter of the Schimmelheim family, one of the most ruthless of the old Nuln merchant houses. Any attempt to leave her would disgrace them, and they would be forced to take drastic measures.

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Adolphus thus plans to be dramatically '**murdered**' in the middle of the final performance Nuln. The corpse will, in fact, be a body procured from grave robbers. While everyone fusses around it, Adolphus can quietly disappear. As the company then travels onwards, he will follow them incognito until they leave the Empire for Bretonnia, after the final performance in Altdorf.

Unfortunately, he did not carefully think out the consequences of his plan in advance. First, he has neglected to inform Ginevra Pantaleoni of the plan. Second, if somebody is murdered, there will be a search for the culprits, which may not only turn Adolphus up, but also which will expose secrets that certain members of the company are hiding.

The baritone Paulo Corventi, for example, is fleeing from an illegal duel in Tilea. Jurgis Hemmelheim, the stage manager, was once tried for necromancy and fears exposure of this more than anything. Jurgis' brothers-in-law, meanwhile, are intent on retrieving the money he borrowed to fund the tour. They will send bounty hunters, if necessary, to get it back.

GETTING INVOLVED

A list of suggestions to introduce the characters to the opera follows. It is important to lead into the adventure without forcing the characters or making the whole episode appear contrived.

MEETING ON THE ROAD

The characters are travelling toward Nuln when they come across the opera company in the midst of a problem. Depending on how bloodthirsty your players are, this can be anything from a full-fledged bandit attack to something as mundane as a broken in axle. Either way, the characters will have a chance to put themselves in the good books of the company. Rather than letting the characters part from the opera company, keep them together for a while. A large storm and a small inn work nicely. Once safely inside, they are trapped for the rest of the day, the night, and maybe longer with the vociferous members of the opera. This sort of crowded mayhem is a perfect setting in which to acquaint the characters with the highly-strung nature of Tileans in general – and these Tileans in particular.

IN THE CITY

If the characters do not travel, have them meet the Paulo Corventi and Theobaldo Occoria at an inn in Nuln. Drunk on the success of the first performance (and a variety of beverages) Paulo and Theobaldo are making a display of themselves.

THE PLOT (OF THE OPERA)

Otenno is centred around a minor occurrence in Tilean history and set in a time when Sartosa, the city of pirates, was an outpost of the city of Miragliano. Compared against the facts, the story is vastly overblown. As history tells it, Otenno, a Dwarf brought up in the city of Miragliano, became one of Miragliano's greatest admirals. He defeated a huge fleet from Araby in a pitched sea battle. Afterwards, as a reward, he was given the governance of Sartosa. However, within a month of taking the post, he, his wife and several of his lieutenants were dead by the hand of his ensign Inago. Legend says that Inago was a Chaos cultist, and that this was the first time that evil came to Sartosa.

As an opera, the story becomes much more: a story of love and tragic jealousy. Inago is a loathsome snake who personifies Chaos and its destructive impulses. Early in the opera, Inago has a solo piece one of the most terrifying in the Opera – in which he sets forth his beliefs and those of Chaos as a whole. As the plot progresses, Inago persuades Otenno that his Wife, Desdemonda, is engaged in an affair with Casino, one of his Lieutenants. Simultaneously, he manipulates Casino, and Roderingo, another aide, into animosity and eventually into open conflict – all the while reinforcing the illusion. Eventually, stirred to a jealous fury by Inago, Otenno smothers Desdemonda in bed, ignoring her protests of innocence. It is only then that Inago's treachery is revealed, compelling Otenno to commit suicide in despair at his ruined love.

For one reason or another (gratitude for yet another rescue comes to mind) they invite the characters to a party hosted by the Countess Emmanuelle von Liebewitz. If the characters complain that they do not have the correct clothes, the pair raids the opera company's trove of costumes. The effect of the drinks and whatever transpires at the party leads to a close acquaintance with other members of the opera. This scenario works well with the one presented above. ('**Look! Our friends... hic! Mebbe they wanna come to the party?**')

LEST AULD ACQUAINTANCE BE FORGOT

The characters know someone in the opera company who invites them to see the Nuln performance, then asks for help. Set this up ahead of time by introducing this character into an earlier adventure.

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TAILORING THE ADVENTURE

Tailoring the adventure to your group is important; while it is good to give players a change from time to time, each group has its own style. Some players prefer violence, others interaction and role-playing, and so on.



This adventure is mainly a character-based mystery. It is quite possible – even easy – to get through it without a fight. On the other hand, you can pick up the pace if necessary.

To do this, cut back on the investigative elements of the adventure and beef up the action. For example, the investigating guard captain may leap to wild conclusions about the player characters' role in the murder, thus precipitating wild clashes with the watch and perhaps even a midnight escape from the city by river. (That should get the blood pumping.)

The adventure is suited for characters who are on their second or third Basic Career, or who are part ways into their first Advanced Career. However, there is little in the adventure that actually needs tests.

THE COMPANIA

The *Compania della Opera Miragliano* is a travelling operatic company: a designation that most settled operatic companies would consider a pejorative. In fact, if an opera singer has any talent, he or she should be able to find a stable position at one of a city's opera house. Those with lesser talent are forced to take to the road – and must hope to precede their reputation.

Normally a travelling company, already forced to endure the dangers and indignities of the road, is further humiliated by being forced to play in towns and cities too poor or too small to merit a company of their own. They become a mere provincial company – just about the deepest of humiliations. Fortunately, there is a difference between any company of the Empire and a true Tilean opera company. After all, Tilea is the true home of opera.

