

RIVERS of LONDON
the Roleplaying Game

Jimmy's Last Dance

A Swashbuckling Case File
of Family Intrigue

BASED ON THE NOVELS
BY BEN AARONOVITCH

ADAM GAUNTLETT, PAUL FRICKER, AND LYNNE HARDY



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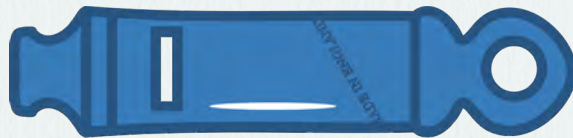
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Special Thanks

Adam Gauntlett would like to thank the Chaosium team. As always, Chaosium and Lynne Hardy extend their thanks to Ben Aaronovitch for his feedback and encouragement throughout the project. They would also like to thank John Berlyne of Zeno Agency Ltd and Anne Hall for their continuing assistance. Lynne would like to thank Adam Gauntlett, Paul Fricker, Kit Cox, and our artists for helping to bring Jimmy’s world to life; Meredith Katz for her ever-insightful copy-editing comments; Riku Similä and Anna

Urbanek for their design skills; and Fleur Sciortino for managing to squeeze us in around her wedding! Last but not least, Lynne would also like to thank all of our play testers, past and present, along with Michael O’Brien and Daria Pilarczyk for their support with this project.

Clear Credit

Jimmy’s Last Dance was originally written by Adam Gauntlett and developed by Lynne Hardy. It was subsequently revised by Paul Fricker, with additional material written by Lynne Hardy. The “Peter Says” box on page 12 was written by Ben Aaronovitch, as was the “Ben Says” box on page 32.

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Jimmy's Last Dance

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3450 Wooddale Court
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ISBN: 978-1-56882-541-0



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Jimmy's Last Dance

*One sword, at least, thy rights shall guard
One faithful harp shall praise thee!*
—“The Minstrel Boy,” Thomas Moore (1779–1852)

Set in London in the summer of 2016, *Jimmy's Last Dance* is a standalone case file for *Rivers of London: the Roleplaying Game (RoL:RPG)*. It is ideal for a group of two to four investigators and is likely to provide between two to four sessions of play. While it can be used as an introductory case file, *Jimmy's Last Dance* has a more fluid structure and more powerful main antagonist, so it best serves as a follow-on adventure from either *Going Underground* or *The Font of All Evil*, both available separately from chaosium.com. It could also be slotted into an ongoing campaign as a side investigation.

If you are going to play through this case file as an investigator, it's time to stop reading, as the following material is specifically for your GM. If you are the GM, we recommend that you read through this scenario at least once before you run it for your players, making any notes you feel will help support you during the game (**Running a Game**, *Rivers of London: the Roleplaying Game*, page 220).

During this case file, the investigators are tasked with looking into a violent incident at a house in Putney, London—one which has links to a failed historic witchcraft prosecution. It is presented as a sequence of seven incidents that are reported to the police, as it assumes that the investigators are working for or with the Folly. Suggestions for involving non-Folly investigators can be found in **Independent Investigators** (page 10). These incidents provide a stable framework around which the investigators are free to conduct research, as well as visit people and locations—thus it shouldn't feel too linear from the players' point of view.

Although this case file centres on investigation, there are several “flashpoints” highlighted where the GM may

push for either combat or a chase scene. Making use of such flashpoints is entirely at the GM's discretion—include some, none, or all of them as best fits the group's preferences and style of play.

GM ADVICE

As mentioned, this case file is structured around seven key incidents, including the one that initiates the investigators' involvement (**Incident I: Chaos at Kingsmere Close**, page 19). Linked to each are the most likely people and places that the investigators may wish to research and visit in response to that incident. Players being players, though, they may decide to talk to people and carry out background checks in a different order to the one presented. Be flexible and use your notes to keep track of where important clues are located, so that the investigators can find all the information they need to solve the case file regardless of the route they take. These notes can also help you to point the investigators in the right direction if they're not sure where to go next. In addition, you are in control of when each incident occurs, meaning that you can time them precisely to help keep the investigators on their toes and the story moving forward. See also **Pacing the Game** (*Rivers of London: the Roleplaying Game*, page 225) and **Covering all the Bases** (page 19).



Content Warning

This case file deals with discriminatory government policies (**The Windrush Scandal**, page 14). It also includes potential knife violence, particularly in the **Finale** (page 51), so we strongly recommend the use of safety tools at the table, such as the “X-Card” by John Stavropoulos. More information on safety tools can be found online at the TTRPG Safety Toolkit, co-curated by Kienna Shaw and Lauren Bryant-Monk. See also **Considerate Gaming**, *Rivers of London: the Roleplaying Game*, page 44.

GM Background

A local gang known as the Red Jack Crew was in the middle of outfitting a domestic residence in Kingsmere Close, Putney, to grow cannabis when one of its members was attacked and hospitalised by a man dressed as a pirate. The owner of the house, Hyacinth Powell (**Dramatis Personae**, page 11), recently moved into Latimer House Nursing Home and, at present, the property is in the care of her son-in-law, Joe Campbell (**Dramatis Personae**, page 14). Joe is conspiring to have the old lady deported with the help of former-schoolfriend-turned-crooked-lawyer Rick Flood (**Dramatis Personae**, page 15). Flood, a close associate of the Red Jack Crew, knew that the gang was looking for additional premises and tipped them off that Hyacinth's former home was empty, hence them making use of it in her absence.

BUCKLE AND SWASH

But who is the mysterious pirate assailant? Currently known as Jimmy Garlick, his corpse has rested in various locations within the Church of St James Garlickhythe since the 1600s (**Researching Jimmy Garlick**, page 43). For the purposes of this case file, Jimmy's real identity is Captain Francis Cappavert: a soldier, privateer, vintner, and “Moor” (a term used at the time to refer to both the Muslim rulers and residents of Spain between the 8th and 15th centuries and to Black people in general, particularly enslaved North Africans).

At some point in his life, Francis also became a practitioner (**Handout: Last Dance 8**), although when he did is a matter of great speculation, as Folly records concerning London's magic users before the Society's

foundation are sketchy at best. Nowadays, Jimmy's a bit of an odd one, hovering somewhere between a ghost and a *genius loci* thanks to all those years spent resting in a particularly potent location close to the River Thames and the River Walbrook (**Visiting St James Garlickhythe**, page 45).

Putney

Putney is a district in southwest London and part of Wandsworth Borough. It's generally professional and middle class, famous for its parks, open spaces, and sporting venues, especially rowing. The University Boat Race between the Cambridge and Oxford University Boat Clubs starts in Putney and is the most famous event, but there are over 20 active rowing clubs in the district jockeying for position on the Thames. In the 17th and 18th centuries, nearby Putney Heath was a notorious hangout for duellists and highwaymen, allegedly including Dick Turpin. Since 1859, part of the heath has also been home to Roehampton Cricket Club.



JIMMY AND HYACINTH

Hyacinth first began visiting Jimmy at St James Garlickhythe in the 1930s when she was a bored young girl. She became fascinated with the mummy in his glass-fronted coffin, little realising that they were distant relatives. Jimmy's "spirit," interested and amused both by her attention and the quirk of fate that had reunited him with part of his family, took a liking to the little West Indian girl and taught her a few very simple *formae*. This relationship continued for several years until the church was bombed in 1941 (**Handout: Last Dance 6**), bringing an abrupt end to Hyacinth's tutelage.

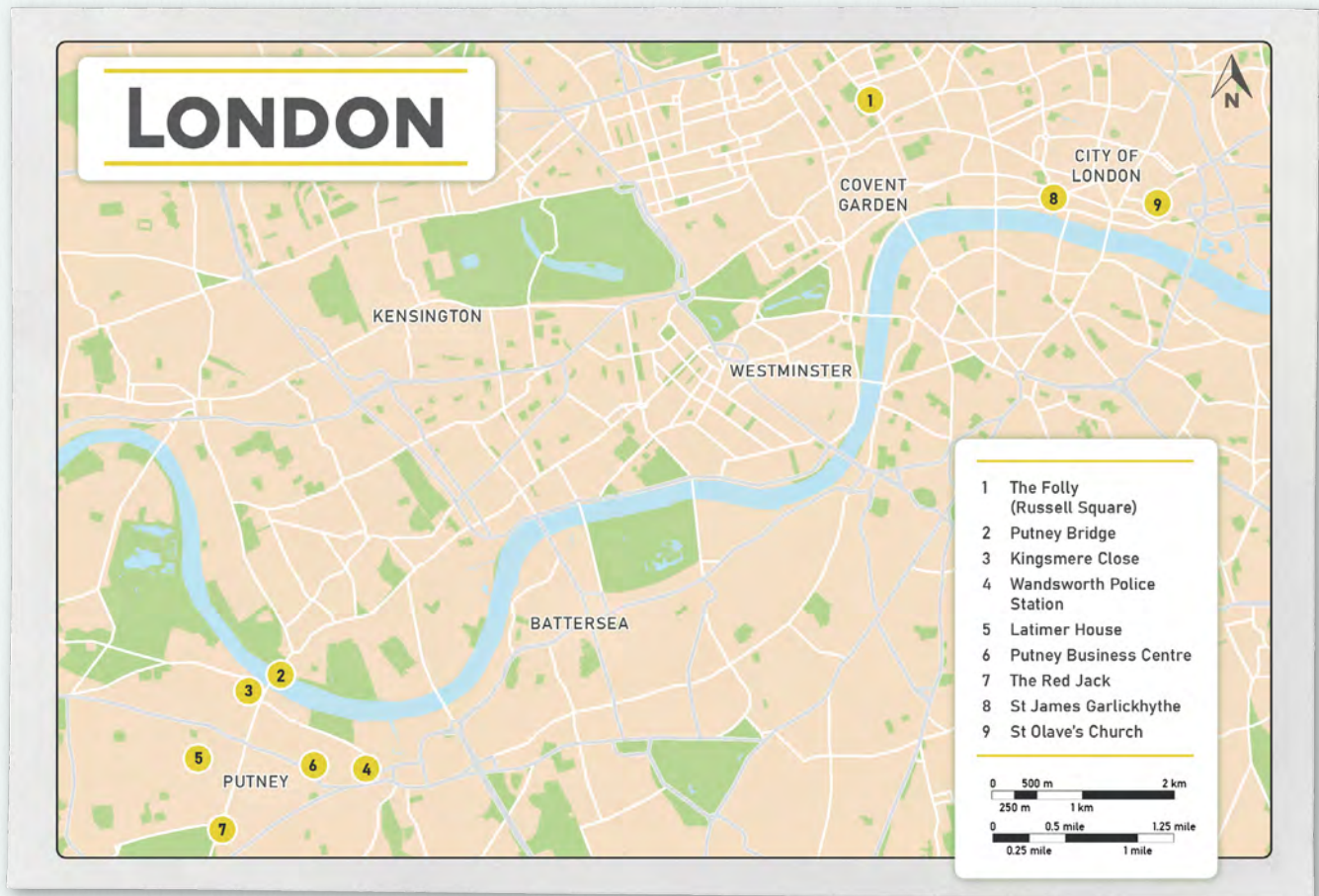
Though Hyacinth did her best to continue visiting Jimmy during the church's various closures for repair in the aftermath of the bombing and as he was moved from place to place around the restored building—from the main church to the crypt, then to the belltower—she mostly failed. The church authorities preferred to keep her at arm's length, as they considered her apparent obsession with Jimmy unhealthy and unnatural. In the early 2000s, she befriended Reverend Tim Jacobs (**Dramatis Personae**, page 16), the

new priest-in-charge of St James Garlickhythe, who saw no harm in her visiting Jimmy every Sunday after the morning service, even after he was returned to the crypt. Her visits ceased a month ago, though, when she moved into a nursing home following a fall at her home in Kingsmere Close.

JIMMY'S QUEST

Jimmy has a strong affection for Hyacinth, and, despite the distance between them, he can sense her increasing distress over being forced from her home—not to mention her pending deportation. Coupled with the fact that she hasn't been to see him for a month, the old pirate wants to know where she is and that she is safe. Through their chats, Jimmy knew the location of Hyacinth's house, so, after she missed another visit yesterday, he came looking for her.

