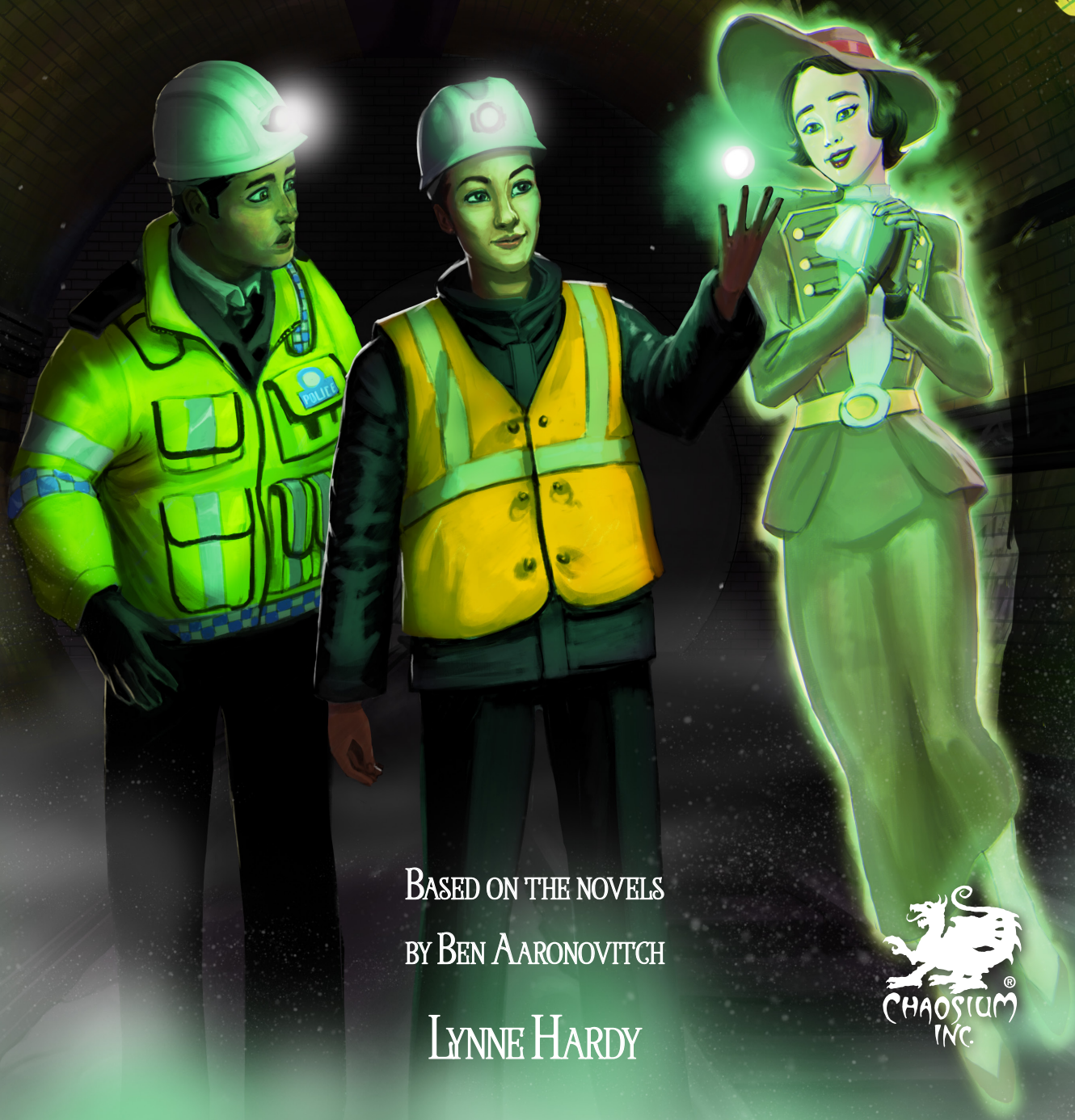


Going Underground

A Case File for
Rivers of London: the Roleplaying Game



BASED ON THE NOVELS

BY BEN AARONOVITCH

LYNNE HARDY



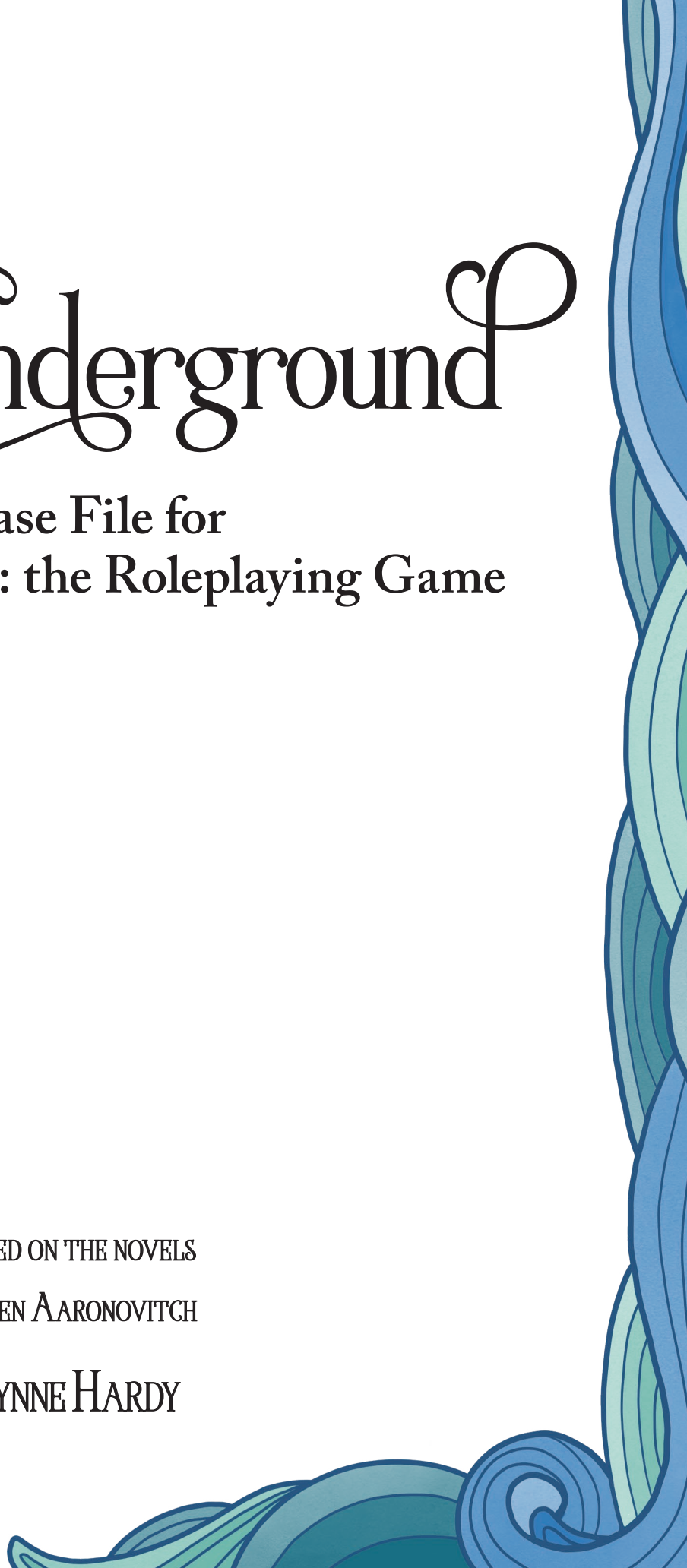
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Clear Credit

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All diagrams, maps, and handouts were realised by Riku Similä based on the author's originals, with the exception of Handout: Underground 5, which was realised by Alberto Bontempi. The map of British Museum Station is based on a sketch map drawn by Lynne Hardy, derived from available historical information. The *Rivers of London: the Roleplaying Game* layout template was designed by Simeon Cogswell.

Going Underground

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Going Underground

I suggested the British Museum, not least because it's possible to lose just about anything in their storage area. They're still looking for a mummy that went missing in 1933—staff believe it was stolen but Nightingale said he'd always had a sneaking suspicion that it got bored one day and walked away.

—Lies Sleeping

Going Underground is a standalone case file for *Rivers of London: the Roleplaying Game (RoL:RPG)*. It is designed for two to four investigators and should take one to two sessions to play, depending on the players' choices. Set sometime in 2016 (GM's choice, though see **Alternative Settings**, page 10), it takes the investigators down beneath London's streets to a largely disused part of the world-famous London Underground (Tube) system, only a short walk away from the Folly. It may serve as a follow-on adventure from **The Bookshop** (*Rivers of London: the Roleplaying Game*, page 285), as an alternative introductory scenario, or be slotted into an ongoing campaign or series of one-off case files.

If you plan on playing through this scenario as an investigator, please stop reading now. If you are the GM, as always, we recommend reading through this scenario at least once before you run it. To help you to run the game as smoothly as possible, we also suggest that you make some notes for yourself on who the NPCs are and what they know, as well as what the main locations are and what happens in each of them. See also *Rivers of London: the Roleplaying Game*, page 220, for more advice.

GM Background

The London Underground, also known as the Tube, ferries millions of passengers beneath London every year. From its modest, steam-powered beginnings in 1863 as the Metropolitan Railway—the first of its kind in the world—the system now has around 400 km (250 miles) of electrified tracks serving the Central and Greater London Areas.

Initially, the services were all owned by private companies but, in July 1933, they were almost-but-not-quite nationalised under the umbrella of the London Passenger Transport Board (LPTB). (Full nationalisation didn't happen until 1948.) Over time, the system's management passed through a number of hands, before coming to rest with Transport for London (TfL) in 2003.

The year the LPTB took over saw significant changes on both the Central and Piccadilly Lines. Opened in 1900, the Central Line took passengers east and west beneath central London, and among its stations was one for the British Museum. The Piccadilly Line opened six years later; its nearest station to the British Museum was at Holborn. Because the lines belonged to different companies, passengers wishing to transfer between the two services had to head up to street level and walk between Holborn and British Museum stations. Although the two were less than 150 metres/yards apart, this activity wasn't particularly popular with the ticket-buying public. After the two companies merged in 1913 as part of “the Underground,” the momentous decision was made to build a new set of platforms for the Central Line at Holborn, rendering British Museum station redundant. Once construction was completed, British Museum station would close.

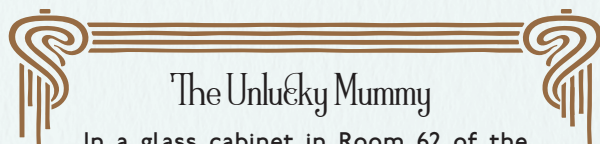
While work was originally planned to commence in 1914, the onset of World War I significantly delayed the project, and it wasn't until the late 1920s that the idea was revived, and construction began. Finally, on 24th September, 1933, British Museum station shut its doors for the last time; its replacement at Holborn opened the following day.

GHOSTLY GOINGS-ON

Even before British Museum became a “ghost” station, i.e., no longer used by passengers, it gained a reputation for being haunted by the ghost of an Ancient Egyptian princess and/or priestess called Amen-Ra or Amun-Ra, whose “unlucky mummy” resided in the British Museum a short distance away (see **The Unlucky Mummy**, nearby).



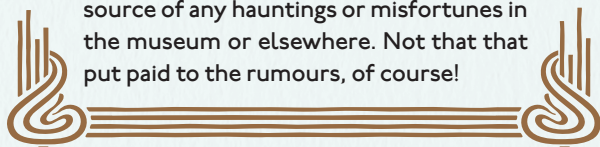
Late at night, dressed only in a loincloth and richly-jewelled headdress, the mummy's ghost was said to wander from the museum to the station via a secret tunnel linking the two. Once there, she terrified station staff and passengers and, later, those at Holborn station, too, with her hideous screams—screams that were allegedly capable of stealing your very soul. Such was British Museum's reputation that, just before its closure, a handsome cash reward was offered by two newspapers to anyone fearless—or foolish—enough to stay, on their own, on the station's platforms overnight!



In a glass cabinet in Room 62 of the British Museum stands exhibit EA22542. You wouldn't know it from the label, but this is the fabled Unlucky Mummy of Amen-Ra, which isn't even a mummy at all—it's a painted wooden "mummy-board" that would have lain on top of the mummy inside one or more outer coffins, dating from circa 950–900 BCE.

Tales of death, disaster, bankruptcy, hauntings, and madness followed the "mummy" wherever she went, aided and abetted by such luminaries as Sir Arthur Conan-Doyle, Montague Summers, and Margaret Murray, not to mention Madame Helena Blavatsky and ghost hunter Robert Thurston Hopkins. Her alleged original owner, Thomas Douglas Murray, was said to have lost an arm in a shooting accident shortly after purchasing her in either the 1860s or 1880s. He died in poverty in 1912, despite having palmed the mummy off on the British Museum via a friend in 1890. She is even alleged to have caused the sinking of three ships: the *Titanic*, the *Empress of Ireland*, and the *Lusitania*!

Such was the furore around the mummy and its purported shenanigans that, in 1934, the British Museum's Keeper of Egyptian and Assyrian Artefacts, EA Wallis Budge, issued an official statement flatly denying that the mummy was the source of any hauntings or misfortunes in the museum or elsewhere. Not that that put paid to the rumours, of course!



A Grain of Truth

As is so often the case, this urban legend wasn't entirely accurate. A mummy did start wandering from the museum to its eponymous station in 1933 but her name wasn't Amun-Ra, nor was she unlucky—at least, not for other people. Mostly. She was Mery-Meseht, a healer and chantress¹ who served at the shrines dedicated to Sobek-Ra and Hathor at the old Temple of Kom Ombo, sometime during the early Ptolemaic period (circa 303–203 BCE). Somehow, her mummy made its way from the site of her burial to Luxor, where it was acquired in the early 1820s by Egyptologist Henry Salt, who sold her to the British Museum as part of a job lot of ancient Egyptian artefacts. Once at the museum, Mery-Meseht was put on display. And there she stayed for over a century until, in the summer of 1933, she was moved into storage in the museum's vast labyrinth of basements.

Mery-Meseht was no ordinary mummy, though. A temple practitioner (*"rekhet,"* literally "she who knows"), upon her death, her personality imprinted itself onto one of the magical amulets she wore throughout her career as a healer and midwife. This haunted amulet was then buried with Mery-Meseht, wrapped tightly beneath her mummy's linen bandages. Where the mummy went, so did Mery-Meseht's ghost.

Although not really aware of her new home in the British Museum, Mery-Meseht was once again surrounded by children, as she had been in life. And so, she was content. Being removed from display—and away from the children's wonder and laughter—was the start of a new chapter in what she views as her somewhat unorthodox afterlife.

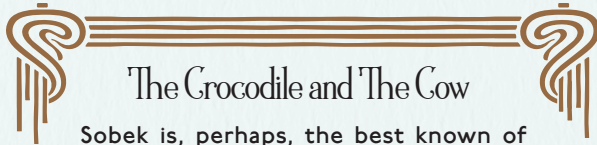
The Mummy Awakes!

Mery-Meseht was stored in a room situated above a branch of the Fleet sewer (*Rivers of London: the Roleplaying Game*, page 280) that runs beneath the museum. There, her ghost fed upon the traces of *vestigia* left untapped following Fleet's death in the aftermath of the Great Stink. Late one night, in a strange echo of the ceremony she used to perform as a temple chantress, Mery-Meseht was woken by the nightwatchman's singing. After recovering from her initial surprise, she realised she could animate her mummy, if only for a short while. From that evening onwards, whenever woken by the sound of singing, she roamed the basements—not through boredom, no matter what some Folly members might think², but in search of her beloved children. Occasionally, she also headed down to the Tube station via the museum's secret tunnel.