All things considered, the *Compania* isn't that bad, and the singers are rather talented. Of course, there are reasons why they ended up in this company – reasons that have little to do with talent.

On the surface, the company is happily dysfunctional. The artists and director seem happy to vent their petty grudges and foibles on one another. Practices are missed, sheet music torn to shreds, and slurs about each other's ancestry fly furiously.

This is normal behaviour for a Tilean opera company. Given a few days and the earnest and frustrated diplomatic rounds of the director, a strained reconciliation will take place. Another few days and everything will be fine... until the next crisis. Underneath it all though, there are real tensions, particularly among the principals of the company.

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REHEARSALS

There are only two days between the arrival of the company in Nuln and the first night's performance. A substantially longer rehearsal period had been planned, but delays en-route has cut rehearsal time back to the barest minimum. As a result, the rehearsal is full-fledged chaos. Any sort of vague support on the characters' part is more than welcomed. Even if they do not volunteer their help, if they hang around they will be dragooned into running errands. These can comprise anything from picking up the new wigs from the wig makers or costume from the tailor, to tracking down Jose, Sebastino and Giuseppe, who were last seen heading off to get drunk.

Mostly though, the characters will be used as go-betweens. Under the tension of the shortened setup time, tempers begin to flare. Halfway through the first day, an argument breaks out. An angered Paulo Corventi informs Ginevra Pantaleoni that **'a pregnant pig could probably sing better and would certainly look better in that dress'**.

Her subsequent fainting is followed by another argument in which Theobaldo Occoria accuses Paulo of deliberately trying to sabotage the opera. Corventi denies anything of the sort, but Theobaldo is past placation. A fight breaks out as half the cast tries to hold Theobaldo off a calm Corventi, while Maestro Ludovicus looks on as if the end of the world has arrived. To top it off, Adolphus, previously comforting Ginevra, walks over and slugs Paulo in the face.

Around this chaos, try to interweave a couple of the following scenes, either as presented, or in part as opportunity arises. The idea is to give a few clues as to what is going to happen and also to sow the seeds of confusion.

FINANCIAL WORRIES

In conversation with members of the Company, finances come up. Apparently, the performers have been getting good crowds and have been paid well. They are worried, however, about having enough money for the winter. One of the company members is afraid that Adolphus has been doctoring the books and stealing from the company. Most of the members of the company, however, say that they trust Adolphus; he has always been honest and open with them.

THEOBALDO AT PRACTICE

Most of the company prefers to sleep in, but not Theobaldo Occoria. The Dwarf is habitually awake at dawn, and practicing. For several hundred yards around the inn where he is quartered, sleepers awaken to the sound of his resonant tones billowing out over the city.

To those with a hangover or those unused to awakening at such an hour, it is torture. However, for anyone else (except for those who hate Opera) there is little better to be had outside a great opera hall. Or at least, that is what Theobaldo tells those who complain. If they do not listen to reason, he simply drowns them out.

SETTING THE SCENE

If the characters are hanging around the theatre in between performances, they are sure to see Jurgis Hemmelheim and the stagehands busy with the set. Even to the unpractised eye, it appears somewhat skeletal. All the hands say that it always looks better at night, with the lights and atmosphere. If the characters are in the theatre late in the night, they find Jurgis down on his knees on the boards, working with chalks and candles, sketching out the Shadow Lore **'Illusion'** spell he will use. If confronted, he admits to using magic, but will not speak except in the most general terms about where he learned it or what he can do, unless he truly trusts the characters.

STRANGERS IN THE NIGHT

One evening before the final performance, the characters observe someone in hushed conversation with a pair of darkly cloaked figures near the opera house. Moments later, the group separates. The pair of cloaked figures disappears into the night and the other person walks back towards the opera house. As this figure comes into the light, his face can be seen, grim and determined: it is Adolphus. He disappears through a side door, locking it behind himself. If questioned later, Adolphus claims that the characters must have mistaken him for someone else. No matter how hard they push him, he refuses to talk, continually insisting on his innocence. Attempts to follow the mysterious figures will likely prove equally fruitless. They are the grave robbers from whom Adolphus intends to buy a corpse. More can be found on them in the section The Grave Robbers.

PERFORMANCES

Otenno will play for three nights at the Opera Imperialis – the greatest opera house in the Empire, founded in 1347 by the Emperor Isoard the Poet. Performances begin at 7 pm, and most nights the house will be full half an hour before the curtain rises. With the exception of the third and final evening (and the usual everyday calamities) the performances run comparatively smoothly. On the first night, the Countess Emmanuelle von Liebewitz, ruler of Nuln, attends with most of her court. Afterward, she invites the entire cast to one of her famous parties. The second and third nights bring out those who come to the opera less for its social cachet, and more for the joy of it. Some enthusiasts will attempt to take in all three nights.

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THE CRITIC

Among those individuals who attend all three nights, there is one who could not be called an enthusiast: Urval Ulrikson, priest of Ulric and opera Critic. Urval is from Norsca, and, in addition to his religious persuasions, he is an almost stereotypical example of those hard-drinking, hard-fighting Wolf-Kin – or at least he was in his youth.



Now that he is going on sixty, his massive frame has dwindled; he no longer spends days drinking, wenching and fighting in taverns. He is (within the church of Ulric) famous for the incoherent but emotional sermons with which he often bombards the congregation. Urval has become accustomed to civilization as a whole, despite his youthful excesses. In particular, he has come to love opera with a passion equalled only by his faith in his god. In some circles, his opinion as to the merits of a particular production can make or break it.