Receiving no answer to his knock but aware that someone was in, Jimmy forced his way into the house on Kingsmere Close with a swift *Impello* to the front door. Once inside, he confronted the two men he found there and demanded to know where Hyacinth was. Angered by their rude comments



about his absent friend, matters escalated quickly—after all, the pair were clearly brigands and must be dealt with accordingly. No match for the old freebooter, one gang member fled while Jimmy interrogated the other. Once he had learned the name of the man's "captain" (**Rick Flood**, page 15), Jimmy hurled the knave at the window with *Impello palma*—perhaps a little harder than he'd intended, but perhaps not. Jimmy then exited the rear of the house and went in search of Captain Flood.

Jimmy cannot rest while Hyacinth is under threat, and if Rick Flood fails to hand over the notarised photostat (photocopy) of her landing card (a legal document which proves her right to stay in the UK; **Finale**, page 51), then heads will roll—quite literally, if the investigators do nothing to prevent it!

INTRODUCING THE INVESTIGATORS

The investigators are drawn into this case file through their connection with the Folly, either as civilian consultants or serving members of the police service. If the investigators are not Folly associates, the GM will need to adapt the case file to ensure that they can access the necessary clues; see the **Independent Investigators** box (nearby) for some suggestions.

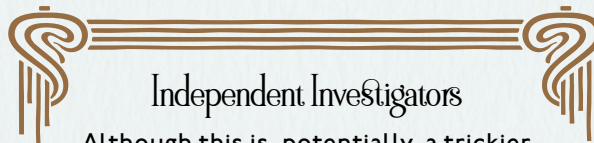
If the players have existing investigators from a previous game, they may wish to continue using those for *Jimmy's Last Dance*. If they don't, they may wish to create their own investigators who are newly recruited Folly members. Alternatively, they could use the pre-generated investigators in **Appendix A** of the *RoL:RPG* core rulebook (pages 343–349) to dive right in; we recommend PC Nafeesa Jones, PC Morgan Omans, Eli Venturini, and Mina Patel for a four-player game.

In terms of occupations, it's recommended that at least one investigator is a Police Officer/Detective. Other useful occupations include Author, Chancer, Entertainer, Lecturer, Librarian, Member of the Clergy, Journalist, Lawyer, Parapsychologist, or Social Worker. It is also recommended that there is at least one hedge wizard or Newtonian apprentice in the group.

Use the following bullet points to help guide the creation of new investigators:

- ♦ The following expert skills should prove very useful: Art/Craft (Music or Instrument), History, Law, Magic.
- ♦ The following expert skills may be useful but are not essential: Locksmith, Medicine, Science (Biology or Botany), Science (Forensics), Occult.
- ♦ The following spells are the most helpful ones for an investigator to know for this case file: *Impello*, *Impello palma*, *Shield*.
- ♦ Additional potentially useful spells include anything that could cause a distraction, such as *Noisemaker*, *Snapdragon*, and *Waterbomb*; *Candano*, *Natchaduri*.

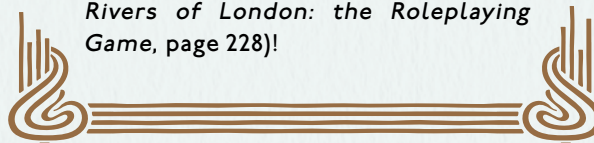
If the investigators lack a particular expert skill at any point in this case file, they can, of course, attempt to try their Luck (**Trying Your Luck**, *Rivers of London: the Roleplaying Game*, page 114).



Independent Investigators

Although this is, potentially, a trickier case file to insert independent investigators into, it is still possible if the GM and players work together to create ties to the story and/or the principal characters. For example, is one of the investigators a journalist looking into the **Windrush Scandal** (page 14) and interviewing Rick Flood about Hyacinth's case when Jimmy comes to find him (**Incident 2: Jimmy Visits Flood**, page 35)? Could the investigators be parapsychologists looking into the alleged haunting of St James Garlickhythe and be on the scene when Jimmy's mummy vanishes (**Incident 4: Grand Theft Corpse**, page 43)? Alternatively, are they a fledgling coven of hedge practitioners or a group of historians whose delvings into various archives have brought to light Hyacinth's brush with the law (**Researching Hyacinth**, page 23, adapted accordingly)?

As always, the GM should be flexible on clue location and accessibility when running a case file for independent investigators. The more freeform nature and variable timing of this scenario should help facilitate this. And don't forget that "Yes, but..." is a great strategy for dealing with player ingenuity when it comes to their investigators acquiring information through unofficial channels (**Going Off-Piste**, page 40, and **Dealing With the Unexpected**, *Rivers of London: the Roleplaying Game*, page 228)!



Dramatis Personae

This section provides descriptions for the key non-player characters (NPCs) who are involved in this case file. These entries don't include the characters' game profiles, which are instead gathered at the end of the case file in the **Cast** section (page 54). Minor NPCs with whom the investigators are likely to have limited interaction are listed under **Bit Players** (page 55).

Hyacinth Powell, age 88, *frightened old lady*



Born in Mandeville, Jamaica, Hyacinth Powell (née¹ Clark) has only hazy memories of her early childhood in the West Indies. In 1932, her father brought Hyacinth and the rest of the family to London. There, they attended church services at St James Garlickhythe, where Hyacinth met Jimmy Garlick and became an apprentice hedge witch under him (**Jimmy and Hyacinth**, page 9). Sadly, the two were largely separated from one another after the church was bombed in 1941. Despite being an actual practitioner, when she became a young woman, Hyacinth also pretended to have greater mystical abilities than she possessed so she could make a little money reading people's fortunes. She

discovered that her clients would eat up any old nonsense if she dressed it up as Obeah (a Caribbean occult tradition).

Unfortunately, as a result of these readings, Hyacinth was arrested in 1952 under the Fraudulent Mediums Act, previously known as the Witchcraft Act (**Handout: Last Dance 4**). The prosecution failed, and even though the arrest gave her a fright, Hyacinth was soon back to her old habits, just with a little more caution. When the James Bond movie *Live and Let Die* came out in 1973, the use of tarot by an Obeah practitioner in the film saw Hyacinth make a killing from tarot readings, but by the late 1970s, she'd grown tired of telling the same old falsehoods over and over again. Besides, by then, she also had a daughter to take care of (**Sandra Campbell**, page 13), which didn't leave much time for grifting. She quit the fortune-telling business, only doing the occasional reading for close friends.

From the mid-1970s, Hyacinth worked for the National Health Service (NHS) as a midwife. After she retired, she thought she would live in her house in Kingsmere Close until she died, but then came the Removal Order threatening her with deportation to Jamaica. As if that wasn't bad enough, her scheming son-in-law, **Joe Campbell** (page 14) jockeyed her into an old people's home, Latimer House (**Visiting Hyacinth**, page 27) after she suffered a fall a month ago. Joe insists that the move is purely because "Auntie H" is getting too frail to live alone—in reality, though, it's all down to Joe's greed. Since the move, Hyacinth has been unable to visit Jimmy.

- ♦ **Description:** an old, frail Black woman. Hyacinth's tight white curls are kept short for ease of management, and she is festooned with cardigans to keep out the cold.
- ♦ **Traits:** while full of self-confidence and sharp as a tack in her youth, Hyacinth now just feels tired all the time. The various medications she takes mess with her mind, frequently leaving her muddle-headed, and she is increasingly frightened by what the future may hold.
- ♦ **Roleplaying hooks:** Hyacinth's connection to Jimmy Garlick is central to this case file, but she keeps that part of her life close to her chest. She loves him, and she'd never betray him or his confidence. She may be the investigators' greatest ally when dealing with Jimmy, should matters get out of hand—though the GM should be careful not to sideline the investigators' contributions to the finale if they choose to involve her.

Footnote: ¹née: a term used to identify a woman's maiden name (i.e., her surname before marriage); it basically means "formerly known as."



Jimmy Garlick, age 350+, mummified freebooter



Jimmy lived a full life back in the day and a far from quiet one after he died (**Handouts: Last Dance 6** and **8**); as a result, deep down, he really wants to be left alone so he can quietly fade away. He can't do that, though, until he knows that Hyacinth is safe. Even now, he stands by his friends no matter what, and Hyacinth's current precarious situation has definitely got his dander up. Unfortunately for those involved, Jimmy is a force to be reckoned with.

In order to leave his casket, Jimmy becomes immaterial. He can become physical again at will, such as when he appeared at Hyacinth's former home (**Incident 1: Chaos at Kingsmere Close**, page 19). However, becoming immaterial is a drain on him. He can do so a maximum of three more times during this case file, before ultimately needing to return to his casket in the crypt at St James Garlickhythe (**Powers**, page 55). While he can no longer physically leave his casket again after that, his "ghost" remains and may be contactable, at the GM's discretion (**Learning From the Past**, page 53). His willingness to talk may depend on whether Hyacinth's situation has been resolved to his satisfaction.

Jimmy still remembers his spells and casts them if he needs to, although he prefers to use his fists—or a blade,

Talk Like a Pirate?

Jimmy may be a pirate, but he's from London, so he doesn't sound like Robert Newton's attempt at a Bristol accent in the movie *Long John Silver* (1954)—the archetype for what most people think pirates talk like. He is a man of his time, though, meaning that he uses words like thee, thou, thy, and thine instead of you, your, and yours, when speaking casually to a single person. (He still uses "you" if he's being formal and/or talking to more than one person.) GMs who want to go the extra mile when speaking as Jimmy may even wish to look up some 17th century British slang on the internet for added authenticity!

if he acquires one—rather than his magic in combat. Although Jimmy knows Fireball, having witnessed the Great Fire of London and perished as a result of it, he doesn't like to cast it. He particularly attempts to avoid casting it indoors, where there's a good chance the fire could catch and spread—though he will, if sorely tested.

- ♦ **Description:** a handsome, muscular man of mixed ethnicity who appears to be middle-aged when not appearing as a mummified corpse. In his "living" form, he is dressed in smart but practical clothing befitting the 1660s: a leather coat, billowing white shirt,

PETER SAYS

As to Jimmy going immaterial—well, that's what it looks like to an outside observer, but Abigail says this is unlikely and what is more likely is that Jimmy is phasing into another dimension... or something. A bit like the unicorns did in Herefordshire², only different. Personally, I think that one day we're going to have to get a bunch of quantum physicists seriously drunk and make them come up with some new theories. Nightingale points out that for practical policing purposes Jimmy is going immaterial at will, although I wouldn't advise putting that in your report.

Footnote: ²*Foxglove Summer*

GM ADVICE

Even if you and your players are happy to include knives in your game (**Content Warning**, page 8), it makes your life easier if, at the start of this case file, Jimmy doesn't have a bladed weapon. Under the section of the Criminal Justice Act 1988 that applies to offensive weapons, it is illegal to carry a curved sword with a blade 50 cm (19.6 inches) in length—like a pirate's cutlass—in public, except under very specific circumstances. The problem is that such exemptions aren't usually confirmed until after SCO19 (*Rivers of London: the Roleplaying Game*, page 209) has been called in, which happens if Jimmy wanders around openly carrying a sword or large knife of any kind. Having an entire armed response unit turn up mid-investigation effectively shuts down the case file, so we suggest that he doesn't acquire a blade until the scenario reaches its climax (**Incident 7: Jimmy's Last Dance**, page 50).

three-quarter length breeches, a tricorn hat, and with his ears arrayed with gold rings.

- ♦ **Traits:** brave, loyal, and dashing; Jimmy smiles frequently, but if you wrong him, there's a distinctly threatening edge to that grin that's hard to ignore. He is a good man but is wary of strangers, and, depending on the situation, may react with anything from exasperation to pure outrage in the face of any opposition.
- ♦ **Roleplaying hooks:** there are many things about the modern world outside St James Garlickhythe that confuse and frustrate Jimmy. He has one objective: to find Hyacinth and secure her safety. Jimmy also probably knows many curious magical secrets that have been forgotten over the centuries, making him a potentially valuable resource for practitioner investigators.



Sandra Campbell, age 39, worried daughter

Sandra was born when Hyacinth was 49; it was so unexpected that her mum wasn't entirely certain she was pregnant to begin with. As a result, Sandra was somewhat coddled as a child. She is far too soft for her own good when it comes to her husband, Joe; despite all the evidence, she still wants to believe that he's the same silly boy she fell in love with and can fix up the way she likes.

Although officially a housewife, Sandra takes in laundry to help supplement the family's income.

- ♦ **Description:** a slim Black woman of Jamaican heritage. Invariably presentably dressed, Sandra is very particular about her nails despite being an avid gardener with a very green thumb.
- ♦ **Traits:** always ready with a smile for friends in need, and a sharp word for timewasters and bullies.
- ♦ **Roleplaying hooks:** Sandra's main concern is for her mother's welfare. If the investigators are members of the Metropolitan Police Service (MPS), they represent the state that is trying to deport her mother, meaning that they'll only get Sandra's help and support if they can convince her that they have Hyacinth's best interests at heart.



Joe Campbell, age 42, blustering son-in-law



If anyone asks what he does for a living, Joe claims to be a “general contractor.” In reality, he’s full of work-shy schemes to make some quick cash, which more often than not leave him in greater debt. His relationship with Sandra has been rocky at times, but he’s done his best to keep her sweet on account of her poor old mum (Hyacinth). Of course, it’s not “Auntie H” that he cares about—it’s her house. In his eyes, it’s a big pile of money that he is determined to get his sweaty little hands on.

A few years ago, Joe began laying the groundwork for Hyacinth’s move into an old people’s home, but when he learned that her house would have to be sold to pay for her care, he lost interest. Then, a couple of months ago, he saw the government vans driving around, displaying mobile billboards reading, “In the UK illegally?” (**The Windrush Scandal**, nearby) and another plot began to form. If Hyacinth was deported, he could offer to help by managing the sale of her house, then quietly pocket the money. And with that, another “flawless” plan hatched inside Joe’s all-too-flawed brain. He retrieved the only evidence of Hyacinth’s right to remain from her home (the notarised photostat of her landing card) and, after hiding it in his lockup garage where he knew Sandra wouldn’t find it (**Incident 5: Garage Raid**, page 47), he tipped off Immigration Enforcement, who initiated deportation proceedings. As far as he’s concerned, Hyacinth’s fall and move to Latimer House are just the icing on the cake.

The Windrush Scandal

The British Nationality Act of 1948 gave Commonwealth citizens the right to live and work in the UK, and many people took the beleaguered post-war country up on that offer. Hyacinth’s parents were part of an earlier generation of immigrants, but this new wave of incomers from the Caribbean became colloquially known as the “Windrush generation” after the ship *HMT Empire Windrush*, which transported many of them across the ocean.

In the 2010s, the British government began actively creating a hostile environment³ for immigrants. Among other initiatives, it began targeting the Windrush generation and their predecessors, who by this point were senior citizens, either still in employment or living on pensions earned over many years. Often, they had no passports, relying instead on landing cards and other paperwork issued on arrival to prove their right to remain. They were easy targets, particularly since their official paperwork was usually incomplete or had been destroyed by the Home Office. Many were packed off to the Caribbean or denied work, stripped of benefits, and effectively rendered homeless.

As of 2024, the scandal is still ongoing.

- ♦ **Description:** a pudgy, middle-aged man of mixed ethnicity, rarely seen out of sweatpants, T-shirt, and trainers—all bearing inauthentic designer labels, fresh off the back of a lorry from the local market.
- ♦ **Traits:** Joe sees himself as a wide boy, a chancer, a proper villain, but he is not as clever as he thinks he is. He calls men “gov” (governor), and women “love,” and uses humour—often forced—to evade any serious conversations. He tends to run his mouth off, given the least bit opportunity—i.e., he cannot shut up to save his life, although he is wary of police officers thanks to a misspent youth. He also doesn’t do well under pressure.
- ♦ **Roleplaying hooks:** his latest scheme, in cahoots with his old friend, **Rick Flood** (following), is to get his mother-in-law (Hyacinth) deported, and to profit from the sale of her house.

Footnote:³Hill, Amelia. (2017) “Hostile environment”: the hardline Home Office policy tearing families apart.” *The Guardian*, 28 November, available online.

Rick Flood, age 41, dodgy solicitor



While he may be a trained professional, Flood is as crooked as a dog's hind leg, with a tendency to go on the attack whenever he gets the chance—a real Rottweiler lawyer. He seeks to maintain a distance between himself and anything criminal, but Wandsworth BOCU (Borough Operational Command Unit) is building a strong case against him, centred on his involvement in money laundering for the **Red Jack Crew** (page 39).

Joe once let slip to Flood that he had important paperwork pertaining to Hyacinth's case—a notarised copy of her landing card from back in the day. While Flood doesn't have it at the start of this case file, he has a good idea of where it is (**Incident 5: Garage Raid**, page 47).

- ♦ **Description:** a skinny white man in a cheap suit. Very fussy about his appearance, especially his hair.
- ♦ **Traits:** likes to affect Cockney/Mockney wisdom, complete with chirpy cock sparrow Bow Bells “luvly jubbly” affectations. Though wily, Flood is not as clever as he thinks he is, and among other things has a sticky note with his computer password on it stuck to his monitor, cunningly disguised as “Marika's Birthday” (his personal assistant (PA), **Marika Ali**, nearby). He has no loyalty to anyone, and only associates with people—Marika, his client Joe, the Red Jack Crew, etc.—so long as they serve to line his pockets. As a result, he has absolutely no qualms about ensuring

that Hyacinth's deportation goes ahead, provided Joe keeps paying his bill. If he ever stops... well, that's a different matter (**Incident 5: Garage Raid**, page 47).

- ♦ **Roleplaying hooks:** Flood thinks he is too clever to get caught and views the investigators as beneath him. However, when Jimmy shows up, he may call upon the investigators for help.

Note: in the UK, the terms “lawyer” and “solicitor” are frequently used interchangeably. For more on this, see the **Lawyer** occupation, *Rivers of London: the Roleplaying Game*, page 68.

BIT PLAYERS

Physical descriptions for these minor NPCs can be found in the text where the investigators first meet them in person, while their profiles can be found in the **Cast** section, beginning on page 55.

Michael Rogers, age 35, Police Constable

Along with his colleague, PC Hayes, Rogers is a First Attending Officer (FAO) at the crime scene on Kingsmere Close (**Incident 1: Chaos at Kingsmere Close**, page 19). He is also an FAO to any incident involving Jimmy at Latimer House (**Incident 6: Jimmy Visits Hyacinth**, page 48).

Natalie Hayes, age 23, Police Constable

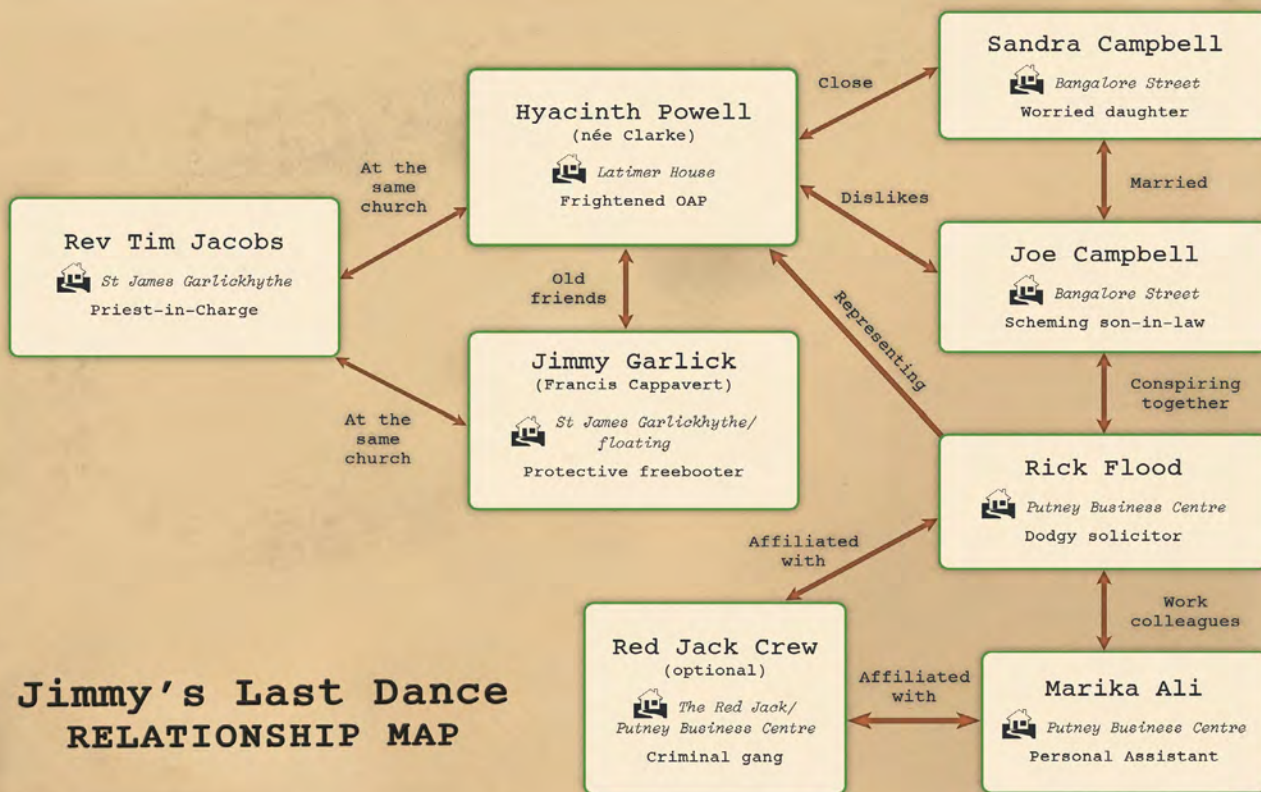
Along with her colleague, PC Rogers, Hayes is a First Attending Officer (FAO) at the Kingsmere Close crime scene (**Incident 1: Chaos at Kingsmere Close**, page 19). She subsequently accompanies the assault victim, Klomb, to St George's Hospital (**The Injured Man**, page 22). She is also an FAO to Latimer House during **Incident 6: Jimmy Visits Hyacinth** (page 48).

Lettie Hannay, age 53, witness

Ms Hannay is an eyewitness to Jimmy's arrival at Kingsmere Close, making her a useful source of information for the investigators (**Talking to Lettie Hannay**, page 20).

Marika Ali, age 28, slippery assistant

Marika is a petty criminal who's been around the block a time or two; she's a product of the system who knows all the rules and how to break them. She has absolutely no love for authority figures, meaning she does not cooperate with cops, social workers, or anyone official. Her older brother, Lennox, was killed three years ago as a result of gang violence (**Researching Marika Ali**, page 37). Marika does most of the organising at Flood's office, and she's very good at it. She overheard Flood and Joe discussing the existence of paperwork that proves Hyacinth's right to remain in the UK but is highly unlikely to tell the investigators about it—unless she thinks it can save her life or help keep her out of prison.

**Fasil Nuri, age 47, care home manager**

Mr Nuri is in charge of Latimer House, Hyacinth Powell's care home. He has worked for the home's parent company, Seraphim, for ten years and knows Latimer House and its occupants like the back of his hand (**Visiting Hyacinth**, page 27).

Reverend Tim Jacobs, age 53, priest

The vicar responsible for St James Garlickhythe, Jacobs is a sensible, sympathetic man who cares deeply for his church and congregation and is somewhat bewildered by Jimmy's disappearance from his coffin (**Incident 4: Grand Theft Corpse**, page 43). He is a progressive who saw no harm in letting Hyacinth visit Jimmy each week. He is happy to show the investigators around the church and answer their questions.

PC Frank Eames, age 45, workaday copper

Eames spends much of his time chasing up drug offenses, burglaries, and thefts. Compared to the other City wards, his ward, **Vintry** (page 44), is very quiet; Eames likes it that way and is very nervous whenever the Folly shows its face. He much prefers to let Special Constable Geneviève Nguyễn⁴ deal with the wizards, if possible, but as she's currently away visiting family, his luck is well and truly out. Eames has a deep voice and appears to take any attempts at humour as a personal affront.

Aimee "Lil' Me" Keig, age 21, Red Jack Crew

Lil' Me is a nasty piece of work who, having distanced herself from her family, relies on the gang for support. **Rick Flood** (page 15) uses Lil' Me and Kieran "Casey" Calloway (following) when he needs security, passing the pair off as clients—which they have been, on multiple occasions. She cannot resist saying the wrong thing to people in order to get a rise out of them; she runs like a fox, fights like a caged animal, and will not go down quietly. She carries a knife and enjoys using it.

Kieran "Casey" Calloway, age 19, Red Jack Crew

Casey keeps their gang life and their home life strictly separate, making them a curious mix: coldblooded when it comes to gang violence, yet a loving carer for their disabled mother. Like their fellow gang member, Lil' Me, Casey is often hired by Rick Flood when he needs security. A compulsive and convincing liar who constantly fiddles with their earrings when talking, Casey happily spins all sorts of stories to the investigators if given half a chance.

Footnote: ⁴Lies Sleeping

Criminal Intent

Certain NPCs in this case file, i.e., Marika Ali and the various members of the Red Jack Crew, really don't like the police and won't willingly cooperate with them. As a result, any investigator known to be a police officer incurs a penalty die on all Social rolls involving these far-from-law-abiding citizens. If the investigator in question has the **Silver-Tongued**

advantage (*Rivers of London: the Roleplaying Game*, page 52), the bonus and penalty dice cancel each other out (**Bonus Dice and Penalty Dice**, *Rivers of London: the Roleplaying Game*, page III). The penalty die does not apply to Social rolls made by police officers that involve Rick Flood, nor to any investigator who isn't a serving police officer.

Table 1: Timeline of Events

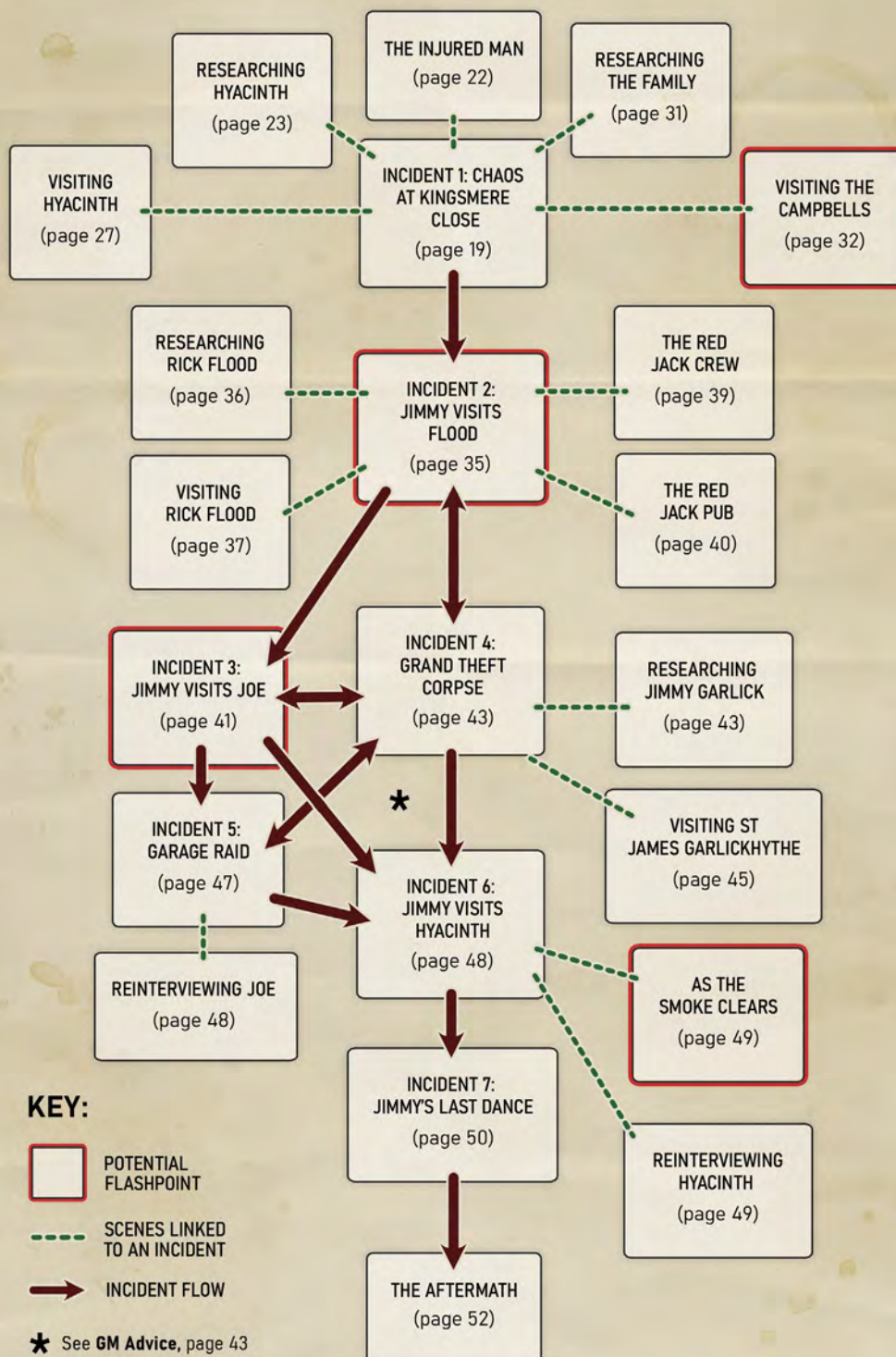
The following timeline covers the events leading up to the start of this case file.

DATE	EVENT
1928	Hyacinth Clark is born in Jamaica.
1932	Hyacinth travels to England with her family.
1930s	Hyacinth gets to know Jimmy Garlick at St James Garlickhythe.
1941	Hyacinth's magical training is stopped by the bombing of St James Garlickhythe. Her visits to Jimmy become sporadic.
1952	Hyacinth, age 24, comes to the attention of the Folly when she is arrested under the Fraudulent Mediums Act.
1970s	Hyacinth's tarot readings become popular again.
1977	Hyacinth, age 49, gives birth to her daughter, Sandra.
Early 2000s	Hyacinth resumes visiting Jimmy regularly when Rev Jacobs becomes priest-in-charge at St James Garlickhythe.
2016, two months ago	Hyacinth's son-in-law, Joe Campbell, reports her to Immigration Enforcement, who issue a Removal Order. Shortly afterwards, Joe and Rick Flood begin their bogus appeal on Hyacinth's behalf.
2016, one month ago	Hyacinth suffers a fall and is manoeuvred into Latimer House Nursing Home. Joe volunteers to manage her house in Kingsmere Close.
2016, one week ago	The Red Jack Crew moves into Hyacinth's house after a tip-off from Rick Flood. They begin outfitting it for cannabis production.
2016, today (Monday), at 11:00 am	Concerned that Hyacinth has missed their last few meetings, Jimmy visits Kingsmere Close to look for her. While there, he assaults a Red Jack Crew member. The investigators become involved in the case file.

If the investigators do nothing to intervene, Jimmy then makes his way to Flood's office. From there, he goes to visit Joe Campbell, then Hyacinth. Furious at what he learns, he immediately revisits Flood, where the climax of this story unfolds (**Incident 7: Jimmy's Last Dance**, page 50).

JIMMY'S LAST DANCE

Plot Progression Diagram



Incident I: Chaos at Kingsmere Close

DCI Nightingale instructs the investigators to make their way as quickly as possible to an address in Kingsmere Close, Putney, where a serious assault has just taken place. The senior officer on site is concerned that the attack bears all the hallmarks of a Falcon incident and has requested the Special Assessment Unit's presence to confirm her suspicions.

ARRIVAL

When the investigators reach the property, they see that it is an end-of-terrace ex-council house (social housing), two storeys tall and dating from the 1940s or 1950s. The once-white UPVC windows and front door—currently hanging at a forlorn angle on its damaged hinges—are showing their age. The house's small, unfenced front garden faces the road, while the rear garden backs onto the garden of a house in the next street and is completely enclosed by a 1.8 m-tall (6-foot) fence; it is accessed via a gate at the side of the house. The front downstairs window has a large hole in it, and shards of broken glass lie scattered across the paving slabs beneath.

As the nearest high-ranking Folly liaison, **DS Sahra Guleed** (*Rivers of London: the Roleplaying Game*, page 234) is there to greet the investigators with a sympathetic nod before informing them that there are definite signs of “weird bollards⁵.” This being only an assault, Guleed then makes her exit, but not before directing the investigators to talk to the remaining FAO on site, PC Michael Rogers. “*When you're done, let me know so we can get the local drugs squad in. You'll understand once you've been inside. I've also organised a desk with computer access for you at Wandsworth station, so you don't have to traipse all the way back to Russell Square if you don't want to.*”

PC Rogers is a tall Black man in his mid-30s. He answers any questions the investigators may have to the best of his ability. This is his first potential Falcon incident, so he's not really sure what's going on and attempts to find rational explanations for what he's seen and heard. What happened when he and his partner, PC Natalie Hayes, arrived at the house is presented as a summary in **Handout: Last Dance 1**.

Note: IC3 is the British police identity code (IC) for someone visually assessed as Black. IC1 is white Northern European.

Covering all the Bases

This case file is certainly one where the investigators splitting up to cover more ground makes a lot of sense. For example, one or two of them could interview the eyewitness (**Talking to Lettie Hannay**, page 20) while the rest survey the crime scene (**Searching the House**, page 21), visit the assault victim at St George's Hospital (**The Injured Man**, page 22), or even return to the Folly to carry out some research (**The Folly's Records**, page 25). Russell Square is an approximately 50-minute journey away from Putney by car or public transport, so the investigators following different leads at the same time means that the GM doesn't have to stretch how long it takes Jimmy to reach his next destination to ridiculous lengths—after all, there's only so long it can take him to move between locations before the players' suspension of disbelief may start to wear thin.

If the investigators decide not to split up, and the GM wants a more realistic game, they may wish to limit the number of leads that can be investigated to two or three before triggering the next incident. However, if the investigators do decide to head off in multiple directions, the GM should remember to switch regularly between groups to maintain everyone's engagement. See also **Splitting the Party** (*Rivers of London: the Roleplaying Game*, page 226).

Footnote: ⁵*Black Mould*

Handout: Last Dance I



Officer Rogers' Statement

PC Hayes and I responded to a call at approximately 11:13 am this morning. On arriving at the scene, we immediately saw that the property's front door was hanging open; it had clearly been forced from the outside. The ground floor window was also broken; lying on the paving underneath it was a young IC3 male who had been the victim of a violent assault. Officer Hayes provided emergency medical aid while I called for an ambulance and dispersed the crowd of onlookers. Following that, I carried out a brief inspection of the property's interior, found no one, and rejoined Hayes. We then waited for the ambulance to arrive.

As PC Hayes supervised the attending paramedics, I spoke with a witness, Ms Lettie Hannay, who reported seeing a middle-aged IC3 male heading into the house at around 11:00 am. She stated that he was dressed in peculiar old-fashioned clothing that she described as "something straight out of one of those pirate films"—a strange-looking leather coat, a white shirt with puffy sleeves, three-quarter length breeches, and a tricorn hat. The man knocked on the front door, then a minute later kicked it in. Soon after that, Ms Hannay heard shouting. She saw an IC1 male exiting the property via the side gate, then a man burst out of the ground floor window. That was when she decided to call the police.

Having taken Ms Hannay's statement, I radioed into Wandsworth Police Station to update them on the situation and request a records check on the house. Someone there must have passed the information up the line, because not long after, DS Guleed arrived to take a look around. She told me that she had requested specialist assistance and that we were to cooperate with you fully. As to the property, it's owned by a Mrs Hyacinth Powell, but that's all I've got on her at the moment.

If you wish to interview the injured man, PC Hayes accompanied him to St George's Hospital, Blackshaw Road. He's still in Accident & Emergency, awaiting treatment.

Talking to Lettie Hannay

Ms Hannay, a middle-aged white woman with a mild Scottish accent, lives across the street from the crime scene. If the investigators talk to her, she tells a slightly different story to the one they heard from PC Rogers. In her version, rather than kicking the door in, *"the pirate guy stood back and yelled at it,"* [at this point, Ms Hannay thrusts a hand forward, palm outwards, to show what he did] *"and boom—the front door burst open! I did try to explain it to that bonny wee"* [nice young] *"policeman, but he didn't seem to grasp what I was saying."*

If required, a successful **Magic** roll suggests that Ms Hannay probably witnessed someone using an *Impello*-like

spell to break into her neighbour's house. One of the *Impello* family might also be responsible for the victim's flight through the window, although that could just be down to brute force.

If asked if she saw the pirate leave, she shakes her head. *"He must have left when I was calling you lot. The phone's in the hall, so I wouldn't have seen him go."*

If asked about the house's occupants, Ms Hannay tells the investigators that an old lady used to live there up until about a month ago. *"There was an ambulance one morning, then a lot of fuss moving bits and pieces out over the next week or so. It stood empty until that new lot turned up last week—in and out at all times of night, they are. I've not been here long, so I didn't*

really know the old lady, but I think she has a daughter living somewhere nearby.”

If the investigators ask Ms Hannay what the old lady's name was, she isn't sure; however, if she hears Mrs Powell's name, she confirms it with an “*Aye, that's right.*” A successful **INT** roll reveals that the quickest way to find out the owner's next of kin is to ask Rogers to radio in and ask while the investigators carry on with the rest of their inquiries on site; they can conduct a more detailed search of their own later (**PNC/HOLMES 2**, page 24). The result comes back quickly enough: Mrs Powell's daughter's name is Sandra Campbell; she lives around the corner in Bangalore Street.

Searching the House

The GM should ask the players to make a **Sense Vestigia** roll for their investigators upon entering the house:

- ♦ A **Regular success** detects the haunting strains of an old folk song.
- ♦ A **Hard success** detects the folk song, as well as a brief flash of a fistfight in a drinking hall or tavern, accompanied by cheering men and boozy shouts. Finally, the investigator senses sunny skies and the whiff of gunpowder.
- ♦ A **failure** detects the background *vestigia* for this part of Putney: a gentle breeze over long-lost fields, the rhythmic slap of oars hitting water, and the taste of a pint of beer at journey's end.
- ♦ A **fumble** or a **failed pushed roll** detects nothing at all, which is very odd for somewhere with as long a history as Putney.

As long as one of the investigators succeeds at their **Sense Vestigia** roll, a subsequent **Regular success** on an **Art/Craft (Music)** or **History** roll identifies the folk song as “The Minstrel Boy.” On a **Hard success**, the investigator knows that the song was written in around 1800 by the Irish poet Thomas Moore, but the tune is based on a reputedly much older air, sometimes called “The Moreen,” though its actual antecedents are unknown (this additional information can also be uncovered later with an internet search, no roll required).



GM ADVICE

If an investigator's music-related **Art/Craft** skill isn't **Art/Craft (Music)**—for example, if it's **Art/Craft (Singing)** or **Art/Craft (Piano or Violin/Fiddle)**—you'll need to make a judgement call as to whether they can use it in place of **Art/Craft (Music)** to identify “The Minstrel Boy.” If it's something that the investigator could have sung or played when learning that skill, there is no need for them to roll at a higher difficulty level or with a penalty die (**Skill Specialisations**, *Rivers of London: the Roleplaying Game*, page 80). For example, in playtesting, after a successful **Art/Craft (Piano)** roll, it was revealed that Mina Patel (*Rivers of London: the Roleplaying Game*, page 349) was taught the piece by her Irish music teacher during piano lessons when she was young.



Remember: the players can always spend Luck to change a failed dice roll into a success for their investigators (**Spending Luck**, *Rivers of London: the Roleplaying Game*, page 113). Alternatively, the players could opt to push the failed roll, but there will be consequences if they fail again (**Pushing the Roll**, *Rivers of London: the Roleplaying Game*, page 108).

Anyone venturing inside finds that most of the house has been fitted out as a cannabis factory. The walls are lined with plastic sheeting, and the back rooms have bright lights and hydroponic trays filled with little seedlings.

Whatever happened here clearly did so in the former sitting (front) room, where the sheeting is torn, the lights knocked over, and the seedlings scattered. A successful **Regular Science (Forensics)** or **Observation** roll suggests that, from the footprints in the spilled soil, there were three people present; two were wearing trainers, while the third was wearing well-worn, round-toed shoes or boots. It also notes that there is no glass on the carpet by the window, confirming that it was broken from the inside. A **Hard success** adds several small blood spatters, most likely from a split lip or broken nose. A successful **Science (Biology or Botany)** roll identifies that it isn't actually soil that's been trampled underfoot but coir peat, made from the fibres found in the outer husks of coconuts.

The only room in the house besides the bathroom that has not been given over to cannabis production is the front (master) bedroom on the first (upper) floor. This contains two mattresses and a few scant personal effects, but nothing of any great value, e.g., a phone charger with a phone attached, dirty clothes, drug paraphernalia, etc., but nothing that identifies anyone.

The microchips inside the phone have turned to fine sand, rendering the device useless—a side-effect of it being exposed to magic, as any Folly-trained investigator knows (**Spells and Technology**, *Rivers of London: the Roleplaying Game*, page 176). The phone's condition helped to confirm DS Guleed's opinion that this was a Falcon case.

Next Steps

By the time the investigators finish up at Kingsmere Close, they should have several leads to follow up on:

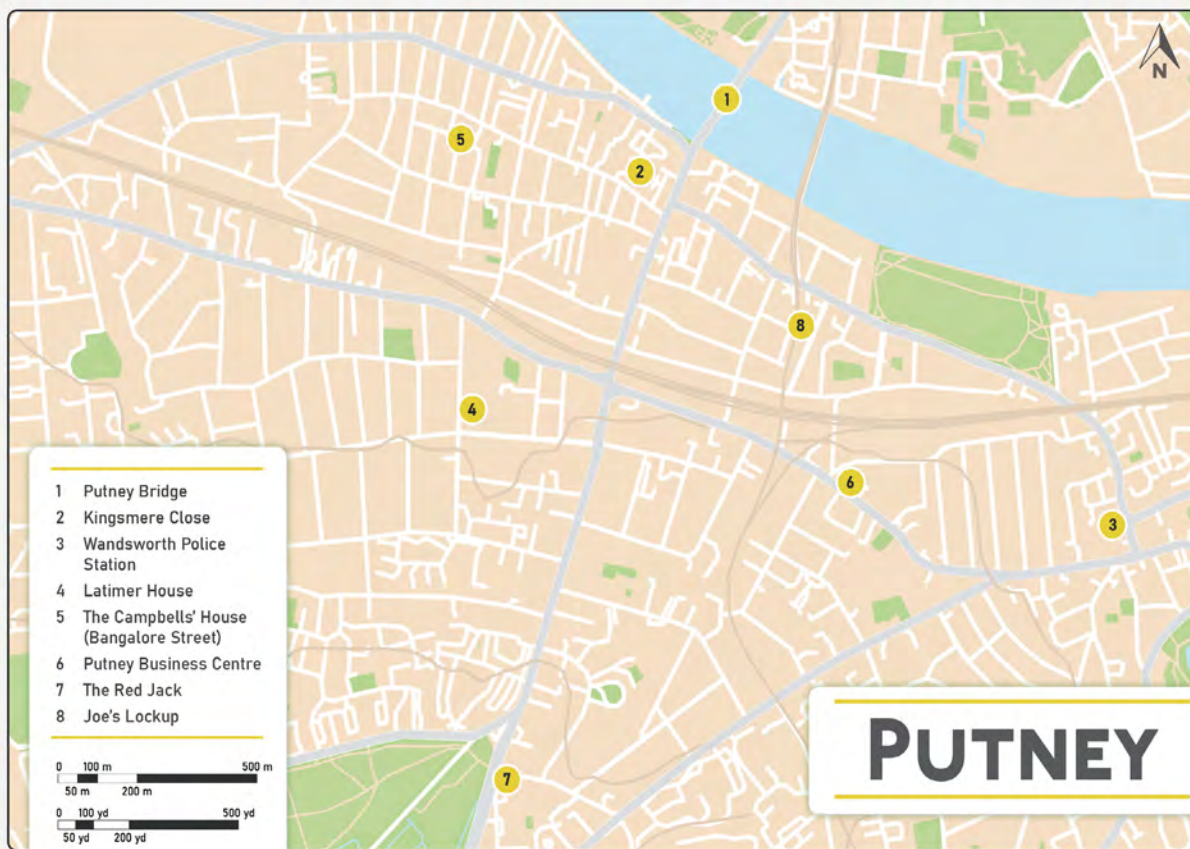
- ◆ If the investigators wish to talk to the man who was assaulted—go to **The Injured Man** (following).
- ◆ If the investigators wish to make further inquiries about the house's owner, Hyacinth Powell—go to **Researching Hyacinth** (page 23).
- ◆ If the investigators know about Hyacinth's next of kin and wish to learn more about them—go to **Researching the Family** (page 31).
- ◆ If, instead, they wish to call on Hyacinth's daughter—go to **Visiting the Campbells** (page 32).

THE INJURED MAN

By the time the investigators arrive at Kingsmere Close, the ambulance has already taken the injured man to St George's Hospital on Blackshaw Road, approximately 8 km (5 miles) away. If the investigators pay him a visit, they find him on a trolley, having just been X-rayed and awaiting treatment for fractured ribs and a broken arm. PC Hayes, a white woman in her early 20s, stands beside the trolley, keeping a careful watch on the patient. Like her partner, PC Rogers, this is Hayes' first brush with anything out of the ordinary, but she cooperates with the investigators as best she can.

GM ADVICE

Remember, even the lowliest of Police Constables assigned to the Folly are expected to step out of their uniform and into plainclothes, even if they are only on a temporary secondment (loan) (*Rivers of London: the Roleplaying Game*, page 72). Thanks to Klomb's dazed state, the penalty die to Social rolls usually incurred by police officers dealing with members of the Red Jack Crew (**Criminal Intent**, page 17) only applies if a player states that their Police Officer investigator is in uniform.



Upon closer inspection, the IC3 male from PC Rogers' report (**Handout: Last Dance 1**) is, in fact, a pale, spotty youth of mixed ethnicity with dark curly hair who goes by the name of Klomb. If he spots another police uniform, he turns his head to look at something on the nearby wall—"I ain't talking to no pigs, Bruh." He also refuses to speak to anyone out of uniform as long as PC Hayes is within earshot.

If the investigators ask Klomb about his attacker, he explains that *"Some nutter broke in—real weird, he was. Kept going on and on about some old bag* that used to live there, wanting to know where she was, an' that. He threw me right through the bloody window!"* If questioned about the man's appearance, his description matches that given by Lettie Hannay. If asked about how the man pushed him through the window, Klomb's face becomes clouded with confusion—he assumes the man must have physically shoved him, but what he actually remembers is the man extending a hand towards him before feeling an invisible force hit him in the chest.

***Note:** "old bag" is derogatory slang for a woman. The lady in question doesn't even have to be that aged, just (usually) older than the person saying it. If the term is likely to confuse your players, use "old hag" instead.

If asked about what he was doing at the house, Klomb is not forthcoming, but if the investigators come up with a persuasive argument, the GM should ask for a **Social** roll (with any applicable bonus or penalty dice):

- ♦ On a **success**, the investigators learn Klomb's real name, Anthony Columbine, but he refuses to say more without his lawyer, **Rick Flood** (page 15), present. Looking Columbine up in police records, e.g., the **Police National Computer** (PNC) or **HOLMES 2** (*Rivers of London: the Roleplaying Game*, page 210), the investigators find a home address, that he has a criminal record for some minor offenses, and is associated with the **Red Jack Crew** (page 39). Following up on the address is a good job for the investigators to delegate to PCs Rogers or Hayes (once she's finished at the hospital), though it reveals nothing of interest for this case.
- ♦ On a **failure**, Klomb refuses to give his name and insists on speaking to his lawyer, Rick Flood.
- ♦ On a **fumble** or a **failed pushed roll**, Klomb starts screaming about police harassment; A&E (ER) staff ask the investigators to leave. PC Hayes stays where she is to make sure that Klomb doesn't abscond.

Note: no profile is provided for Klomb—he really isn't up to doing much beyond lying down.

GM ADVICE

The investigators may wish to wait for Flood to arrive so they can continue questioning Klomb. A successful **Law** roll suggests that Flood will shut down any further interview attempts until his client has been released from hospital, which could take a while; rather than hanging around in A&E (the ER) waiting for this to happen, they do have other avenues to explore that may prove more fruitful—at least for the moment! Alternatively, a successful **INT** roll indicates that the investigators' time would be better spent elsewhere; they can follow up with Flood after they've checked out their other leads.

However, if the investigators insist on staying to talk to Flood, let them. While the meeting ultimately reveals little of use, they do now have a face to put to a name that they'll be seeing more of in the very near future.



Next Steps

What the investigators do next depends on how much information they got out of the injured Klomb.

- ♦ If the investigators wish to look into Klomb's gang affiliation—go to **The Red Jack Crew** (page 39).
- ♦ The investigators may not immediately follow up on Flood if they believe him to simply be Klomb's lawyer. However, if they do wish to learn more about him—go to **Researching Rick Flood** (page 36).
- ♦ If they have not already done so, the investigators may wish to probe deeper into the house owner's background—go to **Researching Hyacinth** (following).
- ♦ If the investigators know about Mrs Powell's family and wish to follow up on them—go to either **Researching the Family** (page 31) or **Visiting the Campbells** (page 32), depending on the investigators' approach.
- ♦ If the investigators have exhausted their current leads or the GM wishes to move the case file on—go to the next appropriate incident, most likely **Incident 2: Jimmy Visits Flood** (page 35).

RESEARCHING HYACINTH

As the current registered owner of the property on Kingsmere Close where this morning's assault took place, Hyacinth Powell is an obvious person for the investigators to look into—even though she probably didn't carry out the attack herself, she might know who did.

There are two main sources of records the investigators can use to learn more about Hyacinth: those kept by the wider police service (PNC and HOLMES 2), and—given the perpetrator's use of magic—those kept by the Folly.

Handout: Last Dance 2

Hyacinth Powell (née Clark)		?	X
Help	Age:	88	
	Place of Birth:	Mandeville, Jamaica	
	Registered homeowner:	Kingsmere Close, Putney	
	Current address:	Latimer House Nursing Home, Putney	
	Marital status:	Widow; husband Leonard Powell (deceased)	
	Dependents:	One adult daughter, Sandra Campbell (Husband: Joe Campbell, general contractor; also of Jamaican heritage)	
		The Campbells' address: Bangalore Street, Putney	
	Employment status:	Retired; formerly an NHS midwife	
		Subject of a Removal Order. If Order goes ahead, Mrs Powell will be deported to Jamaica. Appeal has been lodged by her solicitor, Richard Flood (Putney Business Centre).	
	Arrests:	Witchcraft, 1952 (Fraudulent Mediums Act 1951, repealed); not prosecuted	
OK	Other:	Multiple parking tickets; all fines paid	

PNC/HOLMES 2

If the investigators consult the police databases themselves or enlist PCs Rogers and Hayes to do some digging for them (**Constables and Trainee Officers**, *Rivers of London: the Roleplaying Game*, page 208), the GM should give the players **Handout: Last Dance 2**, no roll required. However, more in-depth searches require the investigators' own time and attention, either using the computers in the Folly's tech cave (**Rear Mews and Coach House**, *Rivers of London: the Roleplaying Game*, page 266) or at the much closer terminal at Wandsworth Police Station that DS Guleed arranged for them.

Hyacinth's Parking Tickets

If an investigator wishes to conduct further research regarding Hyacinth's parking tickets using the PNC/HOLMES, the GM should ask for a **Research** roll. A success discovers that the parking tickets were all issued in the immediate vicinity

of the Church of St James Garlickhythe, Vintry Ward, City of London; however, the tickets stop in the early 1990s. (**Note:** this is because Hyacinth gave up her car and used the London Underground instead.) A failure only reveals that the tickets were issued in Vintry Ward.

Hyacinth's Arrest Record

If the investigators wish to conduct further research regarding Hyacinth's arrest for witchcraft using the PNC/HOLMES, the GM should ask for either a **Law** or a **Research** roll. A success means that they spot a flag on the file indicating that more information is held on microfiche by the Digital, Data, and Technology Department at the Home Office.

- ♦ The investigators know that they would have to submit a written request through DCI Nightingale to obtain access to these microfiches, all of which would take considerable time.

- ♦ Nightingale, if approached by the investigators to request access to the Home Office's records, has a vague recollection of the case. He points out that, rather than going through official channels, everything they need—including any personal report he made at the time—should be stored somewhere in the Folly's archives. They should be able to find out where using the Folly's card index (**The Folly's Records**, following).

The Folly's Records

The Folly's card index and associated files are in the records room on the first floor (**Mezzanine and First Floor**, *Rivers of London: the Roleplaying Game*, page 266). If the investigators consult the card index, the GM should give the players **Handout: Last Dance 3**, no roll required. For more on the Fraudulent Mediums Act, see **Hyacinth's Witchcraft Prosecution** (following).

The address on Kingsmere Close is the same one that the investigators were called to earlier today. A search on the internet reveals that the Clark family home in Friday Street was knocked down in the 1950s, no roll required. The investigators recognise RR 52119 as a Folly file reference number—locating that file should give them more information on Hyacinth's case.

Hyacinth's Witchcraft Prosecution

Archival research in the Folly's filing cabinets is the quickest way to gain details of Hyacinth's arrest for witchcraft, rather than applying for permission to access the Home Office microfiches (**Hyacinth's Arrest Record**, page 24).

Following the RR 52119 reference number on Hyacinth's index card (**Handout: Last Dance 3**) leads the investigators to a dossier containing copies of the original prosecution team's papers from 1952. These papers record that Hyacinth was charged under the Fraudulent Mediums Act; however, the prosecution didn't feel that they had much hope for a successful trial, since the main witness, Dilys Martin, was unwilling to testify. In addition, they felt that her father, Howell Martin's, testimony, such as it was, was unreliable in that it was motivated by anger. A handwritten note on the file says, "Drink?" but there's no further explanation for that comment. The papers also show that the prosecution collapsed soon afterwards, largely on Nightingale's assurance that Hyacinth posed no threat to anyone.

The GM should give the players **Handout: Last Dance 4**. This is Nightingale's own personal case report, which is not part of the official Home Office microfiche archives. It summarises the details of the original complaint made by Howell Martin, along with Nightingale's assessment of Hyacinth's abilities.

Handout: Last Dance 3

Hyacinth Clark Powell

- Arrested 1952 on charges pertaining to the Fraudulent Mediums Act 1951.
 - See RR 52119 for further details.
- Last known address: Kingsmere Close, Putney.
 - Lived in Putney most of her life, apart from her childhood when she lived with her family in Friday Street, Vintry Ward, City of London.
- Father: William Clark, jobbing plumber and electrician; came to London from Jamaica in 1930. Brought his family, including Hyacinth, over soon afterwards.
- Husband: Leonard Powell, bus conductor.

Handout: Last Dance 4

COMPLAINT REPORT

NAME	DATE
Hyacinth Clark	1952
COMPLAINT	
Obtaining money through fraud and deception (under the Fraudulent Mediums Act 1951)	
COMPLAINANT'S NAME	COMPLAINANT'S OCCUPATION
Howell Martin	Railway Engineer, King's Cross St Pancras

Howell Martin (hereafter, the Complainant) alleges that Hyacinth Clark (HC) convinced his daughter, Dilys Martin (DM), that she could foretell the future and speak with the dead. According to the Complainant, DM went to HC after her mother died, when she was feeling lonely and abandoned. HC claims to have put DM in touch with her mother and for many months held seances at her council home in Putney. When the Complainant found out he was outraged, physically attacked HC, and brought the matter to the attention of the authorities.

The Complainant alleges that HC was assisted by what he describes as a "Dark Man," who threatened him with a bladed implement and forced him to leave HC's house during the incident when HM allegedly assaulted HC. This could be a neighbour, of course, or some similar non-magical assistant. Traces of vestigia in the street where the Complainant claims he was attacked might be suggestive of outside interference. However, the evidence is inconclusive.

HC shows no sign of being a practitioner or of having demi-monde connections. It is my belief the accusation was maliciously brought by the Complainant, who resented Hyacinth's influence over his daughter.

[Complainant later fined for assault as a result of his actions—TN]

Note: the “Dark Man” referred to in the report is Jimmy. Even though he’d barely seen Hyacinth since the church was bombed and her training ended (**Jimmy and Hyacinth**, page 9), the link between them was strong enough for him to know that she was in danger and in need of his help. A successful **INT** roll, if required, suggests that perhaps someone is looking out for Hyacinth in the present as well. But who?

Researching the Fraudulent Mediums Act

Investigators who wish to learn more about the Fraudulent Mediums Act and its history can do so with a search of the relevant online records or the statute books held in the Folly’s mundane library. For what they find, see **Handout: Last Dance 5**, no roll required.

The Folly liked the Act and its predecessor, the Witchcraft Act, when they helped its largely upper class, male practitioners stamp out what they described as “bad practice”—that is, hedge wizardry and women practitioners. They were less happy when accusations of witchcraft were made against one of their own. As a result, the Folly—particularly from the 1850s onwards—tried to mitigate both Acts by recommending, on the quiet, that no prosecution be made. This didn’t always work, but when it did, the Folly liked to keep a watchful eye on the accused for decades, or even until death. As Nightingale concluded Hyacinth wasn’t a risk, she completely dropped off the Folly’s radar—until now.

Next Steps

The investigators now know that Hyacinth Powell previously crossed paths with the Folly during a witchcraft investigation. They may also know that Nightingale was never sure whether she was a hedge witch or not. Coupled with the use of magic at the crime scene (**Searching the House**, page 21), it’s safe to say that this case is definitely Falcon related!

- ♦ If the investigators wish to interview Hyacinth—got to **Visiting Hyacinth** (following).
- ♦ If they wish to talk to her family instead—go to **Visiting the Campbells** (page 32).
- ♦ If the investigators would like to know more about Hyacinth’s family before they visit—go to **Researching the Family** (page 31).
- ♦ If they would like to follow up on Rick Flood, whose name they may have come across more than once now—go to either **Researching Rick Flood** (page 36) or **Visiting Rick Flood** (page 37), depending on the investigators’ preference.
- ♦ If the investigators have exhausted all of their current options or the GM would like to move the story on—go to the next appropriate incident, most likely **Incident 2: Jimmy Visits Flood** (page 35).

GM ADVICE

There is a reason why Hyacinth’s connection to the demi-monde wasn’t uncovered all those years ago. Back when her case was lodged, the Folly’s resources were almost non-existent and Nightingale was still dealing with his wartime trauma (**Ettersberg, Rivers of London: the Roleplaying Game**, page 262). If shown his report (**Handout: Last Dance 4**), he admits that he never felt entirely satisfied about Hyacinth, and now she’s come to official attention again, he wants to make absolutely certain that he made the right decision when he recommended no further action on the Folly’s part back in 1952.



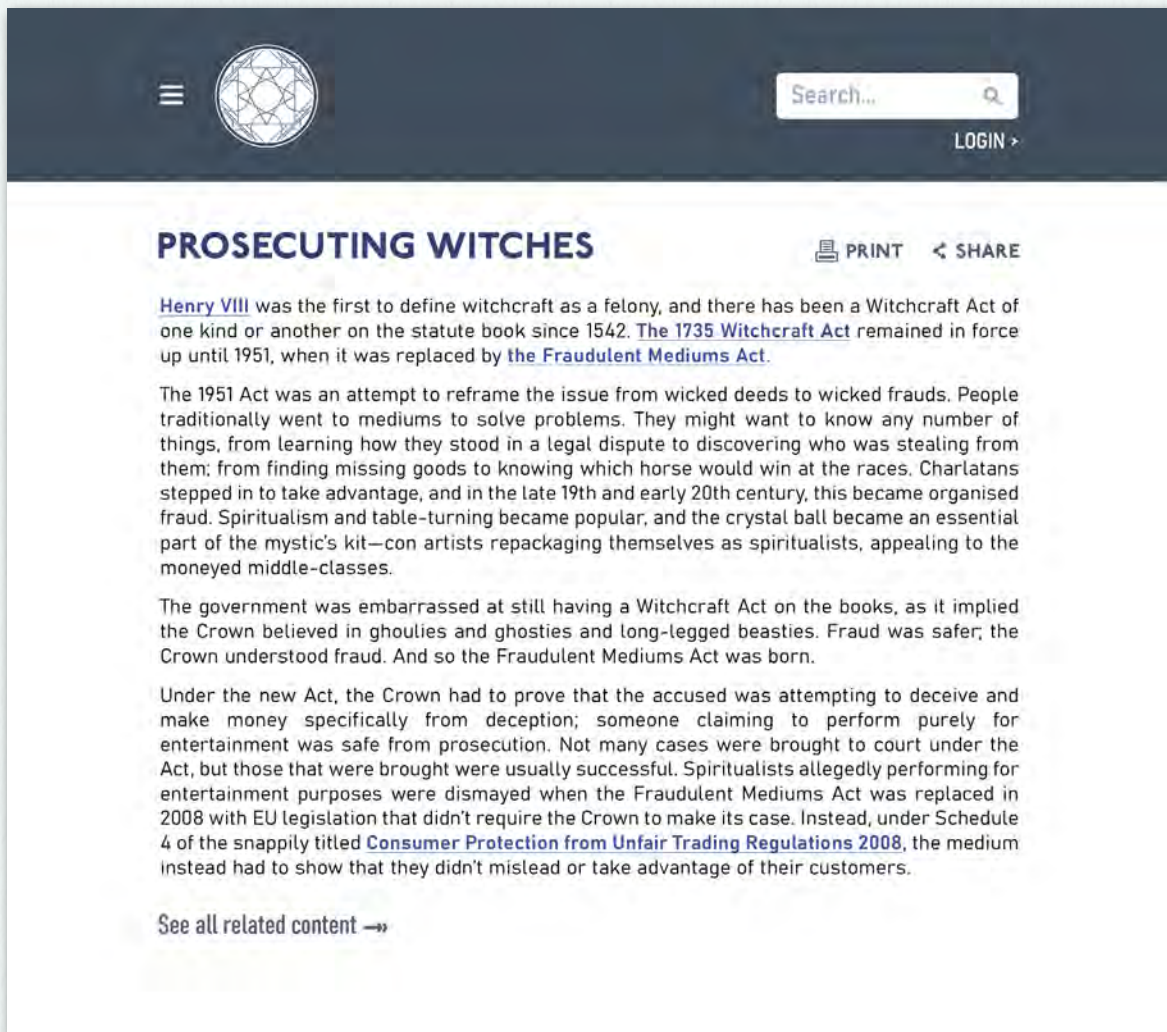
VISITING HYACINTH

Hyacinth Powell’s current address is a nursing home in Putney: Latimer House, a 70-room facility on Gwendolen Avenue. There’s not much in the way of outdoor space, but the home makes up for it with large indoor areas. Visiting investigators are introduced to the home’s manager, Fasil Nuri (**Dramatis Personae**, page 16), a slender Anglo-Arabic man with a neat black beard and a calm demeanour. While he has no problem with the investigators interviewing Hyacinth, he doesn’t like exciting his residents and encourages the investigators not to poke around too much in case it worries or upsets them.

- ♦ If the investigators talk to Hyacinth’s fellow residents while they are at Latimer House, they all like her and are concerned about her Removal Order. They fully support her appeal and have nothing but good things to say about Rick Flood, the solicitor her son-in-law, Joe Campbell, has hired to represent her. Unlike Joe, Flood actually visits every once in a while.
- ♦ If the investigators talk to Nuri or his care staff, they confirm that Rick Flood is a relatively frequent visitor, though it’s clear that he’s not held in particularly high regard by those who work at Latimer House. No one can put their finger on exactly what it is about Flood they don’t like—there’s just something about him that feels false.

Nuri shows the investigators to Hyacinth’s room. It’s clean and well cared for. It contains pretty much what you would expect: a bed, a wardrobe, a dressing table, and a bookcase, among other things. A functional but comfortable chair faces the room’s window, where the old lady sits reading a trashy, colourful magazine. Just inside the door is a wall-mounted pump dispenser containing hand sanitizer. The room is packed with mementoes of a long life, including lots of pictures on the walls—family photographs, places Hyacinth has visited, etc. An inner door leads to Hyacinth’s private bathroom.

Handout: Last Dance 5



The handout is a digital document titled "PROSECUTING WITCHES". It features a dark blue header with a search bar, a login link, and a circular logo. The main text discusses the history of witchcraft laws in England, from Henry VIII to the 1951 Witchcraft Act, and the subsequent Fraudulent Mediums Act. It includes links to related content and a "See all related content" button at the bottom.

PROSECUTING WITCHES PRINT SHARE

[Henry VIII](#) was the first to define witchcraft as a felony, and there has been a Witchcraft Act of one kind or another on the statute book since 1542. [The 1735 Witchcraft Act](#) remained in force up until 1951, when it was replaced by [the Fraudulent Mediums Act](#).

The 1951 Act was an attempt to reframe the issue from wicked deeds to wicked frauds. People traditionally went to mediums to solve problems. They might want to know any number of things, from learning how they stood in a legal dispute to discovering who was stealing from them; from finding missing goods to knowing which horse would win at the races. Charlatans stepped in to take advantage, and in the late 19th and early 20th century, this became organised fraud. Spiritualism and table-turning became popular, and the crystal ball became an essential part of the mystic's kit—con artists repackaging themselves as spiritualists, appealing to the moneyed middle-classes.

The government was embarrassed at still having a Witchcraft Act on the books, as it implied the Crown believed in ghoulies and ghosties and long-legged beasties. Fraud was safer; the Crown understood fraud. And so the Fraudulent Mediums Act was born.

Under the new Act, the Crown had to prove that the accused was attempting to deceive and make money specifically from deception; someone claiming to perform purely for entertainment was safe from prosecution. Not many cases were brought to court under the Act, but those that were brought were usually successful. Spiritualists allegedly performing for entertainment purposes were dismayed when the Fraudulent Mediums Act was replaced in 2008 with EU legislation that didn't require the Crown to make its case. Instead, under Schedule 4 of the snappily titled [Consumer Protection from Unfair Trading Regulations 2008](#), the medium instead had to show that they didn't mislead or take advantage of their customers.

[See all related content](#) →

Interviewing Hyacinth

There are five topics that the investigators may wish to question Hyacinth about, depending on how much they have learned so far: her pending deportation (**Handout: Last Dance 2**), her multiple parking infractions (**Hyacinth's Parking Tickets**, page 24), the witchcraft charge (**Handout: Last Dance 4**), what's going on in her house (**Searching the House**, page 21), and Klomb's pirate assailant, aka Jimmy Garlick (**Handout: Last Dance 1**).

It becomes clear as the investigators chat to Hyacinth that she is still pretty sharp for her age, but between her various medications and her advancing years, she is no longer quite as clued in as she was (no roll required). It also doesn't require a roll to work out that Hyacinth is frightened by the prospect of

being sent back to a country she doesn't know, one where she has no friends or remaining family.

Deportation

If the investigators ask Hyacinth about the Removal Order, the GM should ask for a **Social** roll:

- ♦ **Regular success:** *"That nasty little Flood man thinks he can trick me with smiles and flowers, but I know him and Joe are scheming. That stupid boy thinks he can stitch me up!"* Hyacinth pauses, a perplexed look on her face. She continues, *"It's funny, but I could have sworn I did have proper official papers, once upon a time. No idea where they are now, though—if they ever existed. If I had them, if they were real, this whole*

nightmare would be over.” The old lady dabs at her eyes with a paper handkerchief before demurely blowing her nose.

- ♦ **Hard success:** the same information as for a Regular success, plus, *“Joe Campbell? He’s no better than he ought to be. My Sandra could have done better. Him and Rick Flood are cut from the same cloth—thick as thieves at school, the pair of them.”*
- ♦ **Failure:** *“It’s disgraceful what these people are doing to me! Are you working with that useless solicitor Joe hired?”*
- ♦ **Fumble or a failed pushed roll:** Hyacinth bursts into tears; Mr Nuri appears as if from nowhere and ushers the investigators out of her room with a hard stare and a disappointed shake of his head.

Past Parking Infractions

If the investigators ask Hyacinth about her parking tickets, she explains that she grew up in Vintry Ward and continued to go to church there up until she was moved into Latimer House. *“St James? Have you been there? It’s lovely, so even after I married my beautiful Leonard and we came to Putney, I never thought about worshipping anywhere else. Parking’s a nightmare, though!”*

- ♦ A successful Hard **Read Person** roll suggests that there is something Hyacinth isn’t saying about her relationship with St James Garlickhythe, but as long as Jimmy (**Dramatis Personae**, page 12) hasn’t started his rampage against Flood and the Red Jack Crew (**Incident 2: Jimmy Visits Flood**, page 35, or **Incident 6: Jimmy Visits Hyacinth**, page 48), she cannot be drawn further on the subject.

If asked why the parking tickets stopped, she explains that the older she got, the less safe she felt driving around London. Besides, after she retired, so no longer really needed a car, so she sold it and went places by Tube instead.

Witchcraft

If the investigators ask Hyacinth about the failed witchcraft prosecution, she claims not to remember much about it. However, a successful **Read Person** roll indicates that she is lying, and that she remembers that time in her life very well.

If the investigators challenge Hyacinth about her attempts to conceal the truth, the GM should ask for a **Social** roll:

- ♦ **Success:** *“Well, I remember Inspector Nightingale. He frightened me. And, yes, I know a few little things. Not like him, though—he’s a dangerous man. I don’t know why he put a stop to that witchcraft prosecution, but he did.”*
- ♦ **Failure:** *“Oh, I remember the days when I read tarot cards just like in that James Bond film, only for bored housewives with nothing better to do with themselves. It was all just a bit of fun; I meant no harm, and the police obviously didn’t think I did, either.”*



- ♦ **Fumble or a failed pushed roll:** *"I don't know why you'd want to go bringing up that silly witchcraft charge. It's all so long ago now, I don't really remember. You'd think the police had something better to do with their time!"*

The Cannabis Factory

If the investigators ask Hyacinth about the drug factory at her house, she is clearly horrified. As far as she knew, Joe was supposed to be doing the house up so that it could go on the market. *"I should've known he'd make a mess of things, but this!?"*

Klomb's Attacker

If asked about the pirate figure who attacked Klomb at her house, Hyacinth feigns ignorance. The GM should ask for a **Read Person** roll:

- ♦ **Regular success:** does Hyacinth know more than she's letting on? Possibly, but it's hard to say for certain.
- ♦ **Hard success:** it's clear that Hyacinth does know more, and whatever it is, it runs deep. As when discussing St James Garlickhythe (**Past Parking Infractions**, page 29), Hyacinth remains tight-lipped unless the investigators have evidence of Jimmy threatening or hurting multiple people in his search for her.
- ♦ **Failure:** whatever Hyacinth's reaction was, it's probably down to the shock of a stranger being attacked in her former home.
- ♦ **Fumble or a failed pushed roll:** how could the investigator doubt such a sweet little old lady? Shame on them!

Hyacinth's Room

There are several other clues the investigators can uncover if they look around Hyacinth's room.

A cursory inspection of the small bookcase (no roll required) reveals that Hyacinth doesn't have any apparently magical texts or magazines on there, nor is there a Bible—a little odd, given her regular attendance at St James Garlickhythe (**Past Parking Infractions**, page 29). However, there are a few well-read historical romance novels, and, more interestingly, memory albums stuffed with photographs and newspaper clippings.

If asked about her memory books, Hyacinth is only too pleased to show them off to her visitors. Among the clippings are many references to St James Garlickhythe. If the investigators ask, the old lady is happy for them to borrow any photographs they feel will help with their inquiries or with her appeal, as long as they promise to bring them back when they've finished with them. She begs them to be careful with them. *"My memory's not so good anymore, but when I look at them, it all comes back to me."*

GM ADVICE

If you're planning on **Going Off-Piste** (page 40) and including **Asterid Bivalacqua** (*Rivers of London: the Roleplaying Game*, page 241) as an NPC, perhaps one of the photographs in Hyacinth's memory albums shows her and Asterid, both resplendent in 1960s' fashions, outside The Bell, Garlick Hill (**Researching Jimmy Garlick**, page 43). If the investigators don't know who Asterid is, a successful **INT** or **Magic** roll reveals her name and identifies her as both a practitioner and a potential source of information about Hyacinth. If asked, Hyacinth identifies the other woman as *"Asterid Something—she certainly knew a thing or two!"*



Anyone who takes the time to look carefully around Hyacinth's room, for example, by inspecting the things on her shelves or sneaking a peek under her bed, should make an **Observation** roll. On a success, the investigator spots a battered shoebox under Hyacinth's bed. Retrieving it, or asking Hyacinth about it, reveals that it contains her old deck of tarot cards. Anyone handling the cards may pick up **Hyacinth's Signare** (following).

Hyacinth's Signare

Any investigator who examines the tarot cards—for example, by taking them out of their box and flicking through them—should make a **Sense Vestigia** roll:

- ♦ On a **Regular success**, the investigator detects only one component of Hyacinth's *signare*—the impression of smoky rooms and giggling women. It's also hard to tell who or what that *vestigium* is attached to: Hyacinth or the deck.
- ♦ On a **Hard success**, the investigator detects all the components of Hyacinth's *signare*: the smell of the sea, the impression of smoky rooms and giggling women, and what may be a familiar folk song (**Searching the House**, page 21). They are also certain that what they are sensing belongs to Hyacinth, not the cards.
- ♦ On a **failure**, the investigator picks up only the background *vestigia*: a sense of melancholy for days gone by, along with a gentle breeze over long-lost fields—and possibly boiled cabbage, but that could just be from the kitchens.
- ♦ On a **fumble** or a **failed pushed roll**, the investigator gets the impression of smoky rooms and giggling women, but it is most definitely tied to the tarot deck and has nothing to do with the old lady sitting in front of them. They probably ought to take the cards back to the Folly for safekeeping.

Hyacinth's Magic

If the investigators treat Hyacinth sympathetically and respectfully during her interview, it's possible for them to persuade her to show them one of her "*few little things*." They'll need to first cast a spell of their own, though—"Show me yours and I'll show you mine," as Hyacinth puts it. The GM may wish to call for a **Magic** roll from the investigator to see if everything goes as it should, but unless there is a time pressure on them, this is not essential (**Spellcasting Rolls**, *Rivers of London: the Roleplaying Game*, page 173).

Once an investigator has cast their spell, and providing there have been no calamities, the GM should choose one of the spells listed in Hyacinth's profile (**Cast**, page 54), then make a **Magic** roll to see if she casts it correctly—after all, her memory and concentration are not what they used to be, even on days when she doesn't get a visit from the police!

Once Hyacinth's spell is cast, the GM should ask for a **Sense Vestigia** roll: a Regular success detects all the components of her *signare*, which may confirm that the *vestigium* on the tarot cards comes from her. The presence of the same folk tune here and in the house at Kingsmere Close suggests a link between Hyacinth and the pirate, despite her denials. In fact, it suggests that he, somehow, may have been her tutor or vice versa, as a student always incorporates some element of their master's *signare* into their own (*Rivers of London: the Roleplaying Game*, page 164). The GM should permit the investigators a **Magic** or an **INT** roll to come to this realisation if they don't do so of their own accord.

If asked who she learned her magic from, Hyacinth clams up straight away, insisting that she can't remember as it was all too long ago. No amount of coercion or persuasion convinces her to say anything more on the matter. She also looks deeply troubled when it dawns on her what she's done, and she asks the investigators to leave.

GM ADVICE

Even if Hyacinth fails to cast her spell properly, something happens (**Failing Spellcasting Rolls**, *Rivers of London Roleplaying Game*, page 174), although the investigators may need to make a successful **Magic** roll of their own to work out what it was supposed to be! The point here is to show that she can use magic and that Nightingale was wrong, as he half-suspected, all those years ago. It can also provide a clear link between Hyacinth and Jimmy, even if the investigators haven't yet learned his name.



Next Steps

Having visited Hyacinth, there are lots of avenues for the investigators to explore, depending on what they have discovered so far:

- ♦ If the investigators wish to learn more about Hyacinth's solicitor—go to **Researching Rick Flood** (page 36).
- ♦ If the investigators wish to visit him—go to **Visiting Rick Flood** (page 37).
- ♦ If they wish to investigate Hyacinth's daughter and son-in-law—go to **Researching the Family** (following) or **Visiting the Campbells** (page 32), depending on the investigators' approach.
- ♦ If the investigators wish to learn more about St James Garlickhythe—go to **Researching Jimmy Garlick** (page 43).
- ♦ If they visit the church instead—go to **Visiting St James Garlickhythe** (page 45).
- ♦ If the investigators have exhausted their leads or the GM wishes to move things on—go to the next appropriate incident, most likely **Incident 2: Jimmy Visits Flood** (page 35).

RESEARCHING THE FAMILY

If the investigators wish to learn more about Sandra and Joe Campbell during their initial round of inquiries using the PNC/HOLMES, they soon confirm the couple's address on Bangalore Street (**Talking to Lettie Hannay**, page 20). They also find that while Sandra has a clean record, Joe's is very spotty—mostly youth offenses, including joyriding. The GM should ask for a **Research** roll:

- ♦ **Success:** the investigator discovers that Joe went to school with a lot of people who went on to become significant criminals, many of whom joined **The Red Jack Crew** (page 39). He was also classmates with Rick Flood, the solicitor he's hired to represent Hyacinth.
- ♦ **Failure:** the investigator uncovers Joe's links with Hyacinth's solicitor, Rick Flood, but nothing more damning.
- ♦ **Fumble or a failed pushed roll:** the computer freezes mid-search, meaning the investigator must reboot it and start all over again.

Next Steps

Having checked the Campbells' backgrounds, there are several ways the investigation could now go:

- ♦ If the investigators decide to visit Sandra and Joe—go to **Visiting the Campbells** (following).

- ♦ If the investigators wish to follow up on Joe's old school friend—go to **Researching Rick Flood** (page 36).
- ♦ If they wish to visit him instead—go to **Visiting Rick Flood** (page 37).
- ♦ If the investigators have yet to follow up on Sandra's mum—go to **Researching Hyacinth** (page 23) or **Visiting Hyacinth** (page 27), depending on their approach.
- ♦ If the investigators have exhausted their leads or the GM wishes to move things on—go to the next appropriate incident, most likely **Incident 2: Jimmy Visits Flood** (page 35).

BEN SAYS

Contrary to what happens on TV, the police prefer to interview people separately—especially couples.

VISITING THE CAMPBELLS

Hyacinth's daughter Sandra and son-in-law Joe Campbell live in a three-bedroom terrace house on Bangalore Street, Putney. They bought it 20 years ago on the assumption they would have kids, but that never worked out. The terrace is a work-in-progress; Joe prefers it that way even if his neighbours do not. Rubble bags and lengths of wood lie abandoned in the small front yard, along with a set of stepladders. The front door is half-painted, and the windows are mismatched, as if someone is replacing them in fits and starts. However, the garden out back is Sandra's domain, and she keeps it spotless and weed-free.

Inside, the house smells of fresh laundry, and a successful **Observation** roll notes the telltale sound of a washing machine coming from the kitchen. The house shows no sign of *vestigia* beyond expected background levels for this part of Putney: a gentle breeze over long-lost fields, the rhythmic slap of oars hitting water, and the taste of a pint of beer at journey's end.

Interviewing Sandra

Given her mother's current legal situation, Sandra (**Dramatis Personae**, page 13) is distrustful of the police, meaning that the investigators must work to tease any useful information out of her.

If the investigators are police officers or are clearly allied with the MPS (**The Folly Consultant's Card**, *Rivers of London: the Roleplaying Game*, page 60), the GM should ask for a **Social** roll when the investigators first talk to Sandra. Despite her being a law-abiding citizen, police officers don't receive their usual bonus die to Social rolls involving her until

they've won her trust. The easiest way to do this is to promise that they will do everything they can to help Hyacinth's appeal—and mean it. However, if the investigators are independent of the Folly and/or the MPS, Sandra volunteers all the following information about her mother's "criminal" history, no roll required.

- ♦ **Regular success:** *"Mum pretty much stopped doing the tarot card thing when I was born, but there were always people coming and going at our house, and some of them were very odd!"*
- ♦ **Hard success:** the same information as for a Regular success, plus, *"Mum would never defraud anyone, but I know she liked telling people what they wanted to hear. People don't really want to know about the bad stuff, do they?"*
- ♦ **Failure or worse:** *"I can't believe what's happening to Mum. It's contemptible, that's what it is."*

Regardless of the result, Sandra adds, *"Still, I trust Joe to do what's right. He's hired Rick Flood to make sure Mum stays here where she belongs, so I'm sure it will all work out fine."*

If Joe is present during this discussion, the GM should also ask for a **Read Person** roll:

- ♦ **Success:** the investigator notices that Sandra seems hesitant at times, as if she's choosing her words carefully. Though she wouldn't be able to say why, a part of her knows deep down that her mother needs protecting from men like Joe and Rick Flood.
- ♦ **Failure:** there is a slight note of uncertainty in Sandra's voice. It's difficult to pinpoint the source of her concern—after all, her mother is facing deportation, so she's bound to be on edge.
- ♦ **Fumble or a failed pushed roll:** the investigator is completely unaware of her lack of confidence in what she's saying.

GM ADVICE

Rather than diving straight into Hyacinth's magical history, the investigators may decide to open their questioning of Sandra with what's happened at Kingsmere Close. If that is the case, any level of success on the Social roll required by police officers and their clear allies when initially dealing with Sandra gains the shocked response described elsewhere. A failure is greeted with an indignant denial of involvement rather than a shocked one—the investigators will have to work even harder to gain Sandra's trust. As before, if the investigators aren't members of the Folly, no roll is required to gain this information.



If the investigators mention the cannabis factory at Kingsmere Close and/or the assault that took place there this morning, Sandra is dismayed and insists that it has nothing to do with Hyacinth or her and Joe. A successful **Observation** roll notices a blink-and-you'll-miss-it questioning glance at Joe, if he's present.

Tête-à-Tête

Once the investigators have won Sandra's trust, if they spend time talking to her without Joe present—for example, if they decide to divide and conquer by interviewing the two separately—the GM should again ask for a **Social** roll (with a bonus die, if applicable). On a success, Sandra confides the following:

- ♦ *"Mum used to talk a lot about a friend of hers when she was young, who'd been to Jamaica and fought as some kind of pirate? This was when I was very young, and I think she made up most of the stories to entertain me."* If the investigators have described Klomb's assailant, Sandra adds: *"You don't think that could be him, do you? After all these years...?"*
- ♦ *"I remember, once she snuck me into the crypt at St James Garlickhythe after we'd been there for a sermon. We weren't supposed to be there, but we got in and out without being caught. I remember we saw a dead man in a glass coffin. Mum called him Francis, but I think his name was Jimmy?"*

Interviewing Joe

Joe has his own reasons for distrusting the police (**Researching the Family**, page 31), meaning that serving officers and those allied with them aren't going to have the easiest of times getting anything out of him. As Joe is definitely not law-abiding, police investigators don't receive a bonus die to any Social rolls involving him. However, despite knowing several of the Red Jack Crew, he isn't a hardened criminal, so police officers also don't incur a penalty die to their Social rolls (**Criminal Intent**, page 17).

When the investigators begin questioning Joe, