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ONE SHOT

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THROUGH THE BREACH



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CONTENTS

INTRODUCTION..... 4

ADVENTURE..... 6

Prologue: Knock Knock..... 6

Scene 1: Corpse Bride..... 7

Scene 2: Resurrection Cellar 10

Scene 3: The Turnkey..... 13

Scene 4: The Assassin 15

Scene 5: Revelations..... 17

Scene 6: Wedding Crashers 20

Conclusion 21

FATEMASTER CHARACTERS..... 22

Cornelius..... 23

Shadowlark..... 24

Guild Officer..... 25



INTRODUCTION

In Malifaux, the dead walk the earth.

Most often they do so at the bidding of a necromancer who has infused their corpse with dark magic to give it a parody of life, but that is not the only path to undeath. Sometimes, the dead just sit up, look around, and wonder what's going on.

Often times, it's proximity to Soulstones that are responsible for these acts of spontaneous animation. It's well documented that workers who perish in the Soulstone mines of the Northern Hills sometimes animate as Crooked Men, while those who suffocate at the bottom of the river often return as the Drowned in order to hunt down their murderer.

Every so often, however, a corpse not only animates but does so with most of its mind intact. It may have a few cloudy memories (particularly if it suffered any form of head trauma), but for the most part, it is the same person it was before its untimely death.

For these poor souls, their return is often more cruel than their death. Friends and families pull away in horror upon learning that they have become one of the undead, and the returned still has enough of her mind remaining to feel the pain caused by such rejections.

Some cling to the vestiges of the past as best they can, while others bring an end to their unnatural lives through suicide. A rare few distance themselves from their lives and attempt to start a new existence in the dark places of the city, but fate is cruel, and these undead invariably find themselves running into pieces of their shattered past time and time again.

In this adventure, Sarah Boroughs has recently returned from death after her murder. She's desperate and looking for help, and the Fated are, in a very real sense, her only hope of finding something resembling happiness in her undead state.



TIL DEATH DO US PART

PROLOGUE:

KNOCK KNOCK

Late one night around 3 am, one of the Fated is awoken by a knocking on their door. If the Fated are staying in the same place, then they're all awoken by the sound. If they're staying in different areas, then the knock arrives on the door of the Fated whose Destiny Step ties in with this adventure.

The sound is loud but respectful; the person knocking wants to wake up the Fated, but she doesn't want to knock down the door or attract too much attention from other people.



When the Fated answer(s) the door, read the following text:



Standing on the other side of the door is a wretched sight. A thin woman stands on the stoop, her slight frame barely covered by a torn dress that is stained by grime and blood. Her feet are bare and her hair is unkempt. When she raises her face to you, her pale skin and clouded, white eyes reveal the woman for what she is: a zombie.

She immediately raises her hands, as if trying to ward off an impulsive attack. "Please, don't panic! My name is Sarah, and I desperately need your help. I... I think I'm dead, and I don't know what's happened to me. Please..."



If the Fated attempt to attack Sarah, she flees into the night and does not trouble them again. If they're willing to listen to her story, however, she cautiously steps into their room (if allowed) to speak with them.

SCENE 1:

CORPSE BRIDE

If the Fated allow Sarah into their home, she carefully chooses a seat and sits down to speak with them. If not, she stands a polite distance away as she explains herself. Either way, she is polite and meek during the conversation. Read the following text:

Sarah takes a moment to gather her thoughts. “Where to begin? My name is Sarah Boroughs. I’m not – or at least, I wasn’t – of very much means, but I made an honest living as a maid in the household of Lady Botehurst. I was engaged to be married, and I was making my way home after an evening spent with my beloved, James Conroy. I was walking by myself down a side-street, and then...”

Her bow creases as she tries to remember. “I’m not sure. When I woke up, I was laid out on a cold, metal table, bereft of my clothing, I’m embarrassed to admit. I looked around and was overcome by what I saw: sharp implements, parts of bodies, and all manner of what I can only assume was medical equipment. I found my dress in a nearby pile with some other discarded clothing, but then I heard footsteps coming down the stairs – cellars stairs, if that helps – and looked around in a panic. I saw a small window set high up in the wall and escaped by pulling over a crate and smashing the glass with one of the larger tools.”

Sara pulls the hem of her dress up a few inches to reveal a crooked foot. “I think I may have broken my ankle at some point, though I didn’t notice it until it became awkward to walk on. It was then that I noticed that I didn’t feel any pain, and a glimpse in a window revealed that I looked... well, as you see me.”

At this point, Sarah pauses to gauge the reaction of the Fated. If they’re sympathetic, it draws a faint smile of appreciation out of her, while any sort of verbal abuse or mockery only makes her feel more awkward and ashamed.

If the Fated wish to repair Sarah’s foot, they can set the bone and stitch it back into place with a TN 12 Stitching Challenge. Until her foot repaired, Sarah walks with a noticeable limp and cannot run.

If the Fated have their doubts that Sarah is one of the undead, she’s willing to submit herself to a brief medical examination to confirm her lack of vital signs. A TN 5 Doctor Challenge is all that’s required to confirm that Sarah has passed on from the mortal coil. The back of her skull is slightly damaged, as if something hit it very hard, though her hair covers the worst of it. If the character achieves a Margin of Success on this Challenge, they are able to discern that Sarah has been dead for roughly two weeks or so, though she’s remarkably well preserved for a corpse in her condition.

A TN 8 Scrutiny Challenge is enough for a character to notice that the thought of interacting with people in her current state makes Sarah very uncomfortable and nervous. That she’s even speaking with them is taking every ounce of courage she has.



Once the Fated have had a few moments to discuss the situation, Sarah brings up the true object of her concern.

Read the following text, adjusting the second paragraph as appropriate to account for any recent successes on the part of the Fated that might have drawn Sarah's attention:



"When I... awoke... my thoughts immediately turned toward my beloved." Sarah wrings her dress nervously in her hands as she lowers her eyes in embarrassment. "I returned to my room at Lady Botehurst's manor to find the other servants in the middle of a great preparation. I stopped a footman that I was familiar with and nearly gave the poor man a heart attack. He claimed that I had been gone for two weeks, and that Lady Botehurst was preparing to marry..."

Sarah raises a hand to her lips. "... to marry James. The news was like a railroad spike driven into my heart. The footman must have noticed my condition at that point, for he began to panic and shout for help. I fled back into the twisting alleyways of the city, my days passing in sorrow as I wished that death had truly claimed me. It was then that I overheard someone speaking your name. That person claimed that you had helped them, so I thought that, maybe..." She looks back up at you, her clouded eyes quivering helplessly.