Urval is rather set in his ways, stoutly defending Empire opera as the height of the art and condemning Tilean productions for their lack of seriousness or deep lyrical meaning. Most of those acquainted with him are well aware of his prejudice, and discount his opinions. Furious at this, he has become more and more meticulous in his attempts to discredit Tilean productions, even going so far as to use his magic to observe exactly what is going on behind the scenes (see the sidebar Clear the Fog of Battle). The game master can introduce Urval by having the members of the opera company rave about his 'unfair' reviews of Otenno. Any member of the cast can point him out in the audience. On the night of the tragedy, Urval is watching the stage with this spell and sees something that may provide the hinge to the whole mystery. Or maybe not.

THE COUNTESS' PARTY

The characters are unlikely to be invited to the party after the first performance. They will, however, have very little trouble in crashing it so long as they are with members of the opera company and are dressed appropriately for the occasion. The party provides the characters with an opportunity to interact with the principals of the opera. In addition, the comic possibilities of a bunch of uncouth adventurers, in disguise at a ball, are endless. It lets them hobnob with the crème of Nuln society, and gives them a chance to see Adolphus with his wife.

Francesca is the very picture of a suspicious, shrewish wife, worried that her husband betrays her. With her are two of her brothers, Frederick and Gustav, both rich and obviously pompous bores of the worst sort. They take pleasure in consorting with nobility on an equal basis, even if the aristocrats look down on these obvious nouveaux riches. Adolphus' chagrin at this state of affairs is obvious, but he tries to put on a good face to reassure his wife. It is possible that, later in the evening, he will slip off in an attempt to be with Ginevra Pantaleoni. However, unless someone runs interference, it is equally likely that he will be caught by his wife.

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This leads inexorably to a huge shouting match involving his wife and her brothers; she accusing Adolphus of infidelity and they accusing him of financial incompetence and a spendthrift nature (a far greater sin in their mercantile minds). All of this in sibilant whispers as they try to keep the scandal from the other guests.

THE FINAL PERFORMANCE

Eventually, the third and final performance of Otenno arrives. Since the previous two nights were a great success, the Imperial Opera House is full with an expectant crowd. As the overture wells out of the orchestra pit, few realize that this is not to be any ordinary performance. The opera starts well; the storm scene as Otenno's ship approaches Sartosa is full of sound and fury. The opera proceeds apace, through Inago's Credo (the love duet between Otenno and Desdemonda) and Inago's slow poisoning of Otenno's mind.

In Act Three, moved by Inago to a deep fury, Otenno quarrels with Desdemonda in full view of the ship's company, and announces that he has been summoned to Miragliano. The act ends with Otenno prostrate on the ground, having succumbed to a fit while Inago gloats. Clouds of smoke, backlit by lurid red lantern light, arise – a metaphor for the turmoil in Otenno's mind. Just as the curtain begins to fall on a smoke-obscured stage, signalling the end of Act Three, a loud pistol shot rings out from somewhere backstage. It is followed by dull, muted thud that sends shivers through the stage and causes the descending curtain to waver and shake. As the curtain completes its descent, shouts are heard from behind it, and concerned questions rise from the audience. It takes several minutes for Maestro Lucius to appear and announce that a terrible accident has taken place and that there may be some delay before the opera finishes.

THE MURDER IS DISCOVERED

When the smoke clears, the body of 'Adolphus' can be seen at stage left. He is dead: shot through the breast. One of the weights that counter balance the curtain has dropped on his head; his face is pulped beyond recognition. The death is obviously not an accident and could be nothing less than murder. Clustered around the body is the entire cast. They are screaming, shouting, gesticulating and pushing, all trying to determine what happened. Vainly struggling on the edge of the mob is Maestro Lucius. He seems shocked, but announces in a grave voice that **'the show must go on'**.

Slowly, he cajoles the shocked cast back to their positions. It looks as if they might manage a strained and broken final act, but it becomes apparent that Ginevra is on the brink of a nervous breakdown. After about half an hour, with the audience becoming restive, Maestro Lucius is forced to announce that the performance is cancelled.

INVESTIGATIONS

Whether or not the characters had access backstage, they will be invited back there now. Just which cast member solicits their help depends on whom they are most friendly with. It might be anyone from a tearful Ginevra Pantaleoni to a concerned Maestro Lucius. From here, there are a number of leads and red herrings that the characters can follow up in their investigation of the **'murder'**. From here on, the plot is completely free form, as there is no way to predict where they will turn first.

THE BODY

This is probably the biggest clue. Depending on how fast you want the mystery to unravel, you can contrive to prevent the characters from getting their hands on the corpse – or let them at it immediately. A close medical examination will reveal several things: The face is completely unrecognisable.

A Perception or Heal Skill Test, both with a +10% Bonus from the Surgery Talent, reveals that the weight was lifted and slammed into the face more than once, as if to deliberately obscure it. An individual with Heal or Surgery will automatically realize that the body is stone cold. It has been dead for several hours. On a successful Heal Skill Test, an autopsy reveals that there are two bullets in the wound.

Adolphus, in an attempt to conceal that the body had been killed earlier with a gunshot, fired a second shot in the same place as the first. The entrance hole is large and messy, and the area around it scarred by powder burns, something apparent on an Perception Skill Test, with +10 for Specialist Weapon Group (Gunpowder). Another Initiative test reveals that the body's shoes are on the wrong feet.