One night—Sunday 24th September, 1933—Mery-Meseht discovered she couldn't get back to her basement home because the tunnel entrance had been blocked off as part of the station's closure. Her wails of despair and frustration echoed through the tunnels. Fortunately, she

Footnote: ¹A temple priestess who chanted/sang the daily and festival rituals for their gods and goddesses

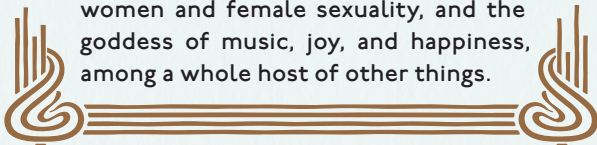
Footnote: ²*Lies Sleeping*



The Crocodile and The Cow

Sobek is, perhaps, the best known of Ancient Egypt's crocodile gods. He represented both the forces of chaos and creation and had many guises: the Lord of the Waters, the Raging One, and later, a manifestation of the sun-god Amun-Ra, known as Sobek-Ra. Patron deity of the Egyptian Army, his strength and fierceness was invoked to defend the innocent and ward off evil. Also associated with healing and protection, he was said to revive the senses and restore the sight of the justified dead in the Duat, the Ancient Egyptian Underworld.

Hathor is probably one of Ancient Egypt's most hardworking goddesses. Sometimes cast as Sobek's consort—particularly at the Temple of Kom Ombo, she also had many titles, including Lady of the Stars, Mistress of the West, and the Eye of Ra. Of her multiple forms, the most commonly depicted are those of a woman wearing a pair of cow's horns containing a sun disc, a woman with a cow's head or ears, or an actual cow. A sky goddess and a solar goddess, she assisted in the birth and rebirth of both mortals and the cosmos, was the goddess of women and female sexuality, and the goddess of music, joy, and happiness, among a whole host of other things.



found an unused storage cupboard at the rear of the station's turnback siding and settled herself in. Apart from one or two notable episodes (including **The Mummy Awakes—Again!**, nearby, and **Hello, Eileen!**, page 20), she slumbered peacefully through the following decades in the darkness of her new tomb.

Clickety-Clack

Down in the Underground, Mery-Meseht had a new source of energy to feed on: the *vestigia* laid down by the near-constant backwards and forwards of the Central Line's Tube trains and the hopes and fears of their passengers. During World War II, as numerous

Underground stations across the city were repurposed every night as bomb shelters, that *vestigia* began to form itself ever-so-slowly into a new *genius loci*, spread across the entire Tube network.

While Mery-Meseht uses some of the *genius loci*'s power to animate herself, the two are separate entities—at most, Mery-Meseht could be classed as an independent extrusion of the Tube's benign, non-corporeal spirit. For the moment, the *genius loci* has no consciousness of its own; it just *is*.

THE MUMMY AWAKES—AGAIN!

In the early hours of this morning, Bruce Buckler, a TfL engineer, was carrying out a routine track walk and safety inspection on the Central Line between Holborn and Tottenham Court Road stations—a route which passes through the remains of British Museum station. Buckler, not usually a superstitious man but aware of British Museum's reputation for being haunted, sang to himself as he entered the ghost station along the eastbound track. His voice echoed down into the turnback siding, rousing Mery-Meseht from her sleep.

Feeling somewhat lonely, the freshly-awakened mummy left her cupboard and headed in the direction of the sound. She attempted to join in with Buckler's singing—not the easiest thing to do when your mouth has been bandaged shut for millennia. Buckler, distracted by a pile of ominously teetering cement bags near the track at the platform's west end, was caught completely by surprise by the mummy's sudden emergence from the darkness and screamed in fright. Startled, Mery-Meseht fled back to her cupboard, where she still cowers in fear (**The Door in the Wall**, page 24).

Buckler also ran for it, all the way back to the nearest station, Holborn, babbling about the terrifying vision he'd just seen. His colleagues, knowing Buckler wasn't prone to flights of fancy, did the only thing they could: they contacted Sergeant Jaget Kumar (**Dramatis Personae**, page 11), the Special Assessment Unit's (SAU's) liaison officer with the British Transport Police (BTP), just in case it really was a case of weird bollocks and not just someone having a laugh at Buckler's expense.

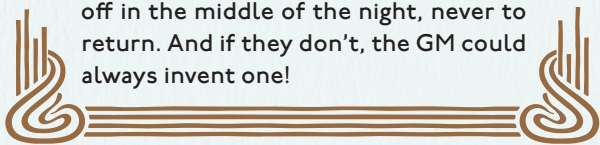
After speaking to the witness, Sgt Kumar knew what he had to do—ring the Folly. And that's where the investigators come in...



Alternative Settings

While *Going Underground* can, for the most part, take place on any day of the week and at any time of year, be aware that from August 2016, several Tube lines, including the Central Line, operate a late-night service that runs from the start of operations on Friday morning all the way through until the last train on Sunday night. This means there can't be the power interruption to the Tube's third and fourth rails needed for Bruce Buckler's ill-fated track walk (**The Mummy Awakens—Again!**, page 9). As long as the GM avoids the weekend, then everything will be fine.

As to location: lots of places have underground rapid transit systems—Glasgow's Clockwork Orange, the Paris Métro, Berlin's U-Bahn, and the New York Subway, to name but a few. So, if the GM wants to move *Going Underground* out of London, they should be able to. Most services that have been running for any length of time will have abandoned, potentially haunted stations somewhere along their route—one close enough to a museum that a mummy could get up and wander off in the middle of the night, never to return. And if they don't, the GM could always invent one!



INTRODUCING THE INVESTIGATORS

Technically, this case file is a monster hunt through spooky and, in some cases, forgotten tunnels deep within the bowels of the Earth—although the “monster” is, in reality, a scared and lonely member of the demi-monde.

Going Underground is written on the assumption that the investigators are all members of the Folly—either civilian consultants, serving officers of the Metropolitan Police Service, or officers on secondment from elsewhere in the UK. If they're not, perhaps they are Buckler's colleagues: fellow engineers and Underground staff—or even historians and curators from the London Transport Museum, brought in the following night by Buckler to see what's going on. They could even be members of a civilian paranormal investigations group, i.e., ghost hunters, contacted by one of Buckler's

colleagues. If not part of the Folly, the group's practitioners are most likely **Hedge Wizards** (*Rivers of London: the Roleplaying Game*, page 171). The GM should adjust who makes the fateful phone call that draws the investigators into the scenario (**Start: London (Underground) Calling**, page 14), along with any other details, as necessary.

If this is the players' first *RoL:RPG* case file and it is a Folly-based game, they may wish to use the ready-to-play investigators found in **Appendix A** of *Rivers of London: the Roleplaying Game* (pages 343–349). Police Officer Nafeesa Jones and history professor Eli Venturini are ideal if there are just two players. For three players, we suggest adding Constable Morgan Omans for additional magical and legal backup; while for four, either Dr Jordan Schneider or Jules Garland make excellent colleagues. For advice on running with more than four players, see **Player Group Size** (*Rivers of London: the Roleplaying Game*, page 222).

If players wish to create their own investigators for this case file—either Folly members or independent amateur detectives, the following occupations should prove useful: Chancer, Member of the Clergy, Doctor of Medicine, Journalist, Lecturer (Historian), Nurse, Parapsychologist, Police Officer/Detective, Private Investigator, and Service Member.

Players may also seek guidance about which expert skills and spells their investigators should choose:

- ♦ Useful expert skills: History, Language (Ancient Greek, Egyptian Hieroglyphics, or Greek), Law, Magic, Medicine, Occult, Science (Archaeology), Track.
- ♦ Useful but not essential expert skills: Art/Craft (Singing).
- ♦ Most useful spell: Werelight.
- ♦ Other potentially useful spells: Flash Bulb, Waterbomb.

GM ADVICE

Always remember that, if a situation arises where none of the investigators in a particular scene have the necessary expert skill, one of them can try their Luck (*Rivers of London: the Roleplaying Game*, page 114). If successful, they reveal the relevant, previously unshared area of expertise to their colleagues. The only case where an investigator can't do this is when it comes to casting spells—because to have the Magic skill, they must first have the Magical advantage.



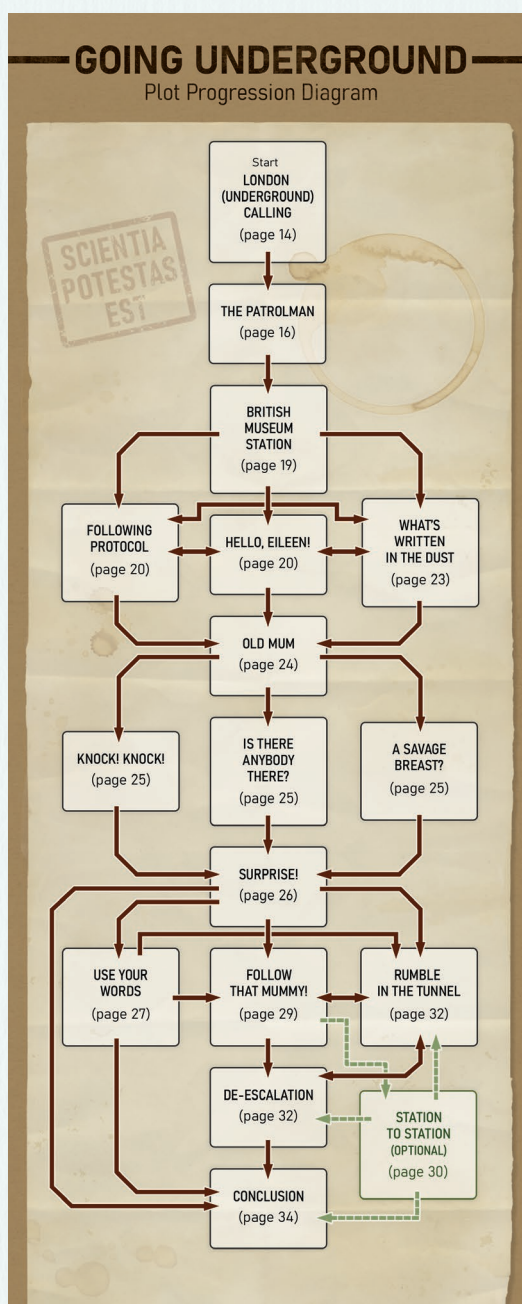
ADDITIONAL RULES

If using the **Playing Fae Investigators** rules (*Rivers of London: the Roleplaying Game*, page 318), it's possible that one or more of the players may choose a Quiet Person as their investigator. If so, they are aware of the alleged haunting of British Museum station. Despite knowing that there are some weird and wonderful things hidden below London, themselves included, they suspect that Amun-Ra's ghost is probably just a fictitious bogeyman used to scare unruly Quiet Children. After all, no-one has seen—or heard—it in years.



GOING UNDERGROUND

Plot Progression Diagram



Dramatis Personae

This section provides descriptions for the key non-player characters (NPCs) who are involved in this case file, while their game profiles are collected together in the **Cast** section (page 38) for quick reference. We suggest the GM copies or prints out these gathered profiles for ease of use, meaning less page flipping when running the adventure.

Sergeant Jaget Kumar, *age 31, BTP liaison*



Sgt Kumar's family have always been involved in the railways, one way or another, be it in the extended family's homelands of Uttar Pradesh or here in London. Kumar grew up in Hounslow and studied engineering at Sussex University before joining the BTP and becoming their resident expert on weird happenings on the Underground. A potholer (spelunker) and urban explorer in his spare time, Sgt Kumar was also a huge fan of the X-Files while growing up.

Being an old hand at dealing with practitioners, Sgt Kumar always carries a spare, switched-off phone and radio with him at all times, just in case.



- ♦ **Description:** a cheerful-looking Anglo-Indian man of average height (1.73 metres/5 feet 8 inches tall). Dresses in his BTP uniform and Hi-Viz safety jacket when on duty.
- ♦ **Traits:** friendly and inquisitive (especially where magic is concerned); claims he hadn't the patience to be an engineer. Kumar is quite excited about exploring British Museum station, as very few non-engineers ever get to go there due to the difficulty in accessing it.
- ♦ **Roleplaying hooks:** Sgt Kumar's role in this case file is to be the investigators' guide—they cannot legally go down into the Tube tunnels without him. He also knows a lot about the Underground and its various legends, so can be used to point the investigators and their players in the right direction should they fail to spot something important (**Missing Clues**, *Rivers of London: the Roleplaying Game*, page 226).

Bruce Buckler, age 48, patrolman engineer



Buckler began his career on the London Underground as an engineering apprentice the moment he left school, aged 16. He's been with the corporation in its various guises ever since. Usually a senior track inspector on the Piccadilly Line, Buckler was only walking the Central Line this evening due to staff shortages.

- ♦ **Description:** a stocky, middle-aged white man with receding, shoulder-length grey hair and beard. Dressed in regulation Hi-Viz overalls and work boots.
- ♦ **Traits:** normally reliable and level-headed, Buckler has had a nasty shock and is, therefore, rather jittery.
- ♦ **Roleplaying hooks:** as an eyewitness, Buckler is the investigators' entry into the mystery of what lurks in British Museum station.

Eileen Adkins, age 24 (at death), ghost station ghost

Eileen's ghost has resided at British Museum station since the summer of 1935, following an unfortunate nighttime incident while searching for the secret tunnel to the museum (**Hello, Eileen!**, page 20). She hasn't exactly haunted it, as she was brought up "proper" and that's not the sort of thing that nice girls do. Her body is currently located in the abandoned foot tunnel between British Museum and Holborn stations (**The Ticket Office**, page 31).

- ♦ **Description:** Eileen has a high Annie rating (**Ghost**, *Rivers of London: the Roleplaying Game*, page 249), meaning she looks remarkably solid for a ghost. She appears as a smartly-dressed young white woman wearing a mid-1930s' women's two-piece suit and a white blouse with a large bow fastening at the collar. Her hair is largely hidden by a slightly askew hat.
- ♦ **Traits:** an entity capable of acting almost like a living person, Eileen is a chatty ghost, as—like Mery-Meseht—she has been somewhat starved for company.
- ♦ **Roleplaying hooks:** Eileen is a useful source of information regarding Mery-Meseht's comings and goings.

Mery-Meseht, age unknown, lonely mummy

The magically-animated earthly remains of an Egyptian priestess, Mery-Meseht's afterlife has turned out nothing like how she imaged it would. She is not alive in any normal sense of the word—effectively, she's a ghost piloting her preserved corpse around using the borrowed magic of a *genius loci*.

- ♦ **Description:** a bandage-wrapped figure, approximately 1.67 metres (5 feet 6 inches) tall. Interestingly, her legs and toes are individually wrapped, meaning she doesn't walk with an awkward shuffle. Her wrappings are painted with numerous significant symbols (**The Painted Woman**, page 27). However, her face is the most striking thing about her: her eyes, eyebrows, nostrils, and mouth—and, potentially, her lower jaw, although those might be crocodile teeth—are quite crudely painted on with black and red pigments.

- ♦ **Traits:** lonely, scared, and confused. Loves music and singing, even if her attempts to sing since her mummification sound more like the Great Shrieker—a goose form of Amun-Ra, whose jubilant honks were, according to some legends, the first sounds heard following the world's creation.
- ♦ **Roleplaying hooks:** while Mery-Meseht may look like a monster from the golden age of British horror movies, she isn't a threat to anyone—not deliberately, at least (**Hello, Eileen!**, page 20). All she wants is to return to the British Museum's mummy room, though without the investigators' help, she is unlikely to achieve her dream.

Dr Wylla Sams, age 63, museum curator



Fascinated by all things Ancient Egyptian from a young age, Dr Sams spent many happy childhood hours wandering the British Museum. After studying Egyptology at University College London, she spent several years out in the field before a spinal injury and a fortuitous vacancy for a curator brought her back to the British Museum. Now a senior curator in the Egyptology Department, Dr Sams has consulted for the Folly on numerous occasions.

- ♦ **Description:** a wheelchair-using, slender white woman with short pink hair and a mischievous expression. Dr Sams dresses smartly but casually in contemporary fashion.
- ♦ **Traits:** although she has almost as precise an accent as DCI Nightingale, Dr Sams is very down to earth. A curious soul, she has never lost her childlike sense of wonder, and is always excited by each new Egyptological discovery.
- ♦ **Roleplaying hooks:** Dr Sams is the ideal person to contact for help once the investigators recover Mery-Meseht, especially if the investigators don't have the necessary language skills to communicate with the mummy directly.

Sergeant Anthony Finnegan, age 41, custody sergeant



Sgt Finnegan is one of four custody sergeants recruited by the Special Assessment Unit to staff the custody suite in the Folly's basement.