"I am at my lowest, lower than I could have ever imagined possible, and so I took the chance to come to you. Please, find out what happened to me so that I can share that knowledge with my beloved. I must know whether his heart has truly forsaken me, and if..." Realizing what she is saying, Sarah shakes her head, cutting herself off. "No, I must not build false hope. I only wish for us both to know the truth before he begins a life with his new bride."



CONVERSATIONAL TOPICS

Quite understandably, the Fated might have some follow-up questions either before or after agreeing to help Sarah. Some possible topics are as follows:

HER BELOVED, JAMES CONROY

Sarah and James met while he was working as a shoe-shiner, but she claims that he had greater aspirations. He had an idea for a motorized shoe-shining machine, and she believed in his idea. For months, they saved every spare coin they could to purchase the tools and parts he needed to build his prototype, and when it was done, it was magnificent! It was easy to build, required little maintenance, and was simple enough that anyone could operate it.

They were convinced that the shoe-shining machine would make them, if not rich, then certainly comfortable enough that they could afford to have children. Sarah can give the Fated James' address, but she says that when she visited it a few days ago, it was vacant. (He has since moved into Lady Botehurst's manor.)

HER EMPLOYER, LADY BOTEHURST

Sarah describes her employer as a severe woman with high expectations, though she tries to be as nice as possible about saying so. When she learned of his shoe-shining machine, however, Lady Botehurst approached James with a business offer and agreed to fund his first five shoe-shining machines in exchange for a portion of the profits.

The machines did very well for themselves, and Sarah is quick to point out that Lady Botehurst's influence likely contributed a great deal toward being able to get the machines into the right locations.

(A TN 8 Bureaucracy Challenge allows the Fated to recognize that Lady Botehurst is a reasonably well-known socialite with loose ties to the Guild.)

THE CELLAR

If the Fated ask Sarah about the cellar she woke up in, she closes her eyes and describes it as being a basement of some sort, with many medical devices and implements. The building was in the western Central Slums, and Sarah remembers seeing the Quarantine Zone barricades that surround the Strangerskeep district in the distance as she fled westward toward the Southern New Construction Zone. The building was only a single story in height, and it was located across the street from an overgrown park filled with forlorn willow trees.

RACE TO THE WEDDING

If the Fated agree to help her, Sarah informs them that Lady Botehurst's wedding will take place the morning after the next. She wants to ensure that James learns what happened to her before he takes his vows, but she warns the Fated against trying to stop the wedding; she is concerned that any overt attempts to interfere with the wedding will only end badly for the Fated.

Sarah is also adamant that she doesn't want to approach James until she can at least account for what was done to her. She's (justifiably) concerned that he might react poorly to finding out that she is undead. Being a bit naïve and still in love, however, she's certain that if she can explain things to him before she breaks the news, he will understand (and, she hopes, still love her despite her condition).

Sarah doesn't accompany the Fated if they ask; she is trying to keep a low profile and worries that the Guild would shoot her if they realized she was undead.

All in all, the Fated have roughly 30 hours to uncover the mystery behind Sarah's death and inform her former fiancé. As they investigate, keep track of how much time they have remaining until the wedding.

If the Fated choose to investigate the house where Sarah woke up, proceed to Scene 2: Resurrection Cellar (pg. 10).

If the Fated decide to just crash Lady Botehurst's wedding for some reason, proceed to Scene 6: Wedding Crashers (pg. 20).

SCENE 2:

RESURRECTION CELLAR

The house to which Sarah directs the Fated is in the western portion of the Central Slums, just to the west of the Strangerskeep district. It's a relatively quiet neighborhood, and its proximity to the Southern New Construction Zone and Industrial Zone ensures that the poverty is only troublesome, rather than crushing.

Exactly how long it takes the Fated to travel to the location depends on where they are staying; assume it takes them one hour to walk roughly three miles, though can also hire a carriage (half a scrip per three miles) that will cover this distance four times as quickly.

The Fated can attempt TN 7 Wilderness Challenges to find the garden near the building that Sarah "woke up" in. On a success, they find it after only a half hour of searching the district. On a failure, they do not locate the building but can make another attempt. If the Fated achieve a Margin of Failure on this Challenge, they waste an hour exploring a completely unrelated building across from a completely unrelated patch of shrubs that might conservatively be called a garden.

When the Fated find the correct building, read the following text:



Eventually, you discover the overgrown garden that Sarah had described seeing during her flight. To the southeast, you can see the looming hill known as Strangerskeep and the mansions dotting its side, all of them firmly locked away behind the Guild's Quarantine Zone barricades.

In contrast to those magnificent and haunted estates, the building in front of you is drab, boring, and forgettable. It's only a single story tall, with a few short stairs that lead up to the front door. Several small windows directly at street level ostensibly issue forth from the building's basement, but like the full-size windows above them, they are boarded up with planks of wood.



If the Fated decide to knock, read the following text:



There is no immediate response to your knock, which gives you time to notice and contemplate the deep scratches on the door's frame. Gradually, though, you begin to make out the scraping and clattering of multiple deadbolts being thrown, and then the door swings open a few inches, the gap still spanned by numerous small chains.

From between the door and its frame appears a hunched old man with a bushy beard. "Oh my," he says, addressing himself more than you, "unexpected company! What a delight! How might I help you today?"



The old man is named Cornelius. Dealing with him is described in greater detail on the next page.

If the Fated decide to force the door open instead of dealing with Cornelius, it requires either a TN 12 Athletics Challenge to break it down or a TN 12 Lockpicking Challenge to open the lock. Alternatively, characters could attempt to pry the wood from the boarded up full-size windows, which requires a TN 10 Athletics Challenge. The basement windows are boarded from inside, making them impossible to open from the outside with any sort of ease.

If the Fated make any sort of noise - such as trying to batter down the door or pry the windows open - Cornelius peeks outside to ask them to please cease destroying his home.

If the Fated open the locks and sneak inside, they instead run into Cornelius as he's walking down the hallway toward the house's small kitchen. He reacts much the same as in the callout box above, despite the violation to his privacy.

DEALING WITH CORNELIUS

Cornelius is an eccentric but exceedingly polite old man who happens to also be a Resurrectionist. He is tall and thin, but he stands with a hunch, more from habit and age than from any sort of deformity. His clothing is a bit shabby, threadbare, and noticeably out of style.

The interior of his house is a veritable museum of crowded shelves packed with dusty curios and *objects d'art*. Enormous paintings hang in the hallway, expertly painted but depicting bizarre scenes carried out by less-than-human figures.

Cornelius refuses to immediately answer any questions the Fated pose to him. Instead, he invites them into his small kitchen so he can offer them tea, ask them who they are and what sort of work they do, and exchange other pleasantries. He always gives long answers that tend to turn into stories, and if the Fated don't push him, it's possible that they will lose a few hours simply speaking with the man without making much progress.

When the Fated are up-front about the reason for their visit and accuse him of holding Sarah in his basement, Cornelius attempts to feign confusion and denies any knowledge of the woman. A TN 11 Scrutiny Challenge reveals that he's nervous about the question and is being dishonest (though he doesn't actually remember much about Sarah and never learned her name).

If he hasn't yet served them tea - or if the Fated ask while he's in the process of serving them tea - he offers them a fresh pot of tea. He prepares the tea in front of them, but instead of using tea leaves, he brews a prepared batch of tea leaves that have been dusted with Blood Tears for this specific purpose.

BLOOD TEARS

This poison is created from a certain type of fungus that grows on knotwood trees, though it requires a significant degree of refinement to increase its natural toxicity to lethal levels. The toxin causes severe internal bleeding in the brain and secondary bleeding from the eyes, making it seem as if the victim is crying tears of blood.

When ingested, the victim gains the **Bleeding Out** Condition.

Once any Fated has started bleeding out from the Blood Tears (or if they seem unwilling to drink the poisoned tea he offers them), Cornelius bolts out of the kitchen and back down the hallway to the basement. He slams the heavy metal door shut behind him, throws the latch, and then hurries to the sewer access grate to escape into the tunnels beneath his home.

A search of the kitchen (and a successful TN 10 Notice Challenge) turns up a bundle of herbs that serve as a natural antidote to the Blood Tears and immediately ends the poison's effects if ingested; Cornelius keeps them on hand in case he accidentally poisons himself. Each search attempt takes three rounds, however.

The Fated can attempt a TN 14 Athletics + Speed Challenge to tackle the fleeing Cornelius before he reaches the door, though any character suffering from the Blood Tears suffers a \square on this Challenge due to surprise and pain. Once Cornelius is behind the door, it takes a TN 16 Athletics Challenge or a TN 14 Lockpicking Challenge to bypass the door. If the Fated do this within five attempts (about half a minute), then they can confront Cornelius as he either fumbles to unlock the padlock holding the sewer grate closed or tries to light a lantern to light his way (see Cornelius Captured! on page 12). Otherwise, he slips away into the sewers and vanishes for a few days.

In any event, read the following text when the Fated enter the basement:



It takes your eyes a few moments to adjust to the murky blackness of the basement. The scent hits you first, a powerful odor of rot and decay overlaid with the pungent, sickly-sweet scent of mothballs. As you start to make out the shapes in the room, you come to the realization that you're either in a morgue or an abattoir.

Corpses and disembodied parts are scattered about the room, sorted by type. Arms are stacked on counters, torsos are lined up on shelves, and heads hang from the ceiling in mesh nets, all in various states of decay. Tucked in among the corpses are a few large, bulky machines featuring glass domes and long tubes.



If Cornelius escapes, the Fated also notice a sewer grate in the corner of the room. It's open, and the sounds of Cornelius' retreating footsteps can be heard echoing up from the darkness.

If he's confronted, Cornelius fights a reluctant battle to defend himself against the Fated. He isn't a man of violence, but he knows that the situation isn't going to end well for him. His stats can be found on page 23.

CORNELIUS CAPTURED!

If the Fated captured Cornelius, they have an opportunity to interrogate him. A TN 10 Intimidate Challenge is required to get anything out of him; on a failure, he refuses to tell the Fated anything about what they want to know, under the belief that doing so will only make things worse for him.

On a success, however, Cornelius is successfully intimidated and tells them anything they want to know. He admits to having purchased and promptly lost the body of a woman matching Sarah's description, but he doesn't know anything else about her.

Cornelius goes on to explain that he purchased the corpse from Mr. Snatch and Mr. Grab, two men who make a living from procuring corpses for Resurrectionists. He tries to blame the two of them for anything that might have happened to the woman, claiming that she was already dead when she came to him. He directs the Fated toward a bar called the Turnkey, in the Southern New Construction Zone, where the men hold meetings with their clients.

As for how Sarah returned to life, Cornelius is perplexed. He says that spontaneous animations aren't unknown and suspects that it might have been sheer force of will that brought her back. If the Fated hint that Sarah returned with full sentience, he also reveals that returning with one's faculties intact is very rare.

CORNELIUS ESCAPED!

Even if Cornelius escapes from his basement, the Fated have a chance to pick up the trail. Every hour they spend searching the house, they can make a TN 8 Notice Challenge. On a success, they discover a business card that reads "Mr. Snatch and Mr. Grab - Gentlemen's Gentlemen and Resurrectionists' Resurrectionists" on the front. On the back, someone (Cornelius) has scrawled "The Turnkey" along with an address in the Southern New Construction Zone.

They also discover a great deal of strange occult paraphernalia, bizarre paintings, weird knickknacks, and all manner of other oddities that Cornelius has accumulated throughout his life. If the Fated achieve a Margin of Success on their Notice Challenge, they see that one of the paintings on the wall depicts a man and a woman holding a snake, a reed, and a blood-red length of cloth. The painting is Cornelius' grimoire, and it contains the Drain Life (from *Under Quarantine*) and Animate Limb Magic, as well as the Alter Range, Increased Damage, and Increased Duration Immuto.

If the Fated learned about Mr. Snatch and Mr. Grab, they can proceed to Scene 3: The Turnkey (pg. 13). If they missed the clue, then the trail has gone cold and they will likely have few options beyond returning to Sarah in defeat. See Scene 5: Revelations (pg. 17) for more details.

SCENE 3:

THE TURNKEY

The Turnkey is located on a somewhat seedy street in the Southern New Quarantine Zone. It's about two miles from Cornelius' home, so walking there takes about forty minutes. The tavern is open from 10 am to 3 am.

When the Fated arrive, read the following text:



The Turnkey is a somewhat reputable establishment on a slightly less reputable street. The patrons seem content to mind their own business as you enter, though a few look you up and down from their seats before lowering their voices and returning to their conversations. The scent of tobacco smoke hangs heavy in the air.

An older man whose skin seems to hang loosely off his bones is working the bar, slowly wiping down glasses and returning them to the shelves behind him. When you approach, he tosses the rag aside and leans forward over the bar and, in a confident but quavering voice, asks, "What can I pour for you?"



If the Fated ask the bartender about Mr. Snatch or Mr. Grab, he asks the Fated to follow him and leads them down a hallway next to the bar. The hallway leads to a private room, and he knocks on the door in a distinctive pattern before opening the door and motioning for the Fated to enter.



When the Fated enter or peek into the room, read the following text:



Mr. Snatch and Mr. Grab immediately strike you as an odd couple. Though seated, both are tall, with frames suggesting athletic bodies beneath the layers of wool and leather they wear. The leaner of the two deftly produces a match and lights his pipe as the bulkier, balding one pours a measure of amber liquid into a cup and slides it across the table, in front of the single empty seat.

"You can call me Mr. Snatch," the leaner man says. "This is my associate, Mr. Grab. Please, take a seat and tell us what we might acquire for you today."



The men calling themselves Mr. Snatch and Mr. Grab are shrewd businessmen who specialize in body snatching. They primarily supply bodies to Resurrectionists and surgeons needing cadavers. These bodies are obtained via gravedigging and a few under-the-table arrangements with local doctors, thugs, and gravediggers. When their supply wanes (or when a client needs a specific sort of corpse), however, the two of them engage in more proactive corpse gathering (i.e., murder).

Neither Mr. Snatch nor Mr. Grab animate the dead themselves. They maintain a strict vendor-client confidentiality policy, however. This makes them immediately suspicious if the Fated mention Cornelius or the corpse he purchased from them, which imposes a  to any Social Skill Challenges made against the two men. They dodge questions while parrying with their own as they attempt to discern where the Fated learned about them.

If the Fated succeed on a TN 12 Bewitch or Convince Challenge (or a TN 10 Barter Challenge after giving the men at least 5 scrip), Mr. Snatch and Mr. Grab will propose a hypothetical situation wherein an assassin hired two men similar to themselves to dispose of a corpse which was in turn sold to a man similar in appearance to Cornelius. If the Fated achieved a Margin of Success on this Challenge, Mr. Snatch and Mr. Grab even give the Fated a hypothetical

name and address for the hypothetical assassin: they call her “Shadowlark” and have the address for her boarding house in the Riverfront Slums. Otherwise, they claim “professional discretion” and refuse to share any information about her (though a TN 12 Intimidate Challenge can cause them to reconsider their business ethics and turn over the name).

If the Fated achieve a Margin of Failure on any of these Challenges, or if they jump right into strong-arm tactics and threats, Mr. Snatch and Mr. Grab declare that the meeting is over and leave through a back door to the room. If the two Resurrectionists cannot escape the room, they surrender immediately.

If the Fated allow them to leave, the trail will essentially go cold and the Fated will be forced to return to Sarah without much more information than what they had.

Should the Fated attempt to stop them as they leave, Mr. Grab overturns the table while Mr. Snatch flings open the door. The two men bolt for safety, ducking through a side hallway and out a door into a carefully cluttered alley. Chasing the two men is handled with an Ongoing Challenge:

HOT PURSUIT

Skills Allowed: Acrobatics, Athletics, Toughness

Target Number: 9

Duration: 1 minute

Success Requirement: 8

Failure Requirement: 3

If the Fated succeed on the Ongoing Challenge, they manage to run Mr. Snatch and Mr. Grab down and tackle them to the ground. The two men surrender immediately; see the Captured! section in the next column.

If the Fated suffer a catastrophic failure, then the fleeing men get away, leaving the Fated at a dead end.

CAPTURED!

Mr. Snatch and Mr. Grab are successful businessmen, and part of that is knowing when to send the people chasing you after someone else. If the Fated run them down, the two criminals become reasonably helpful. They explain that they are essentially middlemen between people who have too many bodies and people who have too few bodies. They impress upon the need for the Fated to keep their names out of any further questioning they might do, which is also beneficial for them: if the two men stay in business, they argue, they can help the Fated out the next time they’re in need of finding where a body ended up.

Once they’ve been assured of confidentiality (or the Fated have passed either a TN 12 Deceive Challenge to lie to them or a TN 12 Intimidate Challenge to frighten the men into not caring), Mr. Snatch explains that they procured a body matching Sarah’s description from an assassin they call “Shadowlark.” They know that she lives in the Riverfront Slums and are happy to give the Fated her address. They don’t know anything else about the body and attempt to deflect any sort of blame they might receive onto Shadowlark.

THE TRAIL CONTINUES

Once the Fated know about the assassin, they can progress to Scene 4: The Assassin (pg. 15).

Should they fail to learn about her (perhaps they killed Mr. Snatch and Mr. Grab or allowed them to escape), then the Fated have reached a dead end and have little choice beyond returning to Sarah. See Scene 5: Revelations (pg. 17) for more details.

SCENE 4:

THE ASSASSIN

The address given to the Fated by Mr. Snatch and Mr. Grab belongs to a run-down boarding house in the Riverfront Slums. It's about fifteen miles from the Turnkey, across the Guild-patrolled bridges that separate the northern and southern parts of the city. Traveling by carriage is the only feasible way to travel such a distance in any reasonable amount of time. The trip takes just under an hour and a half (the Guild insist on stopping the carriage for some routine questions and inspections) and costs two and a half scrip.

When the Fated arrive at the boarding house, read the following text:



The Riverfront Slums have more or less been abandoned and left to their fate by the Guild. Walking through the littered and, in some places, blood-stained streets, it's not difficult to guess why. It seems like every third or fourth building is a crumbling tenement or abandoned storefront. Even the legitimate businesses of the district seem cloaked in a shroud of illegitimacy.

The boarding house isn't much different. The front door is simply missing, and the windows that haven't been boarded up have been draped with blankets. The entry hall is dingy, with peeling paint and cracked tiles that make slight crunching noises with every step. An overweight, balding man sits behind a desk, but he just grunts as you approach and motions to the stairwell that spirals up from the center of the room. The scent of stale tobacco and old sweat hang in the air like an unpleasant memory.



The bald man at the desk doesn't know the names or likenesses of any of the tenets, nor does he particularly care about the Fated. Any questions asked of him are answered in monotone, monosyllabic words.

Refuse and bodies litter the stairwell, providing ample cover for the insects and cockroaches that scurry away from the Fated as they climb the stairs. Some of the people groan and shift as the Fated step over them, while others are as still as the grave. Most of them are wearing threadbare clothes and have empty bottles tucked under their arms.

"Shadowlark's" room is on the second floor, at the end of a long hallway. Her true name is Tina Grenville, and she is quite good at what she does. If the Fated knock on her door, she ignores them (they don't know the special knock), and if they attempt to break into her home, she tries to jump them as they enter. Shadowlark's stats can be found on page 24. If they defeat her without killing her, they can interrogate the assassin with a successful TN 11 Intimidate Challenge.

If the Fated talk through the door, they might be able to pique her interest with a TN 12 Bewitch Challenge, threaten her with a TN 11 Intimidate Challenge, feign trying to hire her with a TN 12 Deceive Challenge, or bribe her with a TN 10 Barter Challenge and at least 10 scrip. If they use her sobriquet (e.g., "Shadowlark") they gain  to this Challenge. On a success, she converses with the Fated through the door (and refuses to open it unless they achieve two Margins of Success). See The Singing Lark section on page 16.



If Shadowlark realizes that she's dealing with three or more people (most likely as a result of three or more different voices talking to her through the door, or her opening the door to find three or more people on the other side, she immediately assumes that it is a trap or some sort of setup and makes a break for it.

She's stacked two old mattresses beneath her window and covered them with soft trash for just such an emergency. The scene immediately shifts into Dramatic Time as Shadowlark darts for the window and hurls herself out into the street below. The mattresses and garbage break her fall and don't result in any falling damage (either for her or any Fated who leap out the window after her).

Chasing Shadowlark is handled with an Ongoing Challenge:

HOT PURSUIT (AGAIN)

Skills Allowed: Acrobatics, Athletics, Counter-Spelling, Toughness

Target Number: 11

Duration: 1 minute

Success Requirement: 8

Failure Requirement: 3

As she flees, Shadowlark uses her Shadowjump Manifested Power to leap from one shadow to the next, making any pursuit very difficult. Fortunately, any Fated with the Counter-Spelling Skill can use their talents to disrupt the assassin as she tries to leap between shadows.

Fated who are not quite so magically inclined can just chase her down the old-fashioned way, though more often than not, they will end up grabbing at her just as she disappears into a shadow.

If the Fated succeed on the Ongoing Challenge, they run Shadowlark down and tackle her to the ground. She fights back as best she can but is eventually forced to admit defeat and surrender. See The Singing Lark section in the next column.

If the Fated suffer a catastrophic failure, then Shadowlark leaps into a shadow and disappears, leaving the Fated at a dead end.

THE SINGING LARK

In order to tell the Fated what she knows about Sarah, the Fated have to either give her a name (Sarah Boroughs) or a good description. If they do so, read the following text, adjusting it as appropriate to suit the circumstances:



"I remember that one. She got herself between her employer and an up-and-coming inventor her employer had her eye on. The wealthy don't usually dirty their hands with murder, unless it's for sport, so she got in contact with me."

The assassin's tone makes it clear that her conscience is not troubled by her line of work. "So I follow the maid back from the inventor's place and clocked her over the head. I was going to strangle her - keeps the body in better condition, which means a higher resale price - but the poor thing had a soft dome. One hit was all it took." The assassin pauses. "It wasn't personal or anything. Way I see it, walking home alone at night, it was just a matter of time before someone got her. No harm in making a bit of scrip by being the first one to the trough."



With this information, the situation should be pretty clear for the Fated: Lady Botehurst hired Shadowlark to murder Sarah so that she could move in on her fiancé. The Fated can now fully inform Sarah of the circumstances surrounding her murder. See Scene 5: Revelations for more information.

If the Fated force Shadowlark to sign a confession, she agrees but isn't particularly worried about the repercussions; she signs it as "Shadowlark," her sobriquet, and will just change it (and get a new apartment) after the Fated leave. Even if the Fated convince her to use her real name, however, the confession won't have any legal clout. In order to make certain that the assassin faces her crimes (and that her accusations against Lady Botehurst have any weight), they must turn her in to the Guild with some form of proof as to her crimes.

SCENE 5

REVELATIONS

When the Fated return to Sarah, they can find her hovering near their home, lingering in whatever shadows she can find as she nervously awaits their return. Since she is undead, Sarah has no further need to sleep, and her nerves prevent her from wandering too far out of fear that she will miss the Fated and lose her chance at happiness.

In short, she acts a bit like a stalker, despite her good intentions. Fated attempting to sneak back into their home without drawing Sarah's attention will have to succeed on TN 9 Stealth Challenges. If seen, Sarah hurries to their side to ask them what they have learned about her death.

If the Fated reveal the truth of her death to Sarah, read the following text:



“Lady Botehurst...” Sarah looks wounded by the revelation. “She was always a demanding woman, but I never would have thought her capable of...”

The undead woman’s voice trails off, and as you watch, you can see her confusion slowly turning to anger. Her hands clench into small fists as she begins pacing back and forth. “And now that... that *horrible* woman is trying to marry *my James*? After she arranged to have me murdered?”

Sarah turns back to you. “Thank you for all that you have done. I know that you have already been too kind to me, but I would like for you to contact my fiancé and arrange a meeting between us. I want him to know about my... condition... but I want to be the one to break the news to him. If he no longer loves me, then so be it, but my own love compels me to at least warn him about the woman he has chosen to marry.”



On the other hand, if the Fated were unable to uncover the truth behind Sarah’s death, then she becomes quite disappointed. With no other options left open to her, she is forced to confront James in the hopes that love will keep them together. Read the following text:



“So the reasons behind my death remain a mystery...” You hadn’t thought it possible for the undead woman to look any more pitiful, but the slump of Sarah’s shoulders and her pained expression proves you wrong.

“Thank you for trying.” She looks up and attempts a sad smile. “If I might bother you further... would you help me contact my fiancé? I know that he has likely forgotten about me, but perhaps one final meeting between us will allow me to move on with whatever my life has become.”

Sarah bites softly at her bottom lip as she considers the situation. “I believe that it might be best to present my current... condition... to him myself. Perhaps if he sees that I am still the same woman he remembers, it will dampen the terrible nature of the news.”



The Fated can choose to help or not help Sarah as they wish. A refusal to assist her is met with sadness but acceptance, and she thanks the Fated for their help so far before shuffling off into the city. See the Conclusion section on page 21 for more information on what happens to her.

If the Fated agree to help set up a meeting between her and James, they will likely have to act quickly. The wedding is set for 9 am (30 hours after they were first contacted by Sarah), so if they have taken too long in their investigation, they might be coming up on the deadline (or even past it).

FINDING JAMES

James Conroy is currently living in Lady Botehurst's manor, which is located in the Downtown district. He spends much of the day in his room preparing for the wedding, which mostly involves having his suit fitted by a tailor and being depressed. He is overwhelmed by his whirlwind romance with Lady Botehurst and is still mourning Sarah's disappearance (Lady Botehurst lied and told him that Sarah got knocked up by and ran off with her gardener, Richard). He falls asleep around 10 pm.