These clues may lead to the correct conclusion that this is not really Adolphus von Drakkesborg. Ginevra Maria Pantaleoni or his wife Francesca might also realise this if they could be persuaded to examine his body closely. This may prove very difficult indeed, as neither is interested in looking closely at the mangled remains of the man she loves.

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THE MURDER WEAPONS

The murder weapons include a pistol (now missing) and a curtain counterweight (present beside the body). The counterweight's rope has been cut with some form of sharp object. An Int test reveals that the victim had to be standing in an unlikely position to be stuck by the counterweight. It seems a bit contrived. A careful search of the set reveals a newly discharged pistol of anonymous origin near the foot of a stage flat.

INTERROGATIONS

The first probable questions that come to mind are: Where were you when it happened? How did Adolphus wind up in a position to be struck by the counterweight? and, Why would anyone kill Adolphus? These turn up a number of interesting answers. The most important clue is how long it took for people to arrive at the scene of the murder. Mere seconds elapsed between the rising of the smoke, the shot being fired, and the counterweight falling. It took no more than a minute before the body was discovered and four or five people were on the scene, and perhaps another minute before three-quarters of the cast were there. It would thus have been virtually impossible for the murderer to escape.

Everyone in the cast has an alibi, with three notable exceptions: Paulo Corventi, Theobaldo Occoria and (though he may not immediately occur to them) Jurgis Hemmelheim. Paulo and Theobaldo were the only people on stage at the end of Act Three when the smoke rose, but the two of them could not see each other. Theobaldo was prostrate on the ground and Paulo was leaving stage centre. Neither was far from the left of the stage where the murder occurred. Both categorically deny anything and neither admits to seeing anyone. Jurgis was sequestered from the whole occurrence high up in a box above the stage – or at least, that is where he says he was. If pressed, he admits that he was there to supervise the illusions that formed most of the set. He too denies anything to do with the murder, but the very fact that he is a magician may count against him. Adolphus' movements on the night in question are easy to discover. He was supposed to watch the performance from one of the boxes with his Wife, but there was some sort of argument. Not long after the first act, he was seen wandering around the back of the stage, looking worried. Midway through the second act, a pair of suspicious looking visitors arrived at the back door of the opera house. They asked to see Adolphus, but Mateo, who was guarding the door, told them to go away. At that point, Adolphus arrived and told Mateo that all was well. He then went out to talk to the two men. He came back after a few minutes. As for motives, speculation abounds.

Several people have a reason to dislike Adolphus: Paulo Corventi because of the fight; Theobaldo Occoria on account of a rumour that Adolphus was against him taking the part of Otenno; Ginevra Pantaleoni because he was going to leave her; Adolphus' wife, on account of his infidelities; her brothers, due to his spendthrift ways; Maestro Lucius, because Adolphus was cheating him out of the opera's profits.

A WITNESS OF SORTS

The murder is only a few minutes old when Urval Ulrikson arrives backstage, insisting on speaking to someone. He is furious that the good name of opera – even Tilean Opera – should be demeaned by such an act. Moreover, he has seen something. During the third act, he was watching the production with the spell Clear the Fog of Battle. Amid the darkness and the illusions, he saw an object about the size of a body 'float' across the stage. He does not know what this means, but he wants to help. This observation points to magic, and Jurgis may come under very close scrutiny as a result. Most of the cast is aware of his talents, though they stayed quiet on his behalf. Now their suspicion that he is a murderer loosens their tongues.

Urval's observation means that neither Corventi nor Occoria could have been responsible for the murder, for they were on stage in full view at the time – a fact to which Urval can attest.

HOW IT WAS DONE

Adolphus bought a body off the grave robbers at the back door and snuck it into the theatre through a side entrance. Having dressed the corpse in his clothes, he set out to 'murder' it. He had, some months previously, obtained a Potion Invisibility off Jurgis. He used it to hide his actions. Waiting until the lights went down at the end of Act Three, he carried the body on stage, shot it, dropped the weight onto it – then hit it again with the weight to further obscure its features. He has hidden himself in the wardrobe of Ginevra Pantaleoni until he can get her alone and tell her he is still alive. He intends to flee to a convenient inn and wait till the opera leaves before following them.

THE LONG ARM OF THE LAW

About an hour after the murder, the watch arrives. It is represented in this case by Captain Otto Meerscham and a pair of watchmen. Pipe clamped between his teeth, he wastes no time attempting to get to the bottom of the murder. It should be a race against time to see whether the characters can figure out the mystery before he does.

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ANGRY IN LAWS

Around the same time the law arrives, so do Adolphus' brothers in law. They insist on getting into his office and seeing his books; they want their share of his money. Maestro Lucius is in no position to stop them, as he is busy escorting the remnants of the audience out. It becomes apparent that Adolphus has been doctoring the books. Far from being profitable, the company has been losing money steadily. The brothers would happily kill Adolphus if he were still alive. They disappear in a cloud of rage.

THE GRAVE ROBBERS

The mysterious figures seen earlier talking to Adolphus are bound to raise some suspicion. They are long gone, and it is almost impossible to find discover anything without the help of the watch.

Meerschaum, when given their description, immediately recognises them as petty thieves although he does not realize that they have turned to grave robbing. Whether this puts Meerschaum on the right or wrong track is up to you. The characters will have to draw their own conclusions.