- ♦ **Description:** according to Peter Grant, “a large, imposing white man with no neck.” Sgt Finnegan shaves his head to hide the fact that he’s going bald.
- ♦ **Traits:** unflappable, dependable, solid—all words used to describe him in numerous performance reviews over the years. Totally unfazed by the existence and use of magic.
- ♦ **Roleplaying hooks:** as well as being the person who gave the investigators their orientation tour of the Folly (**Induction**, *Rivers of London: the Roleplaying Game*, page 259), Sgt Finnegan also happens to be on duty should the investigators decide to bring Mery-Meseht back to base (**The Custody Suite**, page 35). Useful for keeping the investigators straight on matters of procedure.

Start: London (Underground) Calling

This week, the investigators have been assigned to the nightshift and find themselves hanging around the Folly after dark. This may not be an issue for them if they also happen to live there, as Peter Grant did when he was first recruited³. Non-residents are free to roam the building, catch up on paperwork, or read—or relax by watching TV in the coach house (*Rivers of London: the Roleplaying Game*, page 266). Molly serves refreshments throughout the night in the atrium.

Shortly after 1:00 am, any investigator in or near the atrium hears a loud sound coming from the direction of the lobby. “Brrring! Brrring! Brrring! Brrring! Brrring! Brrring!”

Investigating the ringing noise reveals it is coming from the telephone booth/switchboard room just off the lobby. If an investigator answers the somewhat old-fashioned rotary phone contained within, they hear a man’s voice.

“Morning. This is Sgt Jaget Kumar of the British Transport Police. I’m your Falcon liaison officer. Who am I speaking to, please?”

Once the investigator has identified themselves, Sgt Kumar continues. “There’s been an incident on the London Underground. About 45 minutes ago, one of the patrolmen saw something that frightened the life out of him down in the old British Museum station. I need you to take a witness statement and decide whether this case is Falcon-related. But, from what he just told me, I suspect it is going to be one of yours. The power goes back on at five, so we need to deal with this as quickly as possible. Meet me at the entrance to Holborn station in 20 minutes, yeah? Cheers!”

If asked, Sgt Kumar identifies the witness as a Mr Bruce Buckler, a long serving TfL patrolman (track inspector); however, he doesn’t give any further details about what’s happened. “I’d rather you heard it from Bruce. Besides, I don’t want to colour your opinion,” he says.



Footnote: ³*Rivers of London*

If a resident investigator is in their room, the Bakelite phone on their desk⁴ also rings, giving them the opportunity to answer, potentially before anyone downstairs reaches the telephone booth. If all the investigators are in the coach house, Sgt Kumar rings in on its separate landline number instead.

A successful **INT** roll reminds an investigator that, with the potential exception of weekends, the Central Line service stops at around midnight and recommences the following morning shortly before 5:30 am.

BACKGROUND CHECKS

Anyone with The Knowledge (London) advantage knows that the British Museum no longer has an Underground station of its own, although Central Line trains still pass through where it once stood. They also know that Holborn station is only a 10-minute walk from the Folly's location in Russell Square (0.66 km/0.4 miles). Alternatively, checking the *London A–Z Street Atlas* in the mundane library or a quick online search reveals the same information, no roll required.

This means the investigators have a limited amount of time in which to track down information on British Museum station before they head off to meet Sgt Kumar, should they wish to do so.

- ♦ A successful **Research** roll in the mundane library finds an old map of the London Underground, circa 1933, showing the station's location between Chancery Lane and Tottenham Court Road stations on the Central Line.
- ♦ A successful **Research** roll while surfing the internet instead finds the information in **Handout: Underground 1**. Alternatively, a successful **History** roll recalls the same details.
- ♦ A failure on either Research roll means the investigator uncovers the information but in doing so delays their departure, meaning they are 10 minutes late meeting Sgt Kumar. That's not going to make a good impression with the Folly's BTP liaison officer, especially if this is the investigator's first case as a member of the Special Assessment Unit.
- ♦ There isn't time to follow up on leads such as the Unlucky Mummy or the alleged ghost—that will have to wait until later.

Investigators worried about being late could instead carry out some research as they walk to Holborn station.

- ♦ A successful **Research** roll uncovers the contents of **Handout: Underground 1**.

Handout: Underground I

BRITISH MUSEUM STATION

☰ ADD TO LIST

Opened: 30th July 1900 (Central London Railway)

Closed: 24th September 1933 (Central London Line)

ORIGINALLY BUILT TO SERVE the [British Museum](#) in nearby Great Russell Street, British Museum station became obsolete when replacement platforms opened a short distance away at [Holborn](#) station, creating the transport interchange between the [Central](#) and [Piccadilly](#) Lines still in use today.

However, British Museum station continued to serve London even after its closure. During World War II, the platforms were walled off from the train lines and an additional floor was added so that, between September 1941 and the end of the war, the station acted as a double-decker air raid shelter, complete with childcare facilities.

Following the war, the station was repurposed yet again, this time as an emergency command post and administrative offices for the military. These closed sometime during the 1960s. The walls between the platforms and the lines were removed, along with the platforms themselves, and the station became a storage area. The station building, on the eastern corner of Bloomsbury Court and High Holborn, survived until 1989, when it was demolished to make way for a new development, blocking all access from street level.

A popular urban legend associated with the station claims that it is haunted by the screaming ghost of an ancient Egyptian princess—or priestess—called Amen-Ra, also known as the "[Unlucky Mummy](#)." Rumours also abound of a secret tunnel linking the station and the British Museum—all of which the museum's staff strenuously deny.

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DISCOVER MORE >

Footnote: ⁴*Rivers of London*



- ◆ However, failing the roll means that the investigator gets distracted researching the history of Tube map design; the only thing they can say with any certainty is that British Museum station doesn't appear on any maps after 1933.
- ◆ A fumble, or a failed pushed roll, means that they walk full-tilt into a tree or lamppost, incurring 1 damage. As long as the investigator is only **Hurt** (*Rivers of London: the Roleplaying Game*, page 144), this damage heals itself before the investigator heads underground (**British Museum Station**, page 19).
- ◆ If the investigators choose not to carry out any research before meeting Sgt Kumar, there are further opportunities to learn about its history later in the case file (**Digging Deeper**, page 18, and **British Museum Station**, page 19).



GM ADVICE

Don't forget: players can spend Luck points to turn a failed dice roll into a success (*Rivers of London: the Roleplaying Game*, page 113). Alternatively, if they can justify the attempt, they may push the roll instead (*Rivers of London: the Roleplaying Game*, page 108). However, should they fail again, there will be consequences, which you should foreshadow before the reroll is made (**Foreshadowing Failure**, *Rivers of London: the Roleplaying Game*, page 109).

NEXT STEPS

Whether the investigators carry out some preliminary research or not, if they are to meet Sgt Kumar on time, they need to quickly grab any equipment they wish to take with them and head out into the night. Hopefully, someone has the sense to log the call or leave a note for one of their superior officers (DCI Nightingale or Peter Grant)—or at least tell Molly where they're going!

Go to **The Patrolman** (following).

The Patrolman

The walk between Russell Square and Holborn station is far from quiet. Late-night patrons of the area's various pubs, clubs, and restaurants prowl the streets hunting for taxis or wait, grumbling, for a night bus now that the Tube has shut down for the evening.

An Anglo-Indian man in a BTP uniform and Hi-Viz jacket loiters outside the station entrance that faces the Kingsway. He waves when he spots the investigators. When they reach him, he introduces himself, then takes their names. Once the formalities are taken care of, he adds, *"In we go, then. Bruce is in the staffroom waiting for you. Once you've finished talking to him, I'll get you kitted up with the proper gear and we'll run through the safety briefing. Then we'll head down onto the Central Line. Follow me, please."*

Inside the station, the ticket barriers stand open, and the escalators are unmoving. Sgt Kumar leads the investigators across the ticket hall to a door marked "Private. Staff Only." Behind the door is a short corridor containing two doors, one to the left, the other to the right. Sgt Kumar knocks briefly on the right-hand door, then heads into what appears to be a rather utilitarian staffroom.

The room is lit by overly bright strip-lighting hidden behind frosted ceiling panels. A Formica-topped bench containing a sink unit runs along one wall. On the bench are a half-empty bottle of washing-up liquid, a kettle, tea and coffee making supplies, and a microwave oven that's seen better days. In a gap at the far end of the bench stands an upright fridge freezer, decorated with various holiday postcards and fridge magnets. Above the bench are several cupboard units; below it are more cupboards, along with a draw full of cutlery and another crammed with accumulated staffroom detritus. The rest of the room is taken up with two canteen tables, pushed together to form a square, surrounded by orange plastic chairs—the stacking ones with black metal legs and a hole at the back.

Sitting on one of the chairs, staring numbly at a mug of tea, is a middle-aged man in Hi-Viz overalls. He doesn't even look up when the investigators enter.

INTERVIEWING THE WITNESS

Sgt Kumar approaches the man. *"Bruce, these are the people I told you about. They'd like you to tell them exactly what happened this evening."* Kumar nods meaningfully at the investigators, inviting them to take over the interview.

Buckler finally turns to look at his visitors. His skin is pale and clammy-looking, and his grey hair, damp with sweat, hangs limply around his face.

- ◆ A successful **Medicine** roll identifies that Buckler is breathing rapidly and shallowly, and his hands are shaking—he is clearly in shock. Taking his pulse confirms he also has a rapid heartbeat. He really needs to go home and rest.
- ◆ A successful **Read Person** roll notes how distracted he is; a Hard success indicates that he is also somewhat nervous about talking to the investigators.
- ◆ A successful **Sense Vestigia** roll detects the faint scent of frankincense and cedar oil around Buckler. If asked about it, he insists he only uses coal tar soap and supermarket own-brand deodorant. *"None of that fancy stuff."* A Hard success additionally identifies the muffled laughter of children and a feeling of deep loneliness, sorrow, and loss.

It takes a successful **Social** roll to gain Buckler's trust and encourage him to reveal what happened. Investigators who are police officers or Special Constables gain a bonus die to the roll if they show Buckler their warrant card, or if they

are in uniform (*Rivers of London: the Roleplaying Game*, page 72). A civilian consultant gains a bonus die to their Social roll when interviewing Buckler if they first make him a fresh cuppa and hunt out some biscuits—there are several open packets in a tin in one of the cupboards.

- ♦ **Success:** the GM should give the players **Handout: Underground 2**. If the investigators ask what the face looked like, Buckler makes a sketch for them; the GM should give the players **Handout: Underground 3**. After seeing Buckler's drawing, a successful **History** or **Science (Archaeology)** roll reminds the investigator of a mummy in room 62a of the British Museum, dating from the period when one of Alexander the Great's generals, Ptolemy, took control of Egypt. A subsequent successful **History** or **Science (Archaeology)** roll, or a Hard success on the previous roll, recalls something about a mummy going missing from the British Museum in 1933, around the time the station closed. A successful **Magic** or **Occult** roll gains the same information, as the investigator remembers reading a case report about it in the Folly's archives; the artefact was officially deemed to have been stolen, although Nightingale had his doubts.
- ♦ **Failure:** Buckler falls silent; his gaze drops to the old, obviously cold mug of tea on the table. The investigator

can either spend Luck to turn the failure into a success (*Rivers of London: the Roleplaying Game*, page 113) or they can attempt to push the roll (*Rivers of London: the Roleplaying Game*, page 108), for example, by fetching Buckler tea and biscuits, if they haven't already done so.

- ♦ **Fumble (or a failed pushed roll):** attempting to recount his experience proves too much for Buckler. He asks to be excused—his head is killing him and he's going to throw up. Sgt Kumar escorts the highly distressed man out of the staffroom, promising to find someone to take him home. On his return, Kumar tells the investigators that Buckler claims to have heard strange noises in the darkness of the Tube tunnels. He also saw a terrifying face—one that looked a lot like a child's drawing...

Providing they avoid upsetting him, once the investigators have finished the interview, Buckler asks if he can go. He cannot under any circumstances be persuaded to join them on their track walk to British Museum station. Sgt Kumar escorts Buckler from the staffroom to find a colleague who can take him home. He has Buckler's address, should the investigators wish to question him again later. A successful **Magic**, **Medicine**, or Hard **INT** roll recalls that Buckler's brain will undoubtedly manufacture a rational explanation for what he saw, so they've probably gleaned all the useful

Handout: Underground 2

BRUCE BUCKLER'S STATEMENT

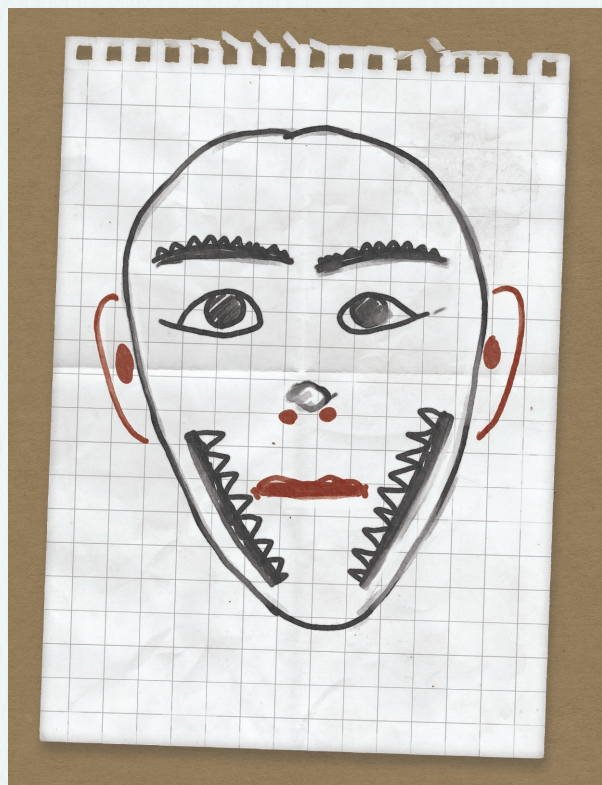
You won't laugh at me, right? You promise? Honest? Okay, then.

I've worked on the Underground since I was a boy, walking the tracks looking for damage and any other safety concerns. My usual line's the Piccadilly but they were shorthanded on the Central tonight, so I volunteered to do an extra shift to help out. You hear all sorts of stories in this game—you know, ghosts and other odd things creeping about in the tunnels. But I'm not a credulous man, so I never really believed that anything was haunting the old British Museum station, especially not this Amun-Ra character.

Anyway, I was singing to myself as I wandered into what's left of the station—just to cheer myself up, you know, cos I was feeling a bit isolated down there. Never had that happen before. I spotted this pile of cement bags that hadn't been stacked properly at the far end of the eastbound platform, so I kept on singing and started to rearrange them so there was no danger of them falling on the track.

That's when I heard it—a creaking noise coming from somewhere further up the tunnel. Then there was this weird groaning, wailing noise. I don't know, it sort of sounded like what I'd been singing but... wrong, y'know? I looked round, and there it was! A face... a horrible face, looming at me out of the darkness! But more like a kid's painting of a face than a real one, if that makes sense...

I stumbled back, lost my footing, and landed on my backside. Just as well the power was off, or I'd probably have fried myself. I don't remember much after that, but I must have picked myself up and run back here—all I wanted was to be out of that tunnel and to hear people laughing. Proper weird, it was, cos I've always been totally fine with my own company—you have to be in this job. Then the sergeant here came to talk to me and said he knew some specialists who'd want to see me, and, well, the rest you know.

Handout: Underground 3

information they can from him. Someone may still wish to call round later to make sure he's alright, though.

Kumar tells the investigators he will be back shortly to get them ready for their track walk.

DIGGING DEEPER

While Sgt Kumar is away organising someone to take Buckler home, the investigators may wish to use the time to carry out some (further) research.

- ♦ If the investigators haven't looked into British Museum station's history yet, a successful **Research** or **History** roll rewards the players with **Handout: Underground 1**.
- ♦ If the investigators already know a little about the station, a successful **Research** or **History** roll instead reveals further information about its alleged haunting, including a description of the ghost, its terrifying screams, and the newspaper reward (**Ghostly Goings-On**, page 7).
- ♦ If the investigators are more interested in the Unlucky Mummy, a successful **Research** or **History** roll calls up details of its fascinating story (**The Unlucky Mummy**, page 8).

Alternatively, the investigators may prefer to formulate some theories as to what Buckler saw down at British Museum Station, ranging from the mundane (urban explorers, UCL students on RAG week, etc.) to the magical (Amun-Ra's ghost).