At 7 am, Lady Botehurst takes a carriage from her manor toward the Union Chapel to prepare for her wedding. The trip takes her fifteen minutes from start to finish, at which point she changes into her wedding dress and prepares for the ceremony.

James remains in the manor for another hour. He leaves at 8 am and arrives at the Union Chapel fifteen minutes later. He spends the forty-five minutes between his arrival and the start of the ceremony speaking awkwardly to Lady Botehurst's socialite friends and people interested in purchasing the schematics to his shoe-shining machines.

Lady Botehurst's manor is under the protection of two hired mercenary guards. They are not especially clever or competent, but they are both quite handsome. A TN 8 Deceive Challenge is enough to get the Fated into the manor with any sort of semi-believable lie. Neither guard is particularly interested in a fight and will simply summon the Guild Guard if accosted.

Once past the guards, the Fated only have to contend with a handful of unarmed and generally helpful servants who assume that they are wedding guests. If James has already left by carriage, the servants will inform the Fated that he is already at "the chapel" (and can give them directions).

If the Fated have to travel to the Union Chapel to find James (or if they just decide to crash the wedding for other reasons), proceed to Scene 6: Wedding Crashers (pg. 20).

COME WITH US!

Once the Fated have confronted James, they can attempt to set up a meeting between him and Sarah. He's initially confused about who the Fated are and likely assume that they're wedding guests and friends of Lady Botehurst, but one mention of Sarah is enough to get him to drop everything and give the Fated his full attention.

It takes a TN 10 Convince Challenge to talk James into speaking with Sarah. Depending upon the sort of information the Fated have acquired and how they present it, this Challenge may increase or decrease in difficulty.

If the Fated mention that Sarah is dead (or rather, undead), he is repulsed by the idea of speaking with her, and the TN of the Challenge is increased by +7.

If the Fated assure James that Sarah is neither pregnant nor involved with Lady Botehurst's gardener, the TN of the Challenge is lowered by -2.

If the Fated present Sarah as having been kidnapped, the TN of the Challenge is lowered by -2.

If the Fated tell James that Lady Botehurst was involved in Sarah's disappearance, the TN of this Challenge is lowered by -2 (he thought the gardener story was a bit suspicious).

If James has already married Lady Botehurst, the Fated suffer a \square to this Challenge.

If the Fated succeed on the Challenge, James hastily scrawls a note, hands it to a servant, and asks the Fated to take him to Sarah. See the Lovers Reunited section on page 19 for more information.

If the Fated fail, he explains that he has made a commitment to Lady Botehurst and that he cannot leave her as Sarah left him. See the Conclusion on page 21 for information on how that plays out.

LOVERS REUNITED

When the Fated return to Sarah with James in tow, read the following text:

Sarah paces back and forth nervously. Despite the veil she now wears over her head, the pained expression of worry on her face can still be seen through the sheer fabric. As she notices you, she rushes forward, only to halt uncertainly in front of her former fiancé.

He stares at her for a brief moment before taking her into his arms in a warm embrace. Despite bringing the two of them together, you can't help but feel like voyeurs intruding upon a private moment.

Sarah proceeds to recount her story, complete with details filled in by the Fated, to her beloved. She omits the fact that she was murdered, instead presenting it as if she was kidnapped until the very end, at which point she explains why she didn't approach him herself. She lifts her veil, revealing her corpse-like face as she apologizes for what she has become.

James' reaction is based upon how much information the Fated have managed to uncover about Sarah's death.

If they learned that Lady Botehurst arranged for Sarah's death, he is convinced that their love has triumphed over death and brought her back through some sort of cruel miracle. He tearfully professes his undying love for Sarah and promises that they'll find a way to move past her "condition." Sarah all but throws herself into his arms in joy.

If they learned that Sarah was targeted by an assassin but didn't manage to connect it to Lady Botehurst, James is horrified about what happened to Sarah. He maintains a friendship with Sarah, but his love has been tempered by her return as a rotting corpse. He maintains a platonic friendship with her but goes through with his marriage to Lady Botehurst.



Sarah is heartbroken over his reaction but abides by his decision, effectively resigning herself to emotional torture as she watches her "friend" settle into a life with another woman.

If they learned that Sarah was sold by body snatchers but didn't find out about the assassin, James is disturbed by the meeting. He allows Sarah to say her peace and then tells her that she is an unnatural abomination, a mockery of the woman he once loved. He suggests that she do the right things and end her unnatural existence, and then he takes his leave. Sarah is heartbroken and devastated.

If they didn't learn about the body snatchers, James is outraged at Sarah's undead state. With a look of mixed horror and rage, he turns on the Fated and accuses them of resurrecting the dead and turning his beloved into "an obscene mockery" of the woman she once was. He storms away and alerts the Death Marshals of what the Fated have done at his first opportunity. Sarah chases after him, trying to plead with him, and James backhands her, knocks her to the floor, and shouts that she is not "his Sarah." Sarah is devastated, and when the Fated approach her, she flees into the night.

See the Conclusion for more information on how things resolve.

SCENE 6:

WEDDING CRASHERS

It is possible that the Fated will attempt to stop the wedding while it is in progress (from 9 am to 11 am). If they have brought Sarah with them, she dons a cloak and a veil to hide her undead visage.

When the Fated arrive at the Union Chapel, they are stopped by a doorman stationed at the door who asks them for an invitation. A TN 8 Convince or Deceive Challenge is all they need to convince the footman to let them into the chapel, but a TN 7 Barter Challenge and at least two scrip will also get them inside.

If the Fated arrive while James is still preparing for the ceremony (from 8:15 am to 9 am) or after it has happened (after 11 am), they can speak with him as described in *Come With Us!* (pg. 18).

If they instead arrived during the wedding, read the following text:



The doorman ushers you through the double doors and into the cathedral where the ceremony is taking place. At the front of the room, a priest is reciting a liturgy in a low drone. A handsome man in a tuxedo stands at the front of the room, next to a slightly older woman in a white bridal gown.

The groom's side of the room is nearly empty, while the bride's side is packed with men and women from the highest ranks of Malifaux society. More than a few wear the sharp red and gray uniforms of Guild officers.



The ceremony soon reaches the point where the priest says, "If anyone should have an objection to this union, speak now or forever hold your peace." If the Fated do not object, Sarah does so if she is present. If she is not present and the Fated do not object, then the wedding continues to its normal conclusion.

In the event of an objection, the Fated must present their case, not just to James, but to the entire congregation.

If they reveal that the Lady Botehurst hired Shadowlark (using either her sobriquet or her real name) to assassinate Sarah, then the wedding guests gasp in surprise. A dubious Guild officer stands up and points out that such confessions are merely hearsay unless they have the assassin in custody.

If the Fated captured Shadowlark and turned her over to the Guild, then the officer casts a sideways glance at Lady Botehurst and suggests that the wedding be postponed until the matter can be further investigated. Late Botehurst refuses indignantly and grab's James' arm; if this is the first time he has heard this accusation, he pulls away from her and insists that they "give the Guild a few days to do their duty."



If Sarah is revealed to be an undead creature (possibly as a result of her revealing herself to James), the various Guild officers in the room shout for people to take cover as they draw their service pistols and open fire on her; the presence of a zombie is of more concern to them than a possible assassination, at least in the short term.

Given that the fight takes place in a crowded chapel, there is a great deal of screaming, confusion, and innocent bystanders involved. There are a total of six Guild officers that participate in the fight, and they use the stats for a Guild Officer (pg. 25).

Sarah is too surprised to resist and is gunned down at the end of the first round of Dramatic Time; she dies after the third attack targeted against her. If the Fated prevent Sarah from being killed (such as by attacking the Guild officers and presenting a larger threat, or by tackling her to the ground), then the officers instead attack the Fated.

If the Fated flee from the chapel, the Guild officers do not pursue them, as they are more concerned with protecting the wedding guests than with chasing presumed Resurrectionists through the city.

Following the confrontation, James reacts as described in *Lovers Reunited* (pg. 19), though of course, if Sarah is killed in the crossfire, they have little time to enjoy a happy ending.

CONCLUSION

The aftermath of this adventure can take a number of different courses depending upon the actions of the Fated.

If they succeeded in obtaining enough proof to implicate Lady Botehurst, then the Fated will receive a few invitations to social events from curious socialites eager to hear the whole story of Lady Botehurst's dark deeds firsthand. On the other hand, if they accused Lady Botehurst but were unable to make the accusation stick, she hires an assassin (possibly even Shadowlark) to ensure that they cannot interfere in her plans again. Merely breaking up her wedding is enough to get the Fated blacklisted from any significant social event in Malifaux City, but at least they don't end up on an assassin's hit list.

If the Fated interrupted the wedding and fought against the Guild officers, they will likely find themselves sought by the Guild for charges ranging from assaulting an officer to associating with the undead.

If Shadowlark was apprehended, the Guild will eventually get back to the Fated with word that the assassin has a bounty on her head. Since they captured her, they're entitled to the 150 scrip reward.

If the Fated successfully reunite Sarah and James, a couple of weeks later they receive a letter from the happy couple. It reads:



Dear [NAMES OF THE FATED],

How can we ever thank you for your help? It hardly seems possible that we should overcome the obstacles that have been placed between us, but with your help, the worst now seems behind us. We've found a way to stay safe and hidden in the Quarantine Zone, but we hope to someday see you again without fear of the Guild.

Forever in your debt,

James & Sarah





FATEMASTER CHARACTERS

The following pages contain the stat blocks for the Fatemaster characters that the Fated are likely to encounter over the course of the adventure. They have been created with an eye toward ease of use by the Fatemaster and include everything needed to run these characters in a combat situation.

Depending on the situation, Fatemasters more familiar with *Through the Breach* may want to adjust some of these characters' Rank Values ahead of time to create more or less of a challenge for their players. In general, Fatemasters are cautioned against increasing the Rank Values of the characters in this adventure by more than a few points.

For the most part, the Fatemaster characters in this adventure are more concerned with fleeing from combat than with fighting the Fated. The exception are the Guild Officers, who are tough and durable enough to challenge any Fated who interrupts the wedding.



CORNELIUS

The best way to describe Cornelius is as a kindly old grandfather who also happens to be a necromancer. He's eccentric but exceedingly polite, and were his neighbors the sort to pry into other people's business, they would no doubt describe him as a quiet old man who keeps to himself.

For the most part, that description is accurate. Cornelius came to Malifaux with his son to set up a cobbling business, but soon he found strange voices whispering to him in the dark of the night. At first, he thought that old age had finally caught up with him, and he passed full control of their business over to his son and (after an argument) moved to the other side of town.

Once he was alone, the voices gradually pushed Cornelius into a study of dead things, first with dead animals, then with people. He approaches necromancy as a dedicated hobby, rather than as a means to an end: some old men build ships in bottles or construct miniature dioramas of famous battles to pass the time Cornelius just happens to stitch severed limbs together and animate them as zombies.



CORNELIUS

Enforcer (8), Living, Tormented

<i>Might</i> 1	<i>Grace</i> -2	<i>Speed</i> 1	<i>Resilience</i> 2
<i>Charm</i> 2	<i>Intellect</i> -2	<i>Cunning</i> 2	<i>Tenacity</i> 1
<i>Defense</i> 3 (11)	<i>Walk</i> 5	<i>Height</i> 2	<i>Initiative</i> 3 (11)
<i>Willpower</i> 5 (13)	<i>Charge</i> 5	<i>Wounds</i> 8	

Skills: Centering 3, Deceive 2, Doctor 1, Homesteading 2, Intimidate 2, Literacy 1, Melee 2, Necromancy 4✘, Notice 2, Stealth 3, Stitching 3, Toughness 3.

Crazy +1: This character subtracts -1 from the final duel total of any duel involving a Mental Aspect. He may also hear voices or see things that are not actually there, at the Fatemaster's discretion.

The Whisper (Magical Theory): When casting a Spell or Manifested Power, this character may add any number of Immuto not listed in her current Grimoire to it, at their normal cost. For every Immuto added in this way, this character gains the **Crazy +1** Condition. This character may ignore the **Crazy** Condition when casting Necromancy Spells or Manifested Powers.

(1) Kitchen Knife (Melee)

AV: 3 (11) ===== Rg: ♣ 1 ===== Resist: Df

Target suffers 1/3/4 damage.

♣ *Throat Slit:* Target gains the **Bleeding Out** Condition.

(1) Drain Life (Necromancy/Tenacity)

AV: 5✘ (13✘) === TN: 12✘ === Rg: ♣ 1 === Resist: Df

A Living target suffers 1/3/4 damage, then this character heals an amount of damage equal to the damage inflicted (after reduction).

✘ *Blood Magic:* After succeeding, if the target is **Bleeding Out**, it gains an additional **Bleeding Out +2**.

(1) Rigor Mortis (Necromancy/Tenacity)

AV: 5✘ (13✘) === TN: 10✘ === Rg: 10 === Resist: Wp

If the target is Living, it becomes **Slow**. If the target is Undead, it instead becomes **Fast**.

SHADOWLARK

Enforcer (8), Living

<i>Might</i> 1	<i>Grace</i> 3	<i>Speed</i> 2	<i>Resilience</i> 0
<i>Charm</i> 0	<i>Intellect</i> 2	<i>Cunning</i> 2	<i>Tenacity</i> 1
<i>Defense</i> 4 (12)	<i>Walk</i> 5	<i>Height</i> 2	<i>Initiative</i> 5 (13)
<i>Willpower</i> 4 (12)	<i>Charge</i> 6	<i>Wounds</i> 6	

Skills: Acrobatics 3, Athletics 2, Barter 1, Centering 2, Intimidate 2, Martial Arts 3, Notice 3, Pick Pocket 1, Pistol 3, Scrutiny 2, Shotgun 3, Stealth 3, Toughness 2, Track 1.

Shadowjump: After this character takes a Walk Action, she may teleport a number of yards equal to her Speed Aspect.

Slip Away: This character gains \blacklozenge to her Defense duels made to avoid disengaging strikes.

(1) Dirty Fighting (Martial Arts)

AV: 5 (13) ----- Rg: \blacklozenge 1 ----- Resist: **Df**
Target suffers 1/3/4 damage. If this attack deals Severe damage, the target suffers a Weak Critical Effect.

(1) Peacebringer (Pistol)

AV: 6 (14) ----- Rg: \blacklozenge 1 ----- Resist: **Df**
Target suffers 2/3/5 damage. Capacity 6, Reload 1.
 \blacklozenge *Shot to the Heart:* After damaging, the target must discard two cards or suffer a Severe Critical Effect.

(1) Chesterfield Model 1897 (Shotgun)

AV: 6 (14) ----- Rg: \blacklozenge 12 ----- Resist: **Df**
Target suffers 3/4/5 damage. This weapon is loaded with slugs; it deals no \blacklozenge damage but gains \blacklozenge to its damage flip. Capacity 5, Reload 3.
 \blacklozenge *Blown Back:* After damaging, if this attack dealt Moderate or Severe damage, the target is pushed 1 yard away and becomes **Prone**.

SHADOWLARK

Born Tina Grenville, the woman who came to be known as Shadowlark has had an unremarkable past. Her mother was an abusive prostitute who found it convenient to blame her thin and weedy daughter for the many problems of her life. Tina ran away as soon as she could, becoming a beggar and pickpocket in order to support herself.

Eventually, she fell in with a gang and realized that muggings were far more profitable than nicking wallets. She had a talent for violence, but her friends were a bit too boastful of their accomplishments, and their boasting landed Tina in jail and, eventually, a prison train car bound for Malifaux.

A few days after passing through the Breach, Tina realized that she could step into a shadow and reappear in another shadow a short distance away. Her newfound power allowed her to escape her imprisonment and steal enough money to purchase some decent weapons.

Now, Tina calls herself "Shadowlark" and works as a hired assassin. She's been gaining notoriety at a pretty good rate but still hasn't found the right job to truly catapult her into the big time.



GUILD OFFICER

Like most successful socialites, Lady Botehurst has a few loose connections to the Guild; just enough to be invited to the Guild's social functions, but not enough to keep her off the invitation list of those who hate the organization for one reason or another. Unfortunately, weddings are a very special sort of social event, and Lady Botehurst was more or less forced to put some Guild officers onto the invitation list to avoid slighting them (or their spouses, many of whom are socialites in their own right).

As a result, there are quite a few Guild officers at Lady Botehurst's wedding. They're dressed in their best uniforms, and as a result, the only weapons they're carrying are their service revolver and a sword (Guild protocol forbids an officer from being unarmed while in uniform). Most of them weren't planning on drawing their weapons during a wedding, but given that this is Malifaux...



When not attending social events or weddings, Guild officers ensure that the Guild continues to function properly. This means managing the patrol routes of guardsmen, escorting shipments of Soulstones through the Breach, an endless blizzard of paperwork, and generally acting in a way that instills confidence in the people of Malifaux.

GUILD OFFICER

Enforcer (7), Living, Guardsman

<i>Might</i> 2	<i>Grace</i> 2	<i>Speed</i> 1	<i>Resilience</i> 3
<i>Charm</i> 2	<i>Intellect</i> 0	<i>Cunning</i> 1	<i>Tenacity</i> 2
<i>Defense</i> 4 (11)	<i>Walk</i> 5	<i>Height</i> 2	<i>Initiative</i> 3 (10)
<i>Willpower</i> 5 (12)	<i>Charge</i> 5	<i>Wounds</i> 8	

Skills: Bewitch 1, Bureaucracy 3, Centering 3, Convince 2, Evade 2, Intimidate 2, Leadership 3, Melee 2, Notice 2, Pistol 3, Pugilism 2, Scrutiny 2, Toughness 2, Track 1.

Frightening Authority: Other friendly Guardsmen characters within 6 of one or more characters with this Ability gain + to their Willpower duels.

(1) Self-Righteous Punch (Pugilism)

AV: 4 (11) ----- Rg: // 1 ----- Resist: **Df**
Target suffers 1/2/4 damage.

(1) Sword (Melee)

AV: 4 (11) ----- Rg: // 2 ----- Resist: **Df**
Target suffers 2/3/4 damage.

☞ *Ruthless Efficiency:* After damaging, take a (1) AP Pistol Action against the target. The Pistol counts as having a Range of // 2 for the duration of this action.

(1) Collier Single Action Army (Pistol)

AV: 5 (12) ----- Rg: ⚡ 12 ----- Resist: **Df**
Target suffers 2/3/4 damage. Capacity 6, Reload 2. This weapon grants its wielder + to Intimidate Challenges.

☞ *Critical Strike:* When damaging the target, this attack deals +1 damage for each ☞ in the final duel total.

TO HONOR AND CHERISH

...

The Fated have been asked to solve a heinous murder... by the deceased victim!

Sarah Boroughs isn't sure how she died or came to be the undead creature that she is now, but she wants the Fated to help her unravel the mystery before her fiance marries another woman.

The Fated will have to move quickly in order to gather clues and interrogate suspects before the couple takes their final vows and breaks the heart of a dead woman.

...

Til Death Do Us Part is a fun One Shot adventure for the *Through the Breach* roleplaying game. It requires the *Fated Almanac* to play.



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