JURGIS AT BAY

Jurgis quickly realizes that things look bad for him. Should the characters confront him, he breaks down and tells them everything about his past conviction for necromancy. He begs the characters to save him. (Should they ask Maestro Lucius for advice, he will put in a good word for the man.) If the characters think to ask about what Urval saw, Jurgis says that it sounds as though a potion of invisibility was used to carry the body of Adolphus onto the stage. He adds that the last potion he made he gave to Adolphus himself.

- OPERA SINGER (ADVANCED CAREER) -

Opera singers have a more settled life than he was going to most careers in the Old World – unless, of course, they end up in a travelling company. To them, everything rests on their ability to sing and their popularity, often to the detriment of everything else. Unfortunately, for the state of the art, acting ability is often deemed optional. It is a precarious career, and many opera singers find themselves forced into other careers when their popularity wanes.



- Opera Singer Advance Scheme -

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
+10%	-	-	+10%	+10%	+5%	+15%	+25%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
-	+3	-	-	-	-	-	-

Skills: Academic Knowledge (The Arts) or Consume Alcohol, Charm, Common Knowledge (The Empire or Tilea), Gossip or Performer (Actor), Performer (Singer), Read/Write, Speak Language (Reikspiel or Tilean)

Talents: Etiquette or Seasoned Traveller, Linguistics or Very Resilient, Public Speaking, Suave or Specialist Weapon Group (Fencing), Master Orator or Swashbuckler

Trappings: Good Craftsmanship Costume, Jewellery worth 100 gc or Good Craftsmanship Rapier

Career Entries: Cantor, Courtier, Entertainer

Career Exits: Courtier, Demagogue, RapsSCALLION

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FINALE

By now, the players will be either deeply confused or sure of what has happened but unsure how to proceed. While they are in the dressing rooms, Ginevra shrieks and runs from her room, claiming to have seen a ghost. Investigation proves that Adolphus is in fact quite alive. He is almost assaulted by any cast members present, but after they are calmed down he is frantically apologetic. He explains the whole plot and how it was meant to allow him to escape his wife and to flee with his love. He is horrified by the turn it has taken and the fact that innocent people have been accused. By this point, he has gained the sympathy of any cast members present – Tileans are romantics at heart. They begin to warm even more visibly when he reveals that his accounts lied too. He has the profits hidden in a trunk in the cellar and is willing to share them with the cast. The last scenes can be run one of two ways: either as a death-defying attempt to escape the bewildered clutches of the law, or as an attempt to cast the blame for the ‘murder’ in some other direction (Adolphus’ brothers in law present a likely target) and thus preserve the company as a whole. Either way you are on your own. It is impossible to predict the tricks and stratagems or downright idiocy of players. Give it all it is worth. You owe them a rousing finish.

CURTAIN CALL

Should they succeed; the characters will make lasting friends of the Compania della Opera Miragliano. The company can provide a useful resource in times to come and can be an interesting and entertaining recurring set of characters. The characters’ status in the city of Nuln may be precarious, depending on how they leave. They may well have made enemies in the form of the Schimmelheim family. Adolphus, at least, will be grateful, and will pay 100 GCs to each character if they help him.

QUIRKS

Some NPCs detailed in this document have an additional list of qualities called Quirks. Quirks essentially act as additional Fortune Points, but are restricted in their use by the descriptor. Therefore, an NPC with the Quirk ‘Powerful Voice’ could use that fortune point only to an effect to do with making himself heard or other feats of oral power.

For more information, including how to allow the PCs to have quirks and a wide selection of examples, see the unofficial ‘Character Quirks’ document.

These rules are entirely optional. Groups not wishing to use them should simply regard the listed Quirks as a guide to the character’s reputation and personality.

The rest of the company will also likely be willing to teach the characters skill and even spells (in the case of Jurgis) should they travel together for a time. The company is heading towards Bretonnia next, with a performance in Estalia before they return to Tilea. The characters may wish to go along. It is a chance to see the world, perhaps even to step on stage.

ADOLPHUS VON DRAKKESBORG

Impoverished Noble and Impresario Rogue (ex-Noble, ex- Dilettante)

Although 52, Adolphus von Drakkesborg seems in the prime of his life. He is bursting with energy and enthusiasm for his beloved opera. In quieter moments, it is obvious that he is under a great deal of pressure. Adolphus stands only 5’6” in his boots. His hair is tinged with grey, and the lines around his eyes are deepened by shadows. He hides secrets from his closest friends, as he makes ready to escape the trap his life has become.

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
37%	35%	36%	36%	42%	37%	43%	54%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	12	3	3	4	0	0	0

Quirks: King of Liars, Lady-Killer, Resourceful

Skills: Academic Knowledge (Genealogy/Heraldry), Blather+10%, Charm+10%, Common Knowledge (The Empire, Tilea), Consume Alcohol, Evaluate, Gamble, Gossip, Haggle, Navigation, Perception, Performer (Actor), Read/Write, Ride, Search, Secret Signs (Thief), Speak Language (Reikspiel, Tilean), Trade (Artist)

Talents: Coolheaded, Etiquette, Flee!, Luck, Public Speaking, Schemer, Suave

Combat:

Armour (None): Best Craftsmanship Noble’s Garb

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: Noble’s Sabre (Hand Weapon; 1d10+3), Dagger (1d10+0)

Trappings: Deck of Cards, Signet Ring, Purse with 12 gc, Writing Kit, Riding Horse with Saddle and Harness

A Classic Operatic Investigation Scenario for Warhammer Fantasy Roleplay

GINEVRA MARIA PANTALEONI

Soprano (Desdemonda)

Opera Singer (ex-Raconteur, ex-Courtier)

Now fifty, Ginevra Maria Pantaleoni is the picture of slightly bloated decay; her makeup is unable to conceal her age. Yet she still clings to her faded glory, hearkening back to the years when she was one of the most feted singers in all Tilea. While up close her age shows and her voice is beginning to falter, on stage she can still exert her fabled charisma. But it seems that there is nowhere else for her to go but down. In a bid to regain her lost youth, she has flung herself into her affair with Adolphus, with the enthusiasm of a woman one-third her age.

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
38%	34%	32%	44%	35%	44%	50%	58%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	14	3	4	4	0	0	0

Quirks: Charismatic, High Passions

Skills: Academic Knowledge (The Arts), Blather, Charm+10%, Common Knowledge (Bretonnia, the Empire, Tilea), Evaluate, Gossip, Perception, Performer (Actor, Comedian, Singer+10%, Storyteller), Read/Write, Ride, Speak Language (Breton, Reikspiel, Tilean)

Talents: Etiquette, Linguistics, Master Orator, Public Speaking, Schemer, Seasoned Traveller, Suave

Combat:

Armour (None): Best Craftsmanship Noble's Garb

Armour Points: Head 0, Arms 0, Body 0, Legs 0

Weapons: Stiletto (Dagger; 1d10+0)

Trappings: Wardrobe of fantastic Brocade and Silk Dresses with fabulous Jewellery and Outrageous Hats

OPTIONAL RULES: RAPSCALLION

As the RapsCALLION career has the option of a Pistol listed in its Trappings, they may wish to purchase the Specialist Weapon Group (Gunpowder) Talent. This optional rule has been applied to Paulo Corventi.

PAULO CORVENTI

Baritone (Inago)

RapsCALLION (ex-Entertainer, ex-Opera Singer)

Paulo Corventi is 5'8" tall, and of portly build. At the age of 31, he is just starting to go to seed physically, and at the same time to come into his powers as an opera singer. He would be unquestionably one of the great baritones of his age if it were not for his incorrigible personality. Thanks to one too many arguments and a duel, he joined the current company. Under the careful eye of Maestro Lucius, he has so far restrained himself, but how long will this last?

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
47%	54%	41%	54%	52%	41%	43%	64%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
2	14	4	5	4	0	0	0

Quirks: Dashing Duellist, Tilean Temper

Skills: Charm+10%, Common Knowledge (The Empire, Tilea), Consume Alcohol, Dodge Blow, Evaluate, Gamble, Gossip+10%, Lip Reading, Perception, Performer (Actor, Dancer, Singer+10%), Read/Write, Ride, Search, Sleight of Hand, Speak Language (Reikspiel, Tilean), Swim

Talents: Ambidextrous, Etiquette, Luck, Marksman, Public Speaking, Quick Draw, Sharpshooter, Specialist Weapon Group (Fencing, Gunpowder), Streetwise, Swashbuckler, Very Resilient

Combat:

Armour (Light): Good Craftsmanship Dashing Clothes with Leather Jack and Cloak

Armour Points: Head 0, Arms 1, Body 1, Legs 0

Weapons: Good Craftsmanship Rapier (1d10+3, Fast), Brace of Pistols with Powder and Ammunition for 20 shots (1d10+4, Impact, Unreliable), Dagger (1d10+1)

Trappings: Good Craftsmanship Costume, Silver Hip Flask full of Good Craftsmanship Brandy

A Classic Operatic Investigation Scenario for Warhammer Fantasy Roleplay

THEOBALDO OCCORIA

Bass (Otenno)

Opera Singer (ex-Stevedore, ex-Entertainer)

Theobaldo lives the tragic existence of one whom life has dealt a bad hand. Even for a Dwarf, he possesses one of the most resonant bass voices ever heard. He should be viewed as a genius, but he is a Dwarf and unfortunately loves Tilean opera with a passion. There is only one Dwarf role in Tilean opera that could exploit him to his full range: Otenno. However even this has been denied him. The role is traditionally played by a human singer (albeit, kneeling and wearing a false beard). It is Maestro's generosity and admiration that have given Theobaldo the part of Otenno – and his first great chance. Theobaldo is so overjoyed that happiness seems to flow out of him, yet there is an underlying fragility. He knows that, if this production fails (as he is sure it will) his dream is at an end. Then there will be nothing for him but the death of a troll-slayer, and he will not live long.

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
49%	34%	44%	63%	36%	44%	50%	48%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	14	4	6	3	0	0	0

Quirks: Always Expects the Worst, Powerful Voice

Skills: Animal Care, Charm, Common Knowledge (Dwarfs, The Empire, Tilea), Consume Alcohol, Dodge Blow, Evaluate, Gossip, Perception, Performer (Actor, Musician, Singer+20%), Read/Write, Scale Sheer Surface, Secret Language (Guild Tongue), Speak Language (Khazalid, Reikspiel, Tilean), Swim, Trade (Miner)

Talents: Dwarfcraft, Grudge-born Fury, Master Orator, Night Vision, Public Speaking, Resistance to Magic, Seasoned Traveller, Specialist Weapon Group (Fencing), Stout-hearted, Sturdy, Very Resilient, Very Strong

Combat:

Armour (Light): Good Craftsmanship Clothing with Leather Jack

Armour Points: Head 0, Arms 1, Body 1, Legs 0

Weapons: Good Craftsmanship Rapier (1d10+3, Fast)

Trappings: Good Craftsmanship Costume

LUCIUS IMANENSI DI RIMINI

Opera Maestro

Burgher (ex-Entertainer, ex-Opera Singer)

Maestro Lucius is responsible for the company as a whole. He is the conductor, director and mentor of the entire group. Now that he is 65, only wispy white hair remains on the top of a head that seems far outsized for his shrunken frame. His face is a map of wrinkles from which his clear blue eyes peer out. He is the heart of the company and is universally respected and loved.