SAFETY FIRST

Once Sgt Kumar returns, he ushers the investigators across the corridor and through the other door into a cloakroom. The room is lit by the same stark, ugly lighting as the staffroom. Rows of lockers line the walls, with combination benches/coat racks in between. Kumar hunts out Hi-Viz vests for everyone and safety boots for anyone not wearing suitable shoes; he also provides overalls for anyone who wants them, or for anyone dressed inappropriately, i.e., those wearing fancy or pale-coloured clothing that is likely to get damaged or dirty. To finish their outfits, Kumar presents each investigator with a hard hat (safety helmet) fitted with a battery-operated head torch.

Once everyone is dressed, the sergeant dives into his safety talk. *"First: no splitting the party and wandering off on your own, understood? I am legally required to be with you at all times while you're down there, and I don't fancy explaining to your boss that you got lost somewhere under Bloomsbury."*

"Second: walk on the ballast, not the sleepers—they can be slippery, and we don't want any accidents. You slip, you put your hand out to break your fall, you invariably touch one of the electrified rails as you land. If the power's on—that's it, you're done. The power is currently off—we'll reconfirm that once we get down there—but it's always a good idea to treat the third and fourth rails as live."

"Third: absolutely no running. You trip, you fall, you probably break something. At best, you'll end up with a nasty sprain somewhere. British Museum station is not easy for anyone to get at, including the emergency services. Not to mention, we're on the clock, so we want to avoid any delays."

"Fourth: did I tell you how excited I am to get down there? Virtually no one gets to properly explore that station and I've been waiting for an excuse for years. Ready? Let's go, then!"

Unless they have any questions, once he's finished speaking, Kumar leads the investigators out of the cloakroom, across the ticket hall, and down the stationary escalators to the Central Line's eastbound platform.

NEXT STEPS

There really is only one place for the investigators to go: British Museum station. Before they head off, an engineer carries out a final safety check to confirm that the power to the rails is still off.

Once he is satisfied it's safe to do so, Sgt Kumar leads the investigators down onto the tracks and westwards into the darkness.

British Museum Station

Occasional safety lamps on the outer tunnel wall cast pools of light onto the tracks as the investigators follow Sgt Kumar towards their destination. Otherwise, the only illumination comes from the investigators' bobbing head torches. There is little doubt that, in some sections, turning off those torches would plunge the group into inky blackness. It's a sobering thought.

After walking steadily for around five minutes, the investigators arrive at the remains of British Museum station. The concrete tunnels walls give way to grubby tiles that must once have been white. The tiles' presence is one of the archetypal signs that the investigators have arrived in an old Underground station. To the investigators' left, the tunnel widens where the eastbound platform once stood. Now, the space beside the track is filled bags of cement, sand, and gravel, two wheelbarrows, a small cement mixer, sections of rail, and several large toolboxes.



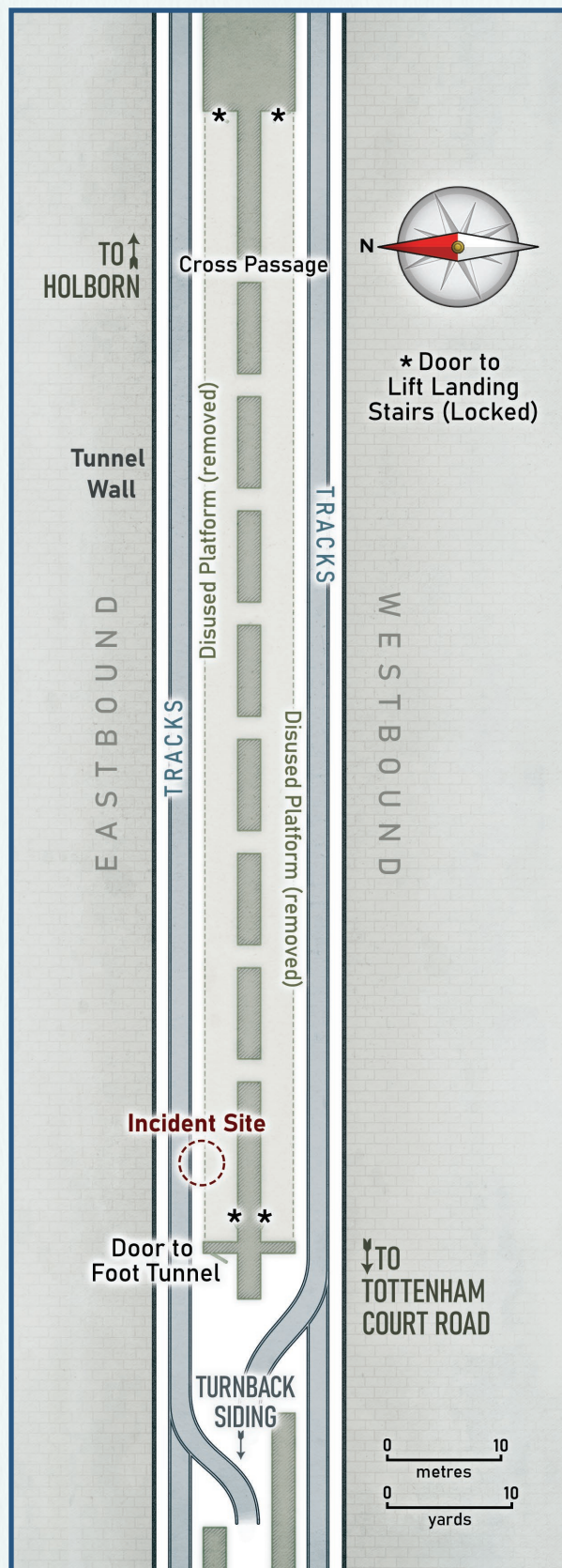
GM ADVICE

If the investigators haven't done any research on British Museum station yet, Sgt Kumar fills them in while they walk along the tracks. Either give the players **Handout: Underground I** to read or paraphrase its contents for them.

Sgt Kumar points out the locked door at the station's east end that hides the stairs leading up to the abandoned lift (elevator) landing, along with the eight cross passages connecting the east- and westbound platforms. "*That's a lot, compared to other stations,*" he notes.

There are several options open to the investigators at this point. These can occur in any order but are presented in the one most likely for Folly-based teams. Technically, the group could split up to carry out their investigations in parallel (*Rivers of London: the Roleplaying Game*, page 226), but that can only happen if everyone stays within Sgt Kumar's line of sight. Otherwise, he herds them all back together again and issues them with a stern reminder about the safety briefing.

- ♦ If the investigators wish to carry out an Initial Vestigium Assessment (IVA)—go to **Following Protocol** (following).
- ♦ If an investigator wishes to cast a Werelight spell to see if there are any ghosts in the station—go to **Hello, Eileen!** (page 20).
- ♦ If the investigators wish to physically search the station—go to **What's Written in the Dust** (page 23).



FOLLOWING PROTOCOL

Investigators working for or with the Folly are trained to carry out what is known as an Initial Vestigium Assessment (IVA) as one of their first duties upon arriving at a crime scene (*Rivers of London: the Roleplaying Game*, page 163). Not that it's been confirmed that any offence besides possible criminal trespass has taken place here—yet! An IVA can help identify if an incident is Falcon-related, i.e., that either magic or a member of the demi-monde is involved.

A successful **Sense Vestigia** roll identifies two distinct *vestigia* at British Museum:

- ♦ The first pervades the entire station: the smell of oil and sweat, a sense of boredom and borderline claustrophobia, and the rattle and clank of train carriages. Presumably this is the background *vestigium* for the London Underground. It's stronger than expected, but that might be down to all the brick, tile, concrete, and metal down here—all of which are pretty good at retaining *vestigia* (*Rivers of London: the Roleplaying Game*, page 163).
- ♦ The second is strongest at the farthest (west) end of the platform, where Buckler had his encounter: the heady scent of frankincense and cedar oil, the distant chatter of children's voices, and a feeling of deep loneliness, sorrow, and loss. If the investigators checked Buckler out for traces of *vestigia* in the staffroom (**Interviewing the Witness**, page 16), they recognise it immediately.

Whatever Buckler saw down here, it seems to have its own *vestigium*, suggesting that this is, indeed, a Falcon case. What that *vestigium* belongs to is another matter altogether. A successful **Magic** or Hard **INT** roll doesn't recall any remotely similar *vestigia* recorded anywhere in the Folly's magical records, while a failure means the investigator can't be sure if there is or not.

One thing the *vestigium* does suggest is that it wasn't a ghost that Buckler saw—genuine ghosts, as opposed to things pretending to be them, don't have *vestigia*. The GM should permit the investigators a **Magic** or **INT** roll to make this deduction if they don't do so automatically.

Next Steps

While the investigators have identified a demi-monde presence in the station, unless they have exhausted all other options, they have yet to figure out what it is, meaning there is still more for them to do.

- ♦ If the investigators wish to test their theory about the mysterious figure not being a ghost by casting Werelight—go to **Hello, Eileen!** (following).

- ♦ If the investigators decide to search the station for any physical evidence potentially left by the apparition—go to **What's Written in the Dust** (page 23).
- ♦ If the investigators want to head into the tunnels beyond British Museum station—go to **Old Mum** (page 24).

HELLO, EILEEN!

As any Newtonian practitioner can tell you, ghosts are attracted to werelights (*Rivers of London: the Roleplaying Game*, page 182). So, if Buckler encountered one, casting a Werelight spell should bring it out into the open. And if nothing turns up for the free “meal,” chances are Buckler ran into a more corporeal member of the demi-monde.

A successful **Magic** roll casts a beautiful golf-ball-sized sphere of distinctly cream-coloured light, rather than the milky white the investigator might have been expecting. A failure still produces a werelight, although a rather sad, sickly-looking yellow specimen, accompanied by a comedy spluttering noise. Either variety casts strange, distorted shadows across the abandoned station and everything stored there.

GM ADVICE

Don't forget that all investigators who are Newtonian apprentices learn and master the Werelight spell as part of character creation, meaning that they gain a bonus die to their Magic roll when casting the spell (*Rivers of London: the Roleplaying Game*, page 171).



Hopefully the investigator turned off their own phone and warned their colleagues that they were about to cast a spell. A mean GM may ask for a dice roll to see if the practitioner remembered to tell everyone what they were about to do (a successful **INT** roll) or if they've accidentally sanded everyone's phones in their enthusiasm to produce that werelight (a failed **Luck** roll), GM's choice (**Spells and Technology**, *Rivers of London: the Roleplaying Game*, page 176). Thankfully, everyone's head torches are sturdy, old-fashioned things, which stay resolutely on no matter how much magic an investigator decides to fling around.

Once the werelight is cast, the investigators see it slowly change colour and start shrinking in size. A woman's voice calls out from the darkness, “Cooee! Fancy seeing you here! Well, isn't this nice?”

As the investigators watch, a young woman walks into view from the station's west end. She appears to be limping slightly and is smartly—if a little oddly—dressed. A successful **History** or **INT** roll identifies her clothing and hairstyle as belonging to the mid- to late 1930s. A successful **Observation** or **Occult** roll realises that, fashion choices aside, something isn't quite right about the way she looks. Not



only does her hat appear to be in imminent danger of falling off but there's also a hint of transparency to her, suggesting that she's probably a ghost, although rather a robust one—placing her somewhere quite high on the Annie scale (**Ghost**, *Rivers of London: the Roleplaying Game*, page 249).

Interview With the Ghost

Unless the investigators introduce themselves first, the young woman takes matters into her own hands. *“Evening! Or is it morning? Hard to tell down here, innit? My name’s Eileen—Eileen Adkins. Pleased to meet you. I don’t normally do this sort of thing, you understand, but your little light there was so pretty, and it’s been such a long time since I’ve had anyone to talk to properly, I thought, ‘Where’s the ‘arm, eh?’ What brings you down here, then?”*

Providing the investigators treat Eileen with respect, there is no need to make a Social roll to get her to share what she knows, although the investigators will have to ask the right questions if they want to learn something useful.

- ♦ If the investigators ask if she’s a ghost, Eileen replies: *“Cheeky! But fair, I suppose. Yes, I must be, mustn’t I? Never really thought about it before, though.”*
- ♦ If the investigators ask how long she’s been here, Eileen responds: *“Don’t know, to be honest. I came down here on 15th July, 1935. What year is it now?”* She seems remarkably calm about any answer the investigators give her. *“No point crying over spilt milk, now, is there? What’s done is done.”*
- ♦ If the investigators ask how she died, the answer is somewhat longer. The GM should give the players

Handout: Underground 4.

Further Questions

Eileen’s statement seems to confirm some elements of Bruce Buckler’s: a creaking noise from beyond the station, followed by an odd-looking face looming out of the shadows.

The werelight is almost out, though. If the investigators wish to keep talking to Eileen, the caster must spend an additional magic point to refresh the spell (remember, the caster can only do this if they have mastered Werelight; *Rivers of London: the Roleplaying Game*, page 182).

- ♦ If the investigators ask Eileen about the face, she answers: *“Queerest thing, you know—looked just like a child’s drawing. Nothing at all like the ones you usually see in museums. Not like in that film, either—you know, the one with that actor in it! Bela Lugosi...? No, the other one—Boris Karloff! That’s him!”*
- ♦ If asked to explain, Eileen continues: *“That horror film from a few years ago—The Mummy. Ever so scary, it was. Didn’t dare go visit my Uncle Ralph at the museum for months after that.”*

Handout: Underground 4

EILEEN ADKINS' STATEMENT

Me and my friend, Madge, we'd gone to the pictures to see this new film—Bulldog Jack. Have you heard of it? Ever so funny, it was. Anyway, in it, this group of thieves are using a secret tunnel from the British Museum to steal stuff. The tunnel came out at what they were callin' Bloomsbury station, but we all knew it was really British Museum, seeing as they were both closed and everything.

At one point, the hero, Jack, sneaks onto the tracks to get to this Bloomsbury station to find the villains' lair, and my friend, Madge, when we was goin' home after the film, said she bet there wasn't a secret tunnel entrance at British Museum—it was all made up. I said there was because my Uncle Ralph worked at the museum as a caretaker and he said there was all sorts of tunnels and whatnot under the building, and no one knew where most of 'em went.

We was standin' on Holborn station at the time, so I told her straight—I said, "Marjorie Elizabeth Morris, I'm going to wait until the last train's gone, then I'm going to take a leaf out of Bulldog Jack's book and go down there and find that tunnel." She said I was stupid because it was far too dangerous, and she was having none of it. She caught the train home and left me. I did it, anyway, just to show her. That'll teach me, eh?

To cut a long story short, I always carried a torch [flashlight], so getting down to the old station wasn't a problem. But then I tripped and sprained my ankle in that tunnel back there—the one where they used to turn the trains round. It hurt like the blazes, I can tell you. Next thing I know, there's this loud creaking noise and something comes striding out of the darkness towards me. Well, that was it, wasn't it? I was so shocked, I put my hand out—right onto the third rail. Poof! Gone. Last thing I remember is that really strange face staring at me. Next thing I know, I'm back here but my body's nowhere to be seen. One of life's little mysteries, I suppose...

- ♦ If asked if the creature attacked her, Eileen frowns. *"No, thinking about it, I'm sure she was trying to help. Or make friends. Perhaps both? Not sure why I say 'she'—just feels like the right fit, if you know what I mean? And she felt ever so sad. Still does. You must have noticed that, too?"*
- ♦ If asked if she knows who the mummy is, she shakes her head. *"Not much of a talker, that one. On account of all them bandages. Not that I could understand her, even if she could talk—it's not like she's going to speak the King's English, is it? That's why it's nice to have a proper conversation with some real live people for once."*
- ♦ If asked whether she can tell them anything else about the mummy, Eileen thinks for a moment before replying. *"Poor thing spends most of her time asleep. Comes out for a walk every now and again. Got quite excited a while back when there were people staying on the platforms overnight—like we did during the Great War when I was little. Likes to sing, too, if that's what you can call it."* She makes a circular gesture around her face with one finger. *"Bandages,"* she adds, nodding sagely.
- ♦ If asked about what happened this evening, Eileen purses her lips. *"Went to listen to that man singing, I reckon. He gave her as much of a fright as she gave him, you know. Shot off back there into the darkness where she comes from while he went running back towards Holborn."*
- ♦ If asked where the mummy sleeps, Eileen shakes her head again. *"Not sure, if I'm honest. Somewhere towards the back of that turning tunnel. I can't go up there, on account of not getting that far when I was alive."* At this point, Sgt Kumar chips in. *"I know none of the drivers were upset when that turnback siding was decommissioned a couple of years ago. They always said that pulling the trains up into the darkness, then having to walk down to the cab at the other end so the train could head out in the opposite direction gave them the heebie-jeebies."* If the investigators have performed an IVA and detected Mery-Meseht's *vestigium* (**Following Protocol**, page 20), Kumar adds, *"Maybe they were picking up on that loneliness and sadness you sensed without realising what it was."*

There is little more Eileen can tell the investigators. As they leave or prepare to extinguish their werelight, she has a request for them: *"If you happen to find out what happened to my body, could you let me know, please? And, if you ever find yourselves down this way again, do pop in for a chat! It's been nice having the company."*

With that, Eileen vanishes.

Deductions

The investigators may now know that the creature that frightened Mr Buckler was, according to Eileen, some form of mummy, although a very unusual one.

- ♦ If the investigators haven't already seen Buckler's sketch (**Handout: Underground 3**), a successful **History** or **Science (Archaeology)** roll jogs the investigator's memory—there is a mummy whose face looks like a child's painting in the British Museum, dating from the early Ptolemaic era. There aren't many mummies like that in existence. As before, a subsequent **Magic, History, Occult**, or **Science (Archaeology)** roll, or a Hard success on either of the preceding rolls, reveals the information about the missing mummy and the time of its disappearance (**Interviewing the Witness**, page 16).
- ♦ A successful **Magic, Occult**, or **INT** roll, or Hard success on the previous roll, suggests that the mummy probably isn't a ghost, as it didn't come to feed on the werelight with Eileen. On the other hand, the investigator can't remember seeing any serious discussion of an honest-to-goodness reanimated mummy in the Folly's records. The only potentially relevant mention concerns a mummy that was recorded as stolen or lost from the British Museum in September, 1933.
- ♦ If the investigators didn't make the connection between the mummy's appearance and Buckler singing, the GM may ask for an **INT** roll. On a success, the investigator suspects that song may be one way to lure the mummy out. Alternatively, they could just search the turnback siding to see if they can find where she's hiding.

Next Steps

It's time for the investigators to continue their search for whatever scared Bruce Buckler, and the clock is ticking. Five o'clock draws ever nearer, so the investigators need to get a move on if they're to solve this mystery before they must return to Holborn station.

- ♦ If the investigators have yet to carry out an IVA—go to **Following Protocol** (page 20).
- ♦ If the investigators wish to search the station the mundane way—go to **What's Written in the Dust** (following).
- ♦ If the investigators have all the information they need to move on to the next stage of the case file—go to **Old Mum** (page 24).

WHAT'S WRITTEN IN THE DUST

Vestigia and ghosts aren't the only evidence to be found in the station.

- ♦ A successful **Observation** roll as the investigators enter British Museum spots several clear footprints in the dust where the platform used to be; going by the tread marks, these were undoubtedly made by Bruce Buckler's work boots. Some head west towards the stack of cement bags Buckler mentioned in his witness statement (**Handout: Underground 2**), while others head back towards Holborn.
- ♦ A Hard success on the Observation roll spots marks on the station wall where the extra floor was added (**Handout: Underground 1**), and above them, a mural. It consists of a narrow strip of images of children playing various games; it appears to have been pasted onto the wall, like a poster. Investigators who are aware of the station's history as an air raid shelter may surmise that the mural was part of the childcare facilities.

The investigators may wish to concentrate their search around the west end of the station where Buckler says the incident took place. If so, they find a partially deconstructed stack of cement bags; a single sack lies on the sleepers where Buckler must have dropped it in his fright.

- ♦ A successful **Observation** roll notices two distinct sets of footprints in the dust around the sacks: one from a set of work boots, the other from what look like espadrilles (rope-soled sandals). Someone else was definitely down here with Buckler. They weren't wearing safety footwear, suggesting that they weren't a TfL staff member or an urban explorer.
- ♦ A Hard success on the Observation roll spots Buckler's hard hat, complete with head torch, behind a nearby wheelbarrow. He must have lost it when he fell. He was lucky to get back to Holborn in the dark without hurting himself.

The presence of additional tread marks is intriguing. If the investigators require it, a successful **Magic, Occult**, or **INT** roll flags the fact that ghosts don't leave footprints. If they've met Eileen's ghost (**Hello, Eileen!**, page 20), no roll is required to realise that the marks don't match her shoes. Her story about a mummy also seems more credible now that they have evidence of some form of corporeal being in the tunnel with Buckler.

- ♦ If the investigators have spoken to Eileen, a successful **History** or **Science (Archaeology)** confirms that several

of the known Ptolemaic mummies have rope-soled sandals on their feet.

- ♦ A successful **Track** roll, or a Hard success on the previous Observation roll, permits the investigators to follow the sandal prints beyond the wall that once marked the platform's end and into what Sgt Kumar called the turnback siding.

Next Steps

What the investigators do next depends on what stage their enquiries have reached.

- ♦ If the investigators have learned all they can at the station—go to **Old Mum** (following).
- ♦ If the investigators have still to carry out an IVA—go to **Following Protocol** (page 20).
- ♦ If the investigators wish to rule out the presence of any ghosts—go to **Hello, Eileen!** (page 20).

Old Mum

To the west, beyond the station's end walls, there are three tunnels. The right-hand tunnel contains the eastbound line that carries trains towards Holborn—the one the investigators walked (in the “wrong” direction) to get here. The left-hand tunnel contains the westbound line that carries trains towards Tottenham Court Road. In between the two lies a darker tunnel that, oddly, contains no rails, apart from the remains of two sets of points—one from the westbound tracks, the other from the eastbound ones. Sgt Kumar identifies it as the decommissioned turnback siding, used until a couple years ago to “turn” trains, so they could be moved onto the opposite track to the one they came in on.

- ♦ A successful **Sense Vestigia** roll before the investigators enter the turnback siding identifies all the elements of Mery-Meseht's *vestigium* (**Following Protocol**, page 20). A Hard success permits an investigator to track the *vestigium* into the turnback siding towards Mery-Meseht's hiding place.
- ♦ Alternatively, any investigator who succeeded at a Track roll or Hard Observation roll when searching British Museum station (**What's Written in the Dust**, page 23) can follow the sandal prints all the way to Mery-Meseht's makeshift tomb.
- ♦ If the investigators have yet to spot the mummy's footprints, a successful **Observation** roll notices the marks made by Mery-Meseht's rope-soled sandals in the dirt where the rails have been removed. These can be followed to the mummy's lair.

THE DOOR IN THE WALL

Following either the footprints or the *vestigium* takes the investigators deep into the central tunnel. A solid brick wall, protected by a sturdy buffer stop made from repurposed rails, seals the siding's end. This far into the tunnel, the mummy's *vestigium* is so strong that it no longer requires a Sense Vestigia roll to detect it.

- ♦ If the investigators followed Mery-Meseht's *vestigium* here, a successful **Observation** roll spots an old metal door in the tunnel's side wall. If asked, Sgt Kumar thinks it may lead to a storage cupboard—the tunnel walls here aren't thick enough for it to be anything more, and he doesn't recall seeing a hidden stairwell on the British Museum station plans at the London Transport Museum's archives in Acton.
- ♦ A Hard success on the Observation roll notices small flakes of rust from the door's hinges scattered on the ground beside the door. Someone—or something—used this door recently.
- ♦ If, on the other hand, the investigators followed the mummy's footprints, they lead straight to the metal door. A successful Hard **Observation** roll spots the flakes of rust, as previously described.

The investigators appear to have found what they seek: the hiding place of whatever it was that frightened Mr Buckler. Not a ghost, as might have been expected from the urban legends attached to the former station but, allegedly, a mummy, quite possibly stolen—or escaped—from the British Museum in the 1930s.

The investigators are faced with a choice:

- ♦ Do they knock on the door to see if anyone is home? (Go to **Knock! Knock!**, following).
- ♦ Do they pull open the door without announcing their presence? (Go to **Is There Anybody There?**, page 25).
- ♦ If they've made the connection between Mery-Meseht's appearance and Buckler's singing (**Handout: Underground 2 and Hello, Eileen!**, page 20), do they attempt to lure the cupboard's occupant out with music? (Go to **A Savage Breast?**, page 25).

If the investigators are hesitant to approach the door or believe they're simply looking at a boring old cupboard, a successful **Observation** roll hears sounds of movement coming from inside. Hopefully, this should be enough to encourage them to take action!

Knock! Knock!

A successful **Law** or **INT** roll reminds the investigators that, as police officers or civilian consultants to the Folly, they are expected to follow the Four Es when dealing with a potential suspect (*Rivers of London: the Roleplaying Game*, page 71). The first E is, of course, Engage. That requires the investigator to be face to face with the suspect, who, as far as they can tell, is ensconced in the storage cupboard in front of them. Thus, it's probably best to treat this as a door-to-door enquiry and knock politely to confirm that someone is in.

Knocking on the door initially brings no response. The investigator may decide to throw caution to the wind and pull the door open—if so, go to **Is There Anybody There?** (following). However, if they knock again, the door swings slowly outwards with a loud, grating, creaking noise that sets everyone's teeth on edge.

As the investigators scramble out of the way, a bandage-wrapped figure with a disturbing cartoon face leaps from the darkness of the cupboard with a bloodcurdling shriek.

Go to **Surprise!** (page 26).

Is There Anybody There?

As in **Knock! Knock!** (preceding), a successful **Law** or **INT** roll reminds the investigators about the Four Es. However, as they know time is short, the investigators may wish to forgo the niceties and open the door themselves, so as to expedite the matter, even if it isn't official procedure.

The door is heavy and old, not to mention its rusty hinges, meaning it requires a successful **STR** or **Athletics** roll to pull it open. As always, an investigator may spend Luck to turn a failed roll into a success. If they decide to push the roll instead, a second failure means the door jerks open suddenly; they must make a successful **DEX** or **Athletics** roll to stay on their feet. If this roll is failed, they stagger backwards, lose their balance, and fall, incurring 1 damage. While not badly hurt, parts of their anatomy—as well as their ego—are distinctly bruised.

A hideous creaking noise accompanies the door's opening, like fingernails down a chalkboard. A linen-bandaged figure, whose face looks uncannily like a child's painting, charges out of the darkness towards the investigators.

Go to **Surprise!** (page 26).

A Savage Breast?

Bruce Buckler mentioned that he was singing just before his alarming encounter took place (**Handout: Underground 2**), and Eileen Adkins pointed out that the mummy had probably gone to listen to him (**Hello, Eileen!**, page 20). Thus, investigators who possess musical talents may wish to put them to good use to lure the mummy from her hideaway.

- ♦ A successful **Art/Craft (Singing)** roll piques Mery-Meseht's interest and encourages her to leave her cupboard willingly, intrigued by the music. However, the roll incurs a penalty die because she is still frightened following her encounter with Buckler, and wary of opening the door to whatever may be lurking outside.

Of course, you don't have to have any musical talent or training to sing—anyone can do it, even if the results are potentially less pleasant to hear. Untrained singers may attempt a Hard **Social** roll to belt out a tune or two.

Regardless of the investigators' musical approach:

- ♦ A success brings Mery-Meseht out into the open—go to **The Painted Woman** (page 27).
- ♦ A failure means the door stays firmly shut. The investigators will have to find another way of accessing the cupboard—go to either **Knock! Knock!** (nearby) or **Is There Anybody There?** (preceding), depending on their proposed strategy. If they spend Luck to change the roll to a success—go to **The Painted Woman** (page 27) instead.
- ♦ A fumble, or a failed pushed roll, incenses the mummy, who bursts from the cupboard to find out who is producing such an unholy caterwaul—go to **Rumble in the Tunnel** (page 32).

Alternatively, the investigators may wish to avoid singing altogether and simply play music from their phones. Thankfully, this part of the Central Line has 4G service, meaning it doesn't require a Luck roll to see if there's enough signal to connect to a music streaming platform. Of course, if an investigator didn't switch off their own mobile (cell) phone or warn their colleagues to do the same before they cast a spell (**Hello, Eileen!**, page 20), then the chances are that no one besides Sgt Kumar has a functional device to play music from!

The GM should ask for a Hard **Luck** roll:

- ♦ If the roll is a success, the investigator finds something that appeals to Mery-Meseht's taste, and she nervously leaves the cupboard—go to **The Painted Woman** (page 27).
- ♦ If the roll is a failure, Mery-Meseht stays hidden, and the investigators must think of another way to encourage their suspect into the open—go to either **Knock! Knock!** (nearby) or **Is There Anybody There?** (preceding), as determined by their tactics.

Remember: you cannot spend Luck on a Luck roll. And, despite the well-known phrase, Luck rolls can't be pushed, either.

- ♦ If the roll is fumbled, the investigator hits on something that enrages Mery-Meseht, who leaps from the cupboard to put an end to this dreadful noise—go to **Rumble in the Tunnel** (page 32).

Surprise!

A strange, alarming figure leaps from the storage cupboard towards the investigators—a mummy! A shock of matted, wavy, reddish hair sprouts from the top of the creature's head. Below it is a strange parody of a face, painted in black and red on linen bandages yellowed with age and preservatives—just as Bruce Buckler described it (**Handouts: Underground 2 and 3**). There is little time to take in anything more as the mummy advances.

The GM should listen to how the players describe their investigators' reactions to Mery-Meseht. If any of them state that their investigator is shocked or surprised by the mummy's physical appearance, or the fact that she's just burst out of her hiding place, the GM should ask for a **POW** roll. If the roll is failed, the investigator becomes **impaired** (*Rivers of London: the Roleplaying Game*, page 118) and now fumbles on a roll of 90 or above until they recover (*Rivers of London: the Roleplaying Game*, page 119); they also perform an immediate **involuntary action** appropriate to the situation (*Rivers of London: the Roleplaying Game*, page 108). If the POW roll is a success, the investigator is unaffected.

The investigators have a split second to decide what they want to do next. The GM should permit them a **Read Person** roll to help them make up their minds.

- ♦ If successful, the investigator realises that the creature is behaving exactly like a frightened, cornered wild animal. In accordance with the Four Es, backing off and attempting to communicate with her is the optimal strategy—go to **Use Your Words** (page 27).
- ♦ If failed, the investigator learns nothing about Mery-Meseht's motivations and must make a snap judgement as to what they'll do—if they try to communicate, go to **Use Your Words** (page 27); if they instigate a chase, go to **Follow That Mummy!** (page 29); or, if things get physical, go to **Rumble in the Tunnel** (page 32).
- ♦ If fumbled, or if they fail a pushed roll, the investigator is convinced that the mummy has violent intentions towards them and there is no time to talk her down before she attacks. As far as the investigator is concerned, the situation just jumped straight to Enforce (*Rivers of London: the Roleplaying Game*, page 71)—go to **Rumble in the Tunnel** (page 32).

Unless the investigators provoke Mery-Meseht into attacking them (**A Savage Breast?**, page 25, **Use Your Words**, page 27), her aim is to flee to the safety of the abandoned foot tunnel between British Museum and Holborn stations (**Station to Station**, page 30), where she plans on hiding until these strangely dressed people leave her in peace. Only then will she return to her usual place of rest in the storage cupboard.

GM ADVICE

If your players and their investigators prefer fisticuffs to diplomacy or chasing things, you may decide that Mery-Meseht is more than willing to fight her way out of her current situation. If this is the case, go straight to **Rumble in the Tunnel** (page 32).



That's Magic!

Following the Read Person roll, quick thinking investigators who know the Flash Bulb spell, or who have mastered Waterbomb, can potentially stun the mummy shortly after she emerges from her hiding place. Both spells permit Mery-Meseht a POW roll to resist their effects. While her POW is 100, she still fumbles if the GM rolls triple zeroes (100) for her.

- ♦ If the mummy is stunned, she can be restrained and escorted from the siding with no further fuss—go to **Conclusion** (page 34).
- ♦ If the investigators prefer to talk to her first—go to **Use Your Words** (following).

Even if Mery-Meseht is not stunned, she now knows that at least one investigator is a practitioner, like she was, granting them her immediate respect. That investigator gains a bonus die to all Social rolls involving the mummy for the rest of the case file.

GM ADVICE

As you will have noticed, unless the investigators immediately and successfully use magic to deal with Mery-Meseht, there are three basic strategies they can attempt to bring her in: talking to her (**Use Your Words**, page 27, or **De-Escalation**, page 32), chasing her (**Follow That Mummy!**, page 29), and fighting with her (**Rumble in the Tunnel**, page 32). With the possible exception of communicating with Mery-Meseht—because watching the players mime their characters' intentions and speak slowly and loudly to you is actually quite entertaining—we advise that the investigators engage in each of these activities no more than once, otherwise they could find themselves going round and round in circles, just like the trains on the Circle Line used to do.



USE YOUR WORDS

The investigator has learned something important from their successful Read Person roll: the mummy is scared and wants to get away. She does not mean them or their colleagues any harm. Engaging with the mummy and explaining the situation to her in accordance with the first two Es will not only make the investigator look competent and professional in Sgt Kumar's eyes—not to mention DCI Nightingale's—but it's also the right thing to do.

Complicating matters slightly is the small but inescapable fact that Mery-Meseht doesn't understand English.

- ♦ A successful **Language (Ancient Greek, Egyptian Hieroglyphics, or Greek)** roll causes her to pause her escape attempt and look enquiringly at the speaker—go to **The Painted Woman** (following).
- ♦ A failed roll means Mery-Meseht flees—go to **Follow That Mummy!** (page 29).
- ♦ A fumble, or a failed pushed roll, means the investigator says something unspeakably rude, insulting, or blasphemous. Incensed, the mummy goes on the attack—go to **Rumble in the Tunnel** (page 32).

Even those without the relevant language skills may still attempt to communicate with the frightened mummy. The GM should ask for an opposed **Social** roll against Mery-Meseht's Read Person of 60%.

- ♦ If the investigator wins the opposed roll, they manage to convey through their tone of voice and body language that they mean her no harm—go to **The Painted Woman** (following).
- ♦ If the investigator loses the opposed roll, Mery-Meseht runs—go to **Follow That Mummy!** (page 29).
- ♦ If the investigator rolls a fumble, Mery-Meseht becomes convinced she has no option but to fight her way out—go to **Rumble in the Tunnel** (page 32).

ADDITIONAL RULES

If the GM is using the optional combined skill rolls (*Rivers of London: the Roleplaying Game*, page 322), they may wish to ask for a combined **Language (Ancient Greek, Egyptian Hieroglyphics, or Greek)/Social** skill roll to see if the investigator can communicate effectively with Mery-Meseht. The roll's result must be equal to or lower than both skill values to successfully convince her not to flee. If the result is only equal to or lower than one skill value, the mummy hesitates briefly, then starts running for the foot tunnel.



The Painted Woman

If the investigators manage to coax Mery-Meseht out with music or song (**A Savage Breast?**, page 25) or calm her by talking to her (**Use Your Words**, nearby), they have the opportunity to examine her more closely (**Handout: Underground 5**). Her arms, fingers, legs, and toes are all individually wrapped. She wears rope-soled sandals, and her forearms are bound with fabric and cords in geometric designs so that it looks like she is wearing long-sleeved gloves. Two thick cords form a waistband, to which are attached numerous straps that run across her chest, abdomen, and upper thighs.

Besides her cartoonish face, the investigators can see numerous images painted onto her wrappings. A successful **History, Occult, or Science (Archaeology)** roll identifies the following:

- ♦ A sistrum, a rattle-like musical instrument associated with Ancient Egyptian priestesses, painted on her abdomen.
- ♦ A lotus flower, a symbol of rebirth, painted on each knee.
- ♦ A *wedjat* eye, a symbol of both protection and regeneration, painted on each shoulder.
- ♦ A *tyet* (knotted cloth), a symbol of protection similar in shape to an ankh, on each upper arm.
- ♦ Two *djed* pillars, one on either side of her spine. The *djed* pillar was believed to strengthen the spine so a mummy could “sit up,” a euphemism for coming back to life.
- ♦ A crocodile wearing an *atef* crown, symbolising the god Sobek-Ra, on her right thigh facing to the left.
- ♦ A pair of horns containing a sun disc, representing the goddess Hathor, on her left thigh.
- ♦ Golden petals painted around each nipple to make them look like the centre of a flower.

A Hard success or better on the roll suggests that the sistrum, crocodile, and horns symbols signify that the mummy was probably a chantress from the old Temple of Kom Ombo near Aswan in modern day Egypt.

While still nervous (a successful **Read Person** roll), the mummy doesn't look as if she is about to attack or flee. Thus, the investigators can attempt to communicate further with her.

- ♦ A successful **Language (Ancient Greek, Egyptian Hieroglyphics, or Greek)** roll, or a Hard success on the previous roll (**Use Your Words**, nearby), convinces Mery-Meseht to do what the investigators ask of her—go to **Conclusion** (page 34).
- ♦ A successful opposed **Social** roll vs Mery-Meseht's Read Person 60%, with a bonus die for winning the previous opposed roll (**Use Your Words**, nearby), convinces the mummy to follow the investigators wherever they lead—go to **Conclusion** (page 34).

Handout: Underground 5



In addition, a successful **INT** roll, if required, realises that, while the mummy is unable to speak clearly because of her bandages, she may be able to write, if given the means to do so. Providing Mery-Meseht with a pen and some paper allows her to answer basic questions, providing she can understand them. There is no need for the GM to ask for another Language skill roll to read what the mummy writes, as long as spoken lines of communication have already been established. For example, during one playtest session, an investigator successfully used their Language (Greek) skill, their notebook, and their favourite fountain pen to learn Mery-Meseht's name and that she wanted to go back to the British Museum.

Even if the investigators are communicating with Mery-Meseht through hand gestures and tone of voice, they can still encourage her to use pen and paper, although they'll need to find an expert to translate anything she writes down for them. That's something that will have to wait until they return to the surface, although they can contact an expert while they're in the station as long as their phones and/or radios are still operational—or Sgt Kumar allows them to borrow his spares. One such expert is Dr Wylla Sams (**Dramatis Personae**, page 13). A successful **INT** roll recalls seeing her name in various Folly case files, while a Hard success remembers her contact details as well; otherwise, a quick call to either DCI Nightingale or Peter Grant secures her phone number, though both will want to know why the investigators need it. Of course, an investigator may have a relevant contact of their own, potentially through the **Connected** advantage (*Rivers of London: the Roleplaying Game*, page 50)—although using such a connection will come at a price.

GM ADVICE

During more than one playtest session, an enthusiastic player had their investigator offer to cut through or unwind Mery-Meseht's bandages so that she could speak clearly. If a player in your game makes a similar suggestion, a successful **History**, **Science (Archaeology)**, or Hard **INT** roll suggests that doing so would be very much frowned upon by not only DCI Nightingale but also by any legitimate Egyptologist or museum curator, including those at the British Museum, to whom she officially belongs. The days of unwrapping mummies are long gone, and the investigators should try less invasive techniques instead. Needless to say, Mery-Meseht isn't exactly thrilled by the idea, either, and backs away from anyone approaching with her a sharp object, potentially initiating a chase (**Follow That Mummy!**, nearby), at your discretion.



FOLLOW THAT MUMMY!

If the investigators do nothing to stop Mery-Meseht from running away after she leaps from her cupboard, such as casting a spell (**That's Magic!**, page 26), or she manages to escape during combat (**Rumble in the Tunnel**, page 32), the GM should instigate a **chase** (*Rivers of London: the Roleplaying Game*, page 150). As the mummy initiates the chase by fleeing, she is the pursued; the investigators' goal is to catch her (*Rivers of London: the Roleplaying Game*, page 154).

Chase Round 1

The chase's location is the turnback siding. Mery-Meseht appears to be heading for the eastbound platform's end wall and various large metal objects that look like part of the Underground's electrical system. Unbeknownst to the investigators, the wall contains a door leading to the forgotten, unfinished foot tunnel beneath British Museum station (**Station to Station**, page 30).

As the turnback siding contains obstacles—the remaining rails, the electrical equipment, etc.—all investigators involved in the chase should make an **Athletics** roll to negotiate them (*Rivers of London: the Roleplaying Game*, page 152). As Mery-Meseht's Athletics skill value is only 30%, the difficulty of each investigator's roll is Regular.

- ♦ If the investigator succeeds at their Athletics roll, they gain a chase success, closing the distance between themselves and the mummy.
- ♦ If, on the other hand, the investigator fails their Athletics roll, they incur a chase failure. Mery-Meseht pulls ahead.
- ♦ If the roll is fumbled, the investigator incurs a chase failure and suffers a fall, incurring 1 damage. Sgt Kumar is far from sympathetic. *"I warned you about running down here, didn't I?"*

The chase continues in a new location: the steps down into the forgotten foot tunnel (**Chase Round 2**, following).

Chase Round 2

Through the metal door, a long set of tiled steps, minus handrails, descends into the darkness. The steps count as an obstacle, meaning any investigator in hot pursuit should make a Regular **Athletics** roll.

- ♦ If the roll succeeds, the investigator gains a chase success. If they have a total of two chase successes, they catch up with Mery-Meseht at the bottom of the stairs—go to **Next Steps** (this section, page 30).
- ♦ If the roll fails, the investigator incurs a chase failure. If they have a total of two chase failures, Mery-Meseht disappears from sight around a bend in the tunnel—go to **Next Steps** (this section, page 30).

- ♦ If the roll is fumbled, the investigator incurs not only a chase failure but also tumbles down the steps. The GM should ask the investigator for a **Luck** roll: if it succeeds, they fall as they near the bottom of the steps and incur only 1 damage; if it fails, they fall almost immediately, incurring 2 damage. See **Wounds and Healing** (*Rivers of London: the Roleplaying Game*, page 144) for more information.

Remember: damage is cumulative, so damage taken here adds to any already incurred. Sgt Kumar's levels of sympathy depend on the severity of the investigator's injuries.

If the chase still continues, it moves to a new location: the forgotten foot tunnel itself (**Chase Round 3**, following).

GM ADVICE

It's possible that an investigator may end up **Down** (*Rivers of London: the Roleplaying Game*, page 144) if they suffer sufficient damage while investigating British Museum station. If a tumble on the foot tunnel steps means their total damage equals 3 or more, they collapse and must remain on the floor until the chase is over. Unless they then spend 20 points of Luck (*Rivers of London: the Roleplaying Game*, page 146), they remain **hurt and impaired** until the end of the following day, making their involvement in any subsequent tussle all the more difficult. Thankfully, though, they shouldn't require rescuing by the emergency services.



Chase Round 3

The pursuing investigator finds themselves running through a partially tiled, apparently unfinished tunnel; while spacious, it was obviously never intended for trains, so must be a foot tunnel of some sort. The floor is relatively even, meaning this round of the chase involves a **burst of speed** (*Rivers of London: the Roleplaying Game*, page 151). The player should compare their investigator's MOV to Mery-Meseht's MOV 6.

- ♦ If the investigator's MOV is higher than the mummy's, they gain an automatic chase success. If they now have a total of two chase successes, their pursuit is over—go to **Next Steps** (following).
- ♦ If the investigator's MOV is lower than the mummy's, they incur an automatic chase failure. If they now have a total of two chase failures, for the moment, at least, they have lost sight of Mery-Meseht—go to **Next Steps** (following).
- ♦ If the investigator's MOV matches Mery-Meseht's, the player should make a Regular **DEX** roll: if it succeeds, they gain a chase success; if it fails, they incur a chase failure.

GM ADVICE

It isn't far from British Museum to Holborn station, as the investigators know from their track walk. So, how can they lose the mummy in what logic dictates should only be a short length of tunnel?

If Mery-Meseht evades the investigators in the foot tunnel, you have two options to explain how she manages it:

- ♦ The tunnel bends and curves to avoid geological and manmade features, such as the Piccadilly Line, etc., meaning it is far longer than 150 metres/yards—perhaps this is why it was never finished. The mummy simply kept on going after the investigators ran out of steam. She lurks in the darkness at the end of the tunnel, waiting for them to leave.
- ♦ Mery-Meseht ducked into the ticket office (**Station to Station**, nearby) to hide when the investigators lost sight of her. She does not plan to emerge until they go away.



Next Steps

By now, either at least one investigator has caught up to Mery-Meseht or, despite their best efforts, they have lost her in the foot tunnel. In the unlikely event that the chase is still ongoing, use one more burst of speed: at that point, either the investigators catch up to the mummy or she has nowhere left to run.

- ♦ If Mery-Meseht has been caught, the investigators can attempt to communicate with her—go to **De-Escalation** (page 32).
- ♦ Alternatively, the investigators may wish to grab or attack the mummy—go to **Rumble in the Tunnel** (page 32).
- ♦ If Mery-Meseht got away, the tunnel is a dead end, meaning it is still possible for the investigators to locate her by searching it thoroughly—go to **Be Very, Very Quiet...** (nearby).
- ♦ Even if Mery-Meseht has been pacified or apprehended, the investigators may still wish to search the tunnel to see what else might be lurking down here—go to **Station to Station** (following).

STATION TO STATION

Note: depending on the circumstances, this section may be optional. For example, if the investigators don't chase Mery-Meseht and deal with her in the turnback siding, they are unlikely to realise that the door to the foot tunnel exists without a successful **Observation** roll, at the GM's discretion.

This new tunnel is fascinating. According to Sgt Kumar, it's not on any surviving plans of British Museum station. The tiled walls are unfinished and there are no functioning light fittings. All is as dark and silent as the grave—at least, it was, until the investigators arrived.

- ♦ A successful **History** or Hard **INT** roll reminds the investigators that the various Underground companies usually built foot tunnels between each other's stations to ease passenger transfer, if at all possible; this tunnel must be an aborted attempt to link British Museum station to Holborn station.
- ♦ Alternatively, a successful **Navigate** roll, with a bonus die if the investigator has **The Knowledge (London)** advantage, identifies that, despite its twists and turns, the tunnel definitely heads in the direction of Holborn station and the Piccadilly Line.

A successful **Observation** roll notices what looks like an unglazed window frame part way up one of the tunnel's walls. Next to it is an unpainted wooden door. Closer examination reveals the two to be part of a ticket office, where passengers would purchase the correct ticket for their onward journey when swapping between different companies' Tube services (**The Ticket Office**, page 31).

GM ADVICE

If any of your players has a **Quiet Person** investigator, they knew there were rumours of an unfinished foot tunnel between the two stations, but they are amazed at how much of it exists.



Be Very, Very Quiet...

If Mery-Meseht is still on the loose, Sgt Kumar points out that they have to find her and remove her from the Underground system. *"We can't leave her down here. She's a danger to the staff and passengers, whether she means to be or not. We have to get her out tonight—even if it means delaying turning the power back on. I'd rather avoid my bosses having to have words with your boss because we interrupted the morning service, so let's get a move on."*

If an investigator has already noticed the ticket office window and door, they also spot rope-soled sandal prints in the dust covering the tunnel floor. Otherwise, the footprints can be located with a successful **Observation** or **Track** roll.

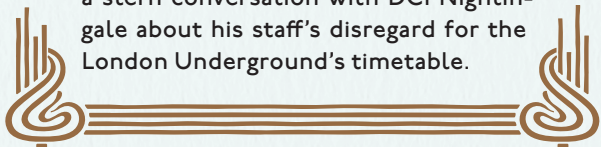
- ♦ If the GM decided that Mery-Meseht kept on going until she ran out of tunnel, that's where her footprints lead to—go to **From the Shadows** (page 32).
- ♦ If, on the other hand, the GM decided that Mery-Meseht took refuge in the ticket office, her sandal prints head there instead—go to **In Hiding** (page 31).



Time

The investigators officially have a hard time limit on their investigation: 5:00 am, when the power is due to be restored so that the morning's commuter train service can start on schedule. The GM can use this time restriction to encourage their players, and their investigators, to keep up the pace in their search for the mummy.

However, in game terms, time is elastic, and the line won't be re-electrified until the investigators have retrieved Mery-Meseht and returned to Holborn station. If they dawdle, or the mummy proves tricky to capture or cajole, the trains can and will be delayed, although there will be consequences—not least of which is TfL and the BTP having a stern conversation with DCI Nightingale about his staff's disregard for the London Underground's timetable.



The Ticket Office

If the investigators talked Mery-Meseht down or apprehended her, or if she is hiding at the Holborn end of the tunnel (**Chase Round 3: GM Advice**, page 30), there is only one occupant of the abandoned ticket office: Eileen Adkins—or, rather, what's left of her.

The skeleton can be spotted through the ticket office's window, propped up in a seated position in a back corner of the room. It is dressed in the same clothes as the ghost the investigators met on the platform (**Hello, Eileen!**, page 20), although the large bow on her blouse has been undone and tied into several smaller knots. Her arms appear to have been folded across her chest at some point, although they have slumped with time and decay.

- ♦ A successful **History, Magic, Occult, or Science (Archaeology)** roll recalls that the ancient Egyptians believed knots were magical and acted as either healing or protective amulets; such knots were frequently worn around the neck.
- ♦ A successful **INT** roll, if required, suggests that the mummy must have brought Eileen's body down here and given it the best burial that she could under the circumstances.

As when the investigators first encountered Mery-Meseht (**Surprise!**, page 26), the GM should listen to how the players say their investigators react to the discovery of Eileen's bones. If an investigator is shocked or horrified, the GM should ask for a **POW** roll—as long as they aren't already suffering from mental or physical impairment: if the roll fails, the investigator performs an immediate involuntary action in response to the discovery and they are impaired until they take steps to recover.

Remember: an investigator is either impaired or they're not; if the Impaired box on their character sheet is already ticked, there is no need for the GM to ask them for a POW roll here.

Finding Eileen's corpse complicates matters somewhat. A successful **Law** or **INT** roll reminds the investigators that, as the remains are less than 100 years old, both the local police and the local coroner must be informed so that a proper investigation can take place; the body must also not be disturbed. Sgt Kumar suggests taking reference photos and informing the relevant authorities once they have returned to Holborn station. There isn't time to coordinate everything before the power is due to be switched back on—unlike Mery-Meseht, Eileen's recovery isn't time critical and so can wait until another day.

In Hiding

If, at the GM's discretion, Mery-Meseht hid in the ticket office after outrunning the investigators (**Chase Round 3: GM Advice**, page 30; **The Ticket Office**, preceding), Eileen's skeleton is not alone in her makeshift tomb—the mummy is in there with her. It doesn't require a Read Person roll to see that the hunched over creature is both exhausted and defeated.

- ♦ The investigators may still try communicating with her if they wish—go to **De-Escalation** (page 32).
- ♦ If, however, an investigator takes hold of her arm to lead her away, the fight has gone out of her and she does not resist—go to **Next Steps** (this section, page 32).
- ♦ Of course, if the GM and players enjoy a good in-character fight and have yet to take on the mummy in combat, the GM is welcome to have Mery-Meseht resist being apprehended, even now—go to **Rumble in the Tunnel** (page 32). Under these circumstances, the mummy does not attempt to flee; instead, her first response each combat round is to **fight back** (*Rivers of London: the Roleplaying Game*, page 129), then **dodge** (*Rivers of London: the Roleplaying Game*, page 128).

From the Shadows

Alternatively, Mery-Meseht may lurk in the darkness where the tunnel ends. As in the ticket office (**In Hiding**, page 31), the mummy realises that she has nowhere else to go and stands dejectedly in the glare of the investigators' head torches.

- ♦ If the investigators try communicating with Mery-Meseht—go to **De-Escalation** (nearby).
- ♦ If an investigator ushers her out of the tunnel—go to **Next Steps** (this section, following).
- ♦ If the GM and players want one final dust up—go to **Rumble in the Tunnel** (nearby), remembering that Mery-Meseht is no longer trying to flee.

Next Steps

Having caught up with Mery-Meseht and found Eileen's remains, it's time for the investigators to leave—go to **Conclusion** (page 34).

De-Escalation

The investigators have caught up with Mery-Meseht; for her physical description, see **The Painted Woman** (page 27). The GM should give the players **Handout: Underground 5**.

Once the investigators have had an opportunity to decipher the symbols on her mummy wrappings, they can attempt to discern her state of mind. If no one has previously succeeded at a **Read Person** roll on Mery-Meseht, the GM should permit them to make one now.

- ♦ A **success** indicates that the mummy is afraid and needs reassurance.
- ♦ A **failure** gives no indication of the mummy's intent—that painted face is just too difficult to read.
- ♦ A **fumble**, or a **failed pushed roll**, indicates that the mummy is hostile and needs to be apprehended as quickly as possible, preferably with handcuffs. If the investigator acts on this mistaken belief—go to **Next Steps** (following).

Mery-Meseht watches the investigators, waiting for them to make the next move. Provided they don't make a grab for her, they can attempt to put their training into action by using the first three Es: Engage, Explain, and Encourage (*Rivers of London: the Roleplaying Game*, page 71).

- ♦ A successful **Language (Ancient Greek, Egyptian Hieroglyphics, or Greek)** roll persuades the mummy to comply with the investigator's requests.
- ♦ Alternatively, a successful opposed **Social** roll achieves the same ends.

- ♦ A successful **INT** roll alerts the investigator to potential communication methods for the mummy to use, i.e., pen and paper.

Next Steps

The investigators' ability to communicate with Mery-Meseht determines where the story goes next:

- ♦ Assuming the investigators convince Mery-Meseht to accompany them out of the foot tunnel, either verbally, through written communication, or through mime—go to **Conclusion** (page 34).
- ♦ If things got out of hand and the investigators need to restrain the mummy and physically remove her from the foot tunnel—go to **Rumble in the Tunnel** (following).

RUMBLE IN THE TUNNEL

For whatever reason, the investigators are about to engage Mery-Meseht in combat. This may be because their musical choices enraged her and provoked her into attacking them (**A Savage Breast?**, page 25) or because some other strategy or lack of insight led them into direct conflict (**Use Your Words**, page 27, **Follow That Mummy!**, page 29, **De-Escalation**, nearby).

The GM should ask each player to describe their investigator's proposed actions in the coming fight, e.g., do they want to restrain the mummy, cause her physical harm, or employ some other tactic? This **declaration of intent** (*Rivers of London: the Roleplaying Game*, page 124) helps decide what dice roll each player will make on their upcoming turn.

Depending on the circumstances, Mery-Meseht may be the character initiating combat; if so, she goes first in the combat round (*Rivers of London: the Roleplaying Game*, page 124). Once Mery-Meseht has had her turn, the GM determines who acts next by their preferred method (*Rivers of London: the Roleplaying Game*, page 125). If, on the other hand, it was an investigator who initiated combat, they determine whose turn is next in the usual way.

As a reminder, combat follows the same basic process each round it takes place:

- ♦ **Step 1: Set Your Goal**—the player describes what action their character wishes to perform (*Rivers of London: the Roleplaying Game*, page 127).
- ♦ **Step 2: Target Responds**—their target describes how they intend to respond (react) to this action (*Rivers of London: the Roleplaying Game*, page 127). They have four basic choices: **Do Nothing**, **Dodge**, **Fight Back** (once per combat round), or **Flee**. Unless she has been provoked into attacking by the investigators' earlier behaviour, or the GM wishes it, Mery-Meseht's preferred option is to flee.

Remember: each character has one “free” response per round; if they are attacked again that round, they are **outnumbered** (*Rivers of London: the Roleplaying Game*, page 135). Thus, unless only one investigator attacks her each round, after her first response, Mery-Meseht is outnumbered, meaning all remaining Fighting (unarmed/melee) attacks against her—but not ranged attacks like Magic or Firearms—gain a bonus die.

- ♦ **Step 3: Dice Rolls**—depending on what happens in Steps 1 and 2, either both characters roll dice (an **opposed combat roll**; *Rivers of London: the Roleplaying Game*, page 131) or only the attacker rolls dice (an **unopposed combat roll**; *Rivers of London: the Roleplaying Game*, page 132).
- ♦ **Step 4: Damage Roll**—if the attack was successful and the goal was to cause harm, the victor figures out how much damage has been inflicted, using a **STR** roll for unarmed and melee attacks or a **DEX** roll for Firearms and other ranged attacks, like spells (*Rivers of London: the Roleplaying Game*, page 132). Mery-Meseht has Natural Toughness, meaning unarmed and blunt weapon attacks inflict 1 less damage to her.
- ♦ **Step 5: Narration**—the winner describes what happens, incorporating the details from earlier steps.
- ♦ **Step 6: Next Player’s Turn**—the round moves on to the next player. If everyone, including Mery-Meseht, has had their turn this combat round, play moves back to the character who initiated the fight, and a new combat round begins.

A successful **Law** roll (police officers) or **INT** roll (civilian consultants) reminds investigators that, as Folly representatives, their first action in combat should be to talk their opponent down using an opposed **Social** roll. Granted, Mery-Meseht can’t understand English, but body language and tone of voice can go a long way when it comes to conveying meaning. As Mery-Meseht has no idea what a warrant card or police uniforms are, police officers do not gain their usual bonus die on this roll.

- ♦ If Mery-Meseht is all riled up because of the investigators’ actions thus far, her opposing skill roll is her POW 100. (Mery-Meseht still fumbles on a roll of 100.)
- ♦ If Mery-Meseht isn’t spoiling for a fight, her opposing skill roll is, instead, her Read Person 60%.

If the opposed roll is successful, the fight is over, and the investigators can attempt further communication with the mummy (**De-Escalation**, page 32); there is no need to for the GM to ask for a Read Person roll under these circumstances. However, if the opposed roll fails, combat

continues. Another investigator can try talking to Mery-Meseht but if everyone fails in their attempt to diffuse the situation, they’ll have to consider a new approach. Hopefully, police officers and Folly consultants will remember to use a **combat manoeuvre** (*Rivers of London: the Roleplaying Game*, page 134) to restrain Mery-Meseht. If their previous Law or INT rolls were successful, the GM can remind the players that their investigators consider this to be best practice.

- ♦ Alternatively, an investigator can use an appropriate **Language** skill in place of Social to defuse the situation, such as Ancient Greek, Egyptian Hieroglyphics, or Greek. This is a Regular difficulty unopposed roll. Success and failure bring the same outcomes as the opposed Social roll described previously.

If combat began because an investigator misread Mery-Meseht’s intentions, de-escalation is unlikely to be their first action, although the GM can ask for a **Law** roll (police officers) or **INT** roll (civilian consultants) to realise that causing physical harm to the mummy would not only be viewed poorly by their superior officers but also risks damaging a potentially priceless historical artefact, not to mention a newly identified member of the demi-monde. And Fleet, as the nearest known *genius loci*, is not going to be very happy about that.

Next Steps

Once combat is over, the investigators likely find themselves in one of three situations:

- ♦ If Mery-Meseht fled the fight—go to **Follow That Mummy!** (page 29). If the investigators manage to catch her, she no longer has the energy to resist arrest and comes quietly; the GM should ignore all text directing them to begin a new combat encounter. The investigators can still attempt to talk to her before they apprehend her, though (**De-Escalation**, page 32).
- ♦ If Mery-Meseht was successfully restrained, the investigators can escort her to a location of their choice—go to **Conclusion** (page 34).
- ♦ If Mery-Meseht was incapacitated through physical harm, i.e., she is **down** or worse, the investigators can carry her out of the London Underground to a location of their choice—go to **Conclusion** (page 34).

Depending on how the fight went, the investigators may also have some wounds to take care of (*Rivers of London: the Roleplaying Game*, page 144).

Conclusion

One way or another, the investigators have Mery-Meseht in their custody. All they have to do now is get her back to Holborn station and decide what they're going to do with her. Enterprising investigators may already have made arrangements with an expert (**The Painted Woman**, page 27); otherwise, the walk back to Holborn station gives them time to come up with a strategy. Depending on what state they and the mummy are in after their encounter, the return journey may take longer than expected.

- ♦ If the investigators discovered Eileen's body (**The Ticket Office**, page 31), they may also wish to make a brief stop in British Museum station to let her know. There's no need for anyone to cast Werelight to summon her (unless they want to); she appears when called. She thanks them profusely for solving the mystery, and once again invites them to pop by for a chat the next time they're passing.

Sgt Kumar radios ahead to Holborn to make sure that no one is hanging about to witness their arrival. The investigators may wish to disguise Mery-Meseht in some way before they reach the station, just in case—Buckler's lost hard hat, if they found it (**What's Written in the Dust**, page 23), and a coat draped over her shoulders is about the best they can manage under the circumstances. More clothing can be borrowed from the cloakroom at Holborn, if required (**Safety First**, page 18), although common sense suggests that, besides hats or wigs, items which can be draped over the mummy are less likely to cause upset and/or damage than things which require the insertion of arms or legs.

There are two main options available to the investigators when it comes to dealing with Mery-Meseht:

- ♦ If the investigators wish to take the mummy straight to the British Museum—go to **Home Away From Home** (following).
- ♦ If the investigators wish to head back to the Folly—go to **The Custody Suite** (page 35).

HOME AWAY FROM HOME

The investigators have decided to take Mery-Meseht to the British Museum. This may be because they know or suspect that's where she came from (**Interviewing the Witness**, page 16, or **Deductions**, page 23) or because it's the nearest place they can think of that's used to dealing with mummies, albeit less mobile ones.

Regardless of how long it took the investigators to retrieve Mery-Meseht, it's still too early in the morning for the museum to be open to visitors. They must make arrangements to meet someone there—this can be organised from British

Museum station (**The Painted Woman**, page 27), on the walk back to Holborn station, or once they reach the surface.

- ♦ Investigators who reach out to Dr Wylla Sams (**The Painted Woman**, page 28) are given instructions to meet her at the main entrance on Great Russell Street.
- ♦ If the investigators have a contact of their own at the British Museum, substitute them for Dr Sams.
- ♦ Even if their contact doesn't work at the British Museum, they ask to meet the investigators at the museum's rear entrance on Montague Place—they know a caretaker who will let them in before opening time.

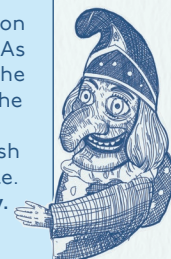
It may still be dark when the investigators emerge from Holborn station to make the roughly 8-minute walk (0.48 km/0.3 miles) to the museum. As the working day is about to begin for many of the city's citizens, the streets are not empty; how busy they are, though, depends on how long (roughly) it took the investigators to acquire Mery-Meseht. Even if the investigators failed to disguise the mummy, a successful **Observation** or **Read Person** roll shows that no one is taking any notice of the investigators and their unusual companion. This is London, after all!

The investigators' contact is waiting for them at the agreed entrance. Despite their obvious excitement, they make haste to usher the investigators and Mery-Meseht inside.

GM ADVICE

The rest of this section is written on the assumption that the investigators are dealing with Dr Sams. As already mentioned, if that is not the case, use the following information as a guideline, swapping in the investigators' own contact as applicable.

You may also find a visitor map of the British Museum comes in handy for this part of the case file. One can be downloaded from here: <https://www.britishmuseum.org/visit/museum-map>



Behind Closed Doors

Once safely out of view of the general public, Dr Sams can contain her excitement no longer. As she wheels her way from the level-access lift and across the museum's entrance hall, she bombards the investigators with questions about their adventures. Once she reaches the Great Court, she finally stops to draw breath and examine the mummy properly. "*Goodness, isn't she magnificent?*"

Dr Sams can fill the investigators in on any details they have not yet learned during their interactions with Mery-Meseht, including when she dates from (early Ptolemaic era), what role she fulfilled in life (temple chantress at the old Kom Ombo temple), and her disappearance from

the museum back in 1933. Dr Sams can also translate any writings the mummy has made, no roll required. And, if the investigators have yet to learn her name, Dr Sams politely asks, “*And what should we call you, my dear? I’m afraid your wrappings aren’t exactly helpful on that score!*” She pauses, then chuckles to herself. “*Oh, what am I thinking? I got so excited I forgot—wrong language!*” She then speaks to the mummy in what sounds very much like Greek.

While Dr Sams can just about make out what Mery-Meseht mutters through her bandages, the process goes much more smoothly if the investigators acquire something for the mummy to write with. If they don’t think of it themselves, Dr Sams asks them if they have anything suitable on them. All police officers should certainly be carrying their pocket notebook and a pen; otherwise, the GM can ask for a **Luck** roll to see if an investigator has the necessary supplies on hand.

Dr Sams also suggests moving to the museum’s nearby Reading Room, which is currently closed to the public, so that they can continue their conversation undisturbed—go to **Interview With the Mummy** (nearby).

THE CUSTODY SUITE

The investigators have decided to head back to the Folly with Mery-Meseht. This may be because a successful **Law** or **INT** roll suggested that taking the mummy to the custody suite and booking her in was the most appropriate course of action, given that this is a Falcon case and she is, technically, guilty of criminal trespass on the London Underground. It may also be because one of the investigators has the necessary skills to question the mummy without the need to involve British Museum staff, at least at the outset.

As described in **Home Away From Home** (page 34), no matter the time, the streets aren’t empty. The investigators and their unusual companion pass multiple people on their way to work, though a successful **Observation** or **Read Person** roll realises that none of them are giving the group so much as a second glance, no matter what they’re wearing.

An Unforeseen Complication

Access to the custody suite is via the ramp in the courtyard behind the Folly. Unfortunately for the investigators, Foxglove is currently in her studio, meaning that the whole of the custody suite is subject to her magic-negating effect (*Rivers of London: the Roleplaying Game*, page 264). As a result, as soon as they step through the custody suite’s door, Mery-Meseht stops moving, instantly becoming an exhibit rather than an interviewee.

Sgt Anthony Finnegan (**Dramatis Personae**, page 13) is the custody sergeant on duty. He doesn’t even raise an eyebrow when the investigators wander in with what appears to be a mummy. He calmly and efficiently books Mery-Meseht in. “*I should really make you put her in the evidence locker, but seeing*

as you walked her here, I’ll let you pop her in an interview room for now. One of you will have to stay with her at all times, mind. Somebody should also let the guvnor know that you’ve been busy.”

While someone goes to inform DCI Nightingale of their return, the remaining investigators may wish to carry out an experiment to see whether removing the mummy from the custody suite reanimates her (it does). There are several options that the investigators could try:

- ♦ The simplest method is to head back out the way they came in.
- ♦ Alternatively, the investigators could try carrying Mery-Meseht up the internal staircase that leads to the atrium. Thankfully, Foxglove’s Magical Suppression Area doesn’t affect the ground floor (or beyond the main building’s outer walls), meaning the mummy shows renewed signs of life the moment she reaches the top of the stairs.
- ♦ Another option, suggested by a successful **INT** roll, is to simply ask Foxglove if she’d mind heading up to the observatory for the rest of the morning. After an hour, the field dissipates sufficiently that Mery-Meseht revives and can be interviewed.

Unless the investigators figure out how to get Mery-Meseht moving again, they’ll have to find an alternative strategy to learn what she knows, perhaps involving a visit to the British Museum (**Home Away From Home**, page 34). If all else fails, Nightingale suggests that the investigators should approach Foxglove about moving elsewhere until they finish interviewing their mummy. For his part, he is intrigued to learn who she is and where she’s been.

Go to **Interview With the Mummy** (following). If the investigators don’t have the necessary language skills to carry out the interview themselves, Nightingale suggests contacting Dr Sams and inviting her over, if the investigators haven’t already done so.

INTERVIEW WITH THE MUMMY

The investigators undoubtedly have many questions they would like an answer to. Given the challenges of communicating with Mery-Meseht, any interview to get those answers is going to take time. The conversation may be conducted solely by the investigators if one of them speaks an appropriate language, such as Greek, or with the assistance of an expert, such as Dr Sams.

- ♦ If the interview takes place in the custody suite or atrium at the Folly, Sgt Finnegan rustles up a whiteboard and drywipe pens for Mery-Meseht to use. If it takes place in the British Library’s Reading Room, there is already a whiteboard standing by.



Provided they ask the right questions, the investigators learn the following, no rolls required:

- ◆ Mery-Meseht doesn't know what caused her to sit up (brought her back to life).
- ◆ To start with, she mostly slept after she found herself trapped in the Underground. Lately, though, she's been waking up more frequently, and not just when she hears singing. She's not sure why, exactly, but something started changing in the tunnels around the time the children lived there. A successful **History** or **INT** roll suggests Mery-Meseht is referring to World War II when British Museum station was used as an air raid shelter.
- ◆ She misses the children and her fellow Egyptians from her time in the museum's mummy room. She's not sure how she remembers that, either, but she does.
- ◆ While she'd like to be with them again, she doesn't want to be shut up in a locked display case for the rest of her existence. She likes being able to walk around and see new things.

If the investigators have any other questions, the GM should improvise the answers using the information provided elsewhere in this scenario.

Go to **Keeping Mum** (following).

KEEPING MUM

Even though they've learned more about the mummy, the investigators still have to figure out how to bring this case file to a close. Ideally, they need to find a solution that works for all involved: the Folly, the British Museum, and—last but not least—Mery-Meseht.

As long as the solution the players and their investigators come up with doesn't involve revealing Mery-Meseht's reanimation to the world at large, Nightingale and Dr Sams, the Folly's go to expert on all things Egyptian, agree to it. For example, one of the most popular solutions during playtesting was to display the mummy during the day—on strict instructions not to move or speak, then allow her to wander the museum at night, having warned all the necessary staff first. Other groups also arranged for Mery-Meseht to visit Dr Walid (*Rivers of London: the Roleplaying Game*, page 235) for an MRI scan. Needless to say, both Dr Sams and Dr Walid spend time with Mery-Meseht to see if they can figure out what brought her seemingly back to life.

Once everyone is satisfied with the proposed solution, the investigators have the opportunity to tie up any **Loose Ends** (following) they feel the need to. If there are none—go to **Rewards** (page 37).

LOOSE ENDS

Depending on their exploits on the London Underground, there are really only two loose ends for the investigators to deal with once they've taken care of Mery-Meseht: Eileen Adkins and the secret tunnel from the British Museum to its ghost station.

Farewell, Eileen

A successful **Research** roll when looking for missing persons from around the time of Eileen's death identifies two newspaper stories. The first describes how two young women allegedly went missing from Holborn station after seeing *Bulldog Jack* at the cinema. However, there are no missing persons reports in any police database that match it, suggesting it is yet another urban legend, or part of the film's marketing campaign.

Sadly, the second article is all too true. It discusses Eileen's disappearance and presumed death on the London Underground and confirms that her body was never found.

If the investigators found Eileen's skeleton (**The Ticket Office**, page 31), they are unlikely to be involved in recovering her remains or the subsequent investigation into her death unless they have an appropriate occupation, such as pathologist or scene of crime officer. Regardless, a few months later, they receive notice of her inquest, although they aren't invited to give evidence, for obvious reasons. Nightingale attends as a matter of course. It is up to the investigators if they do, too. Her death is recorded as accidental, most likely through electrocution, though nothing is mentioned about where the body disappeared to for all those years.

A short while later, Eileen is laid to rest. Nightingale, and any investigator who wishes to pay their last respects, are welcome to attend the service.

GM ADVICE

In one playtest, after the investigators informed Eileen that they'd found her body, she asked if they would make sure she got a proper burial. They promised they would, and asked what flowers she would like at her funeral. She told them, and they provided a beautiful bouquet of daffodils for her grave. The Folly also covered additional funeral expenses beyond what the state provided.

The Other Secret Tunnel

The investigators may have already discovered one secret tunnel at British Museum station, much to the delight of the historians and archivists at the London Transport Museum, not to mention Sgt Kumar, but there is still the small matter of the tunnel Mery-Meseht used to access the Tube system back before the station closed in 1933.

Mery-Meseht is the best person to ask where in the British Museum's basement the tunnel entrance is located. If asked, she leads the investigators to a wall whose flaking plaster speaks to its age. There is no sign of a door, though. Presumably it is hidden somewhere behind the plaster. If the GM wishes, gaining museum permission to open the tunnel and explore it could be the start of a case file of their own creation—after all, it may have other exits besides the one used by Mery-Meseht. And who knows where they might lead?

However, no amount of cajoling will convince TfL to allow the investigators back down onto the Underground to look for the tunnel's exit at British Museum station. If the investigators want to solve that mystery, they're going to have to come up with a way of sneaking onto the system, perhaps involving the **Quiet People** (*Rivers of London: the Roleplaying Game*, page 253). However, if they get caught, they are going to be in serious amounts of trouble, and quite possibly face disciplinary procedures for trespassing.

REWARDS

Once the investigators have taken care of any loose ends, the GM and players should follow the steps in the **Investigator Development Phase** (*Rivers of London: the Roleplaying Game*, page 120).

- ♦ If using the standard system of gaining development points, each investigator receives 1 development point per session of play.
- ♦ Unless the investigators caused significant property damage and/or delayed Tube services indefinitely, there should be no need to change the investigators' employment status or affluence rating.
- ♦ Optional: if the GM intends to have an in-game break between the end of this case file and the beginning of the next, they may wish to award 1 additional development point for **Training** (*Rivers of London: the Roleplaying Game*, page 122).

This concludes *Going Underground*. Congratulations!



Cast

The following section contains the profiles for the various NPCs the investigators meet during the course of this case file. Each character's common skills are listed first, followed by expert, and then combat skills. None of the NPCs in this case file are practitioners, thus no spells are listed.

THE LIVING

Sergeant Jaget Kumar, *age 31, BTP liaison*

STR 50 CON 60 DEX 60 INT 60 POW 60
DB: 0 MOV: 8 MP: 12 LUCK: —

Advantages: Steadfast, The Knowledge (London Underground).

Skills

Athletics 60%, Drive 30%, Navigate 60%, Observation 60%, Read Person 50%, Research 50%, Sense Vestigia 60%, Social 50%, Stealth 30%; Law 60%, Occult 60%; Fighting 30%, Firearms 30%.

Languages

English (own) 60%, Hindi (own) 60%.

Bruce Buckler, *age 48, patrolman engineer*

STR 50 CON 50 DEX 50 INT 60 POW 70
DB: 0 MOV: 8 MP: 14 LUCK: —

Advantage: The Knowledge (London Underground).

Skills

Athletics 50%, Drive 40%, Navigate 60%, Observation 70%, Read Person 40%, Research 40%, Sense Vestigia 30%, Social 50%, Stealth 30%; Mechanical Repair 70%, Science (Engineering) 70%, Science (Mathematics) 50%, Science (Physics) 30%; Fighting 30%, Firearms 30%.

Languages

English (own) 60%.



Dr Wylla Sams, *age 63, museum curator*

STR 50 CON 50 DEX 50 INT 70 POW 60
DB: 0 MOV: 7 MP: 12 LUCK: —

Advantage: Steadfast.

Skills

Athletics 40%, Drive 40%, Navigate 40%, Observation 70%, Read Person 50%, Research 80%, Sense Vestigia 40%, Social 60%, Stealth 30%; History 70%, Science (Archaeology) 60%, Science (Biology) 40%, Science (Forensics) 40%; Fighting 30%, Firearms 30%.

Languages

Ancient Greek 60%, Egyptian Hieroglyphics 70%, English (own) 70%, Hieratic 60%.

Sergeant Anthony Finnegan, *age 41, custody sergeant*

STR 60 CON 60 DEX 50 INT 50 POW 60
DB: +1 MOV: 8 MP: 12 LUCK: —

Advantages: Damage Bonus, Steadfast.

Skills

Athletics 40%, Drive 40%, Navigate 40%, Observation 60%, Read Person 60%, Research 30%, Sense Vestigia 60%, Social 60%, Stealth 40%; Law 70%; Fighting 60%, Firearms 30%.

Languages

English (own) 60%.

THE DEAD

Eileen Adkins, *age 24 (at death), ghost station ghost*

As a ghost, Eileen doesn't have statistics. She does love a good werelight, though. She's also remarkably solid, thanks to the higher than usual levels of *vestigia* down here feeding her, Mery-Meseht, and the *genius loci* of the London Underground.

Mery-Meseht, *age unknown, lonely mummy*

STR 40 CON 90 DEX 30 INT 70 POW 100
DB: 0 MOV: 6 MP: — LUCK: 100

Advantages: Natural Toughness, Scary.

Disadvantage: susceptible to Foxglove's magic nullification field.

Skills*

Athletics 30%, Navigate 30%, Observation 60%, Read Person 60%, Sense Vestigia 60%, Social 30%, Stealth 30%; Art/Craft (Dancing) 30%, Art/Craft (Singing) 30%, Art/Craft (Sistrum) 60%, Medicine 30%; Fighting 30%.

**Although Mery-Meseht was a practitioner in life, she is now something entirely different and can no longer cast spells. She has, however, retained many of the other skills she had in life. Some, though, are hampered by her current condition, e.g., Social, Art/Craft (Dancing), and Art/Craft (Singing), or are woefully out of date, e.g., Medicine, and, therefore, have a reduced skill value.*

Languages

Ancient Greek 70%, Demotic Egyptian (own) 70%, Egyptian Hieroglyphics 50%, Hieratic 50%.

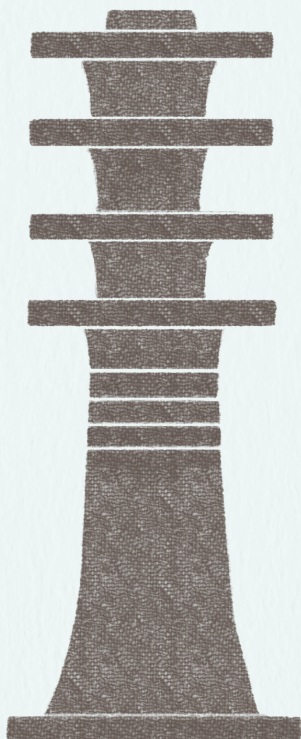
Thanks to her jaw being bound, Mery-Meseht cannot speak clearly but she can communicate through writing and drawing, if given the appropriate equipment.

Powers

Luck of the Demi-monde.

Vestigia

The heady scent of frankincense and cedar oil, the distant chatter of children's voices, and a feeling of deep loneliness, sorrow, and loss



Lost Languages

While she was alive, Mery-Meseht would have spoken Demotic Egyptian, the everyday vernacular language of Egypt at that time. As an educated citizen of the Ptolemaic era, she would also have been fluent in Ancient Greek. In addition, as a chantress, she would have been trained to read and write Egyptian hieroglyphics and Hieratic, a shorthand form of hieroglyphics used by priests and priestesses.

Although it's classified as a dead language, you can still technically speak Egyptian hieroglyphics. The hieroglyphs are transliterated into sounds based on the Coptic language, which developed from Demotic Egyptian and, like Latin, survives as a liturgical language (one used for worship by a religious organisation). How close that pronunciation is to actual Ancient Egyptian is anyone's guess, though. Mean GMs may wish to impose a penalty die on any attempts to speak Egyptian hieroglyphics with Mery-Meseht, but that over complicates matters, and we recommend not doing so.

Thankfully, Ancient Greek is virtually identical to modern Greek, meaning someone who speaks one can clearly understand someone speaking the other.

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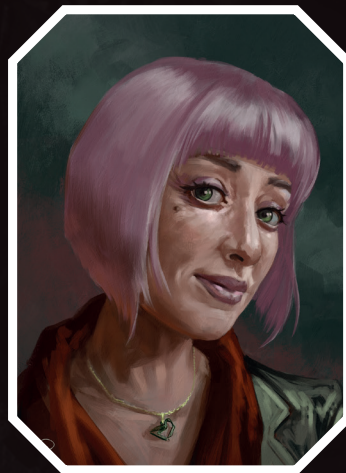
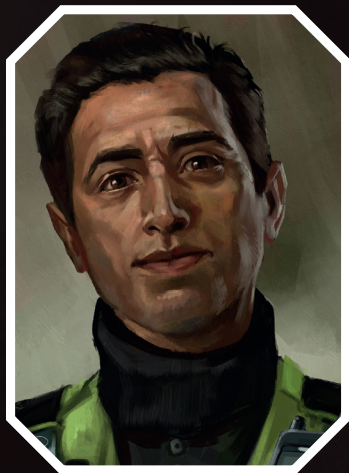
Going Underground

A Case File for Rivers of London: the Roleplaying Game

London, 2016: there's been an incident on the London Underground and your specialist services are required!

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Going Underground is a standalone scenario for use with *Rivers of London: the Roleplaying Game*, and an introductory adventure for new players.



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