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
34%	36%	29%	37%	49%	45%	54%	53%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	13	2	3	4	0	0	0

Quirks: Trusted Mentor, Perfect Rhythm

Skills: Academic Knowledge (The Arts), Animal Care, Charm, Common Knowledge (The Empire, Tilea), Drive, Evaluate, Gossip, Haggle, Perception, Performer (Actor, Musician+10%, Singer), Read/Write, Ride, Search, Speak Language (Reikspiel, Tilean)

Talents: Dealmaker, Etiquette, Linguistics, Master Orator, Mimic, Public Speaking, Savvy, Suave

Combat:

Armour (Light): Good Craftsmanship Clothes with Leather Jerkin

Armour Points: Head 0, Arms 0, Body 1, Legs 0

Weapons: Sword (Hand Weapon; 1d10+2)

Trappings: Gold and Silver Ring, Abacus, Lantern

OPERA AUDIENCES

While not as bawdy as the cheap theatres, Opera is by no means restrained. The audience booing and making catcalls is very much part of the whole evening's entertainment, and most Operas provide moments of humour as well as tragedy. Some Operas even cover quite racy subjects, such as 'The Erotic Tales of Araby' a Tilean Opera that is currently quite popular in Nuln.

A Classic Operatic Investigation Scenario for Warhammer Fantasy Roleplay

JURGIS HEMMELHEIM

Stage Manager and Grey Wizard

Tradesman (ex-Barber-Surgeon, ex-Apprentice Wizard, ex-Journeyman Wizard)

Jurgis became involved in opera as a last resort. It was the only job he could get and it would take him away from his problems. Until that point, he had been a student at the Grey College of Magic in Altdorf – a diligent student, much interested in medicine and the healing of the body. However, his interests had taken a darker turn. Magick offered an avenue that would save many who otherwise would die. Simple sorcery turned out not to be enough. He began to delve into the arts of necromancy. It was fortunate that he did not dig too far; when the Witch Hunters caught his master, they burned him. Working first as a stagehand, Jurgis travelled with Maestro Lucius, gradually rising in his esteem. Now he is stage manager and, following a disaster with the scenery two years ago, uses his magick to make settings appear far more real. Because of him, the company has arguably some of the best sets in the Old World. Jurgis is happy with his position, even though he still fears the repercussions if the inquisition ever finds out he is using magick again.

GREY WIZARD'S STAFF

Academic Knowledge: Magic

Powers: Counts as a Quarterstaff; a Wizard's Staff allows a Wizard to use Channelling as a Free Action instead of a Half Action when casting Spells provided by Arcane Lore (Shadows). Further, any spell-caster may use the Staff to deliver Touch spells instead of his own hands.

History: One of the most common marks of office of the Colleges of Magic in the Empire is one of these powerful staffs, each attuned to one of the Winds of Magic by powerful ritual magic.

To better conceal their magical nature, Grey Wizard's form their staffs from natural oak with only a few Raven feathers and grey quartz crystals attuning them to the Grey Wind.



Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
35%	41%	36%	42%	45%	54%	48%	29%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
1	13	3	3	4	2	2	0

Quirks: College Educated, Dabbler in Darkness

Skills: Academic Knowledge (Magic, Necromancy), Channelling, Charm, Common Knowledge (The Empire, Nehekhara), Concealment, Drive, Haggle, Heal, Evaluate, Gossip, Magical Sense, Perception, Read/Write, Ride, Search, Secret Language (Guild Tongue), Speak Arcane Language (Magick), Speak Language (Classical, Reikspiel), Trade (Apothecary, Artist, Carpenter)

Talents: Arcane Lore (Shadow), Dark Magic, Fast Hands, Lesser Magic (Aethyric Armour, Shadowblood), Meditation, Petty Magic (Arcane), Savvy, Surgery, Very Resilient

Note: Jurgis' Fellowship Characteristic has been reduced by his practice of magic over the years.

Combat:

Armour (Light): Simple Clothes with Leather Apron

Armour Points: Head 0, Arms 0, Body 1, Legs 1

Weapons: Wizard's Staff (1d10+1, Defensive, Pummelling)

Trappings: Grimoire, Writing Kit, Trade Tools (Barber-Surgeon)

RE-ANIMATOR

The precise nature of Jurgis' dabbling in necromancy has been left for individual games masters to decide. It is worth noting that Jurgis is very unlikely to discuss this period of his life, and has burnt or otherwise lost all the Grimoires he had on the subject.

If the precise nature of his powers needs fleshing out, it is best to treat him as knowing a Ritual or two with regard to some form of limited ability to prevent the soul passing on in the case of Critical Injury. Jurgis cannot bring people back from the dead, apart from possibly as some form of Undead abomination.

A Classic Operatic Investigation Scenario for Warhammer Fantasy Roleplay

URVAL ULRIKSON

Priest and Critic

Warrior Priest (ex-Wolf-Kin, ex-Initiate, ex-Priest)

Intense, bombastic and boring in long stretches, Urval Ulrikson is a witness with a clue – one that he insists is vitally important. For more on him see the section The Critic.

Main Profile

WS	BS	S	T	Ag	Int	WP	Fel
57%	37%	44%	39%	29%	33%	48%	44%

Secondary Profile

A	W	SB	TB	M	Mag	IP	FP
2	16	4	3	4	2	5	0

Quirks: Angry Old Priest, Steeped in Tradition

Skills: Academic Knowledge (The Arts, History, Strategy/Tactics, Theology), Channelling, Charm, Common Knowledge (The Empire, Norsca), Dodge Blow, Gossip, Heal, Intimidate, Magical Sense, Perception, Read/Write, Ride, Secret Language (Battle Tongue), Speak Arcane Language (Magick), Speak Language (Classical, Norscan, Reikspiel), Swim

Talents: Armoured Caster, Divine Lore (Ulric), Fast Hands, Frenzy, Hardy, Lesser Magic (Clear the Fog of Battle, Repel the Unclean), Petty Magic (Divine), Public Speaking, Specialist Weapon Group (Two-Handed), Strike Mighty Blow, Strike to Injure, Very Strong, Warrior Born

Combat:

Armour (Medium): Robes with Full Mail Armour and Fur Mantle

Armour Points: Head 4, Arms 3, Body 4, Legs 3

Weapons: Urval's Axe (Great Weapon; 1d10+5, Impact, Slow), Morning Star (1d10+5, Impact, Tiring)

Trappings: Wolf's Head Symbol of Ulric, Bottle of Good Craftsmanship Spirits, Prayer Book, Writing Kit

LESSER MAGIC SPELL

Clear the Fog of Battle

This Lesser Magic spell originated millennia ago within the Norscan branch of the Cult of Ulric. Beset by the hordes of Chaos that swept down from the Northern Wastes, which their foul Sorcerers had concealed within storms and fog. Ulric felt their anger and gave them this prayer – one that tore through their enemies' protecting shroud. The spell then came to the lore books of the Colleges of Magic in the Empire during the Norscan raids of the 12th century.

Casting Number: 13

Casting Time: Full Action

Duration: 1 Minute (6 Rounds)

Range: You

Ingredients: A Silver Wolf's Head Pendent (+2)

Description: You enhance your vision, becoming able to see clearly within a 48-yard radius through anything that obscures you vision, other than solid objects. In other words, you may see through fog, mist, rain, darkness, smoke, coloured vapours, falling snow, water, etc. Everything beyond the radius of the prayer, however, is completely obscured to you. This spell does not enable you to see through solid matter (i.e.: boulders, armour, wooden walls, etc.).

URVAL'S AXE

Academic Knowledge: Runes

Powers: Counts as a Great Weapon; the wielder may make 2 Attacks during a All-Out-Attack or Charge Attack Action rather than 1 (Note you must have an Attacks Characteristic of at least 2 to benefit from this ability, you do not gain any additional attacks). However, anyone wielding this weapon gains a little of Ulric's temper and each round they are in combat; they must pass a Will Power Test or immediately enter a Frenzy as if they had the Frenzy Talent.

History: In his youth, Urval journeyed to Norsca where he had an ancient Shaman of the Wolf God hammer crude runes of rage into this mighty battle-axe, transforming it into a potent talisman of Ulric's will.

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CAPTAIN OTTO MEERSCHAUM

Commander of the Watch

Politician (ex-Watchman, ex-Litigant)

Depending on the game master's preference, Captain Meerschaum is either a bumbling fool or very good at his job. Either way, he is intent on finding the culprit, and he does not want concerned amateurs in the way.

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
46%	37%	41%	41%	42%	54%*	42%	38%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	13	4	4	4	0	0	0

* If you wish Otto Meerschaum to be more of an Inspector Cluzo figure, reduce his Intelligence to 34.

Quirks: Master of Deduction *or* Unable to be Dismissed

Skills: Academic Knowledge (Genealogy/Heraldry, Law), Blather, Command, Common Knowledge (The Empire), Dodge Blow, Follow Trail, Gossip, Intimidate, Perception, Read/Write, Search, Secret Language (Guild Tongue), Speak Language (Reikspiel)

Talents: Coolheaded, Disarm, Etiquette, Public Speaking, Street Fighter, Strike Mighty Blow, Strike to Stun, Suave

Combat:

Armour (Heavy): Best Craftsmanship Uniform with Best Craftsmanship Leather Jack and Best Craftsmanship Breastplate

Armour Points: Head 0, Arms 1, Body 3, Legs 0

Weapons: Best Craftsmanship Sword (Hand Weapon; 1d10+5)

Trappings: Tobacco Pipe, Notebook, Writing Kit



THE WATCHMEN

Members of the Nuln Watch

Watchmen

Main Profile							
WS	BS	S	T	Ag	Int	WP	Fel
41%	31%	41%	31%	31%	33%	36%	29%
Secondary Profile							
A	W	SB	TB	M	Mag	IP	FP
1	11	4	3	4	0	0	0

Skills: Academic Knowledge (Law), Common Knowledge (The Empire), Dodge Blow, Follow Trail, Gossip, Intimidate, Perception, Search, Speak Language (Reikspiel)

Talents: Coolheaded, Disarm, Savvy, Strike Mighty Blow, Strike to Stun

Combat:

Armour (Medium): Uniform with Leather Jack and Chain Shirt

Armour Points: Head 0, Arms 1, Body 3, Legs 0

Weapons: Hand Weapon (1d10+5)

Trappings: Lantern and Pole, Lamp Oil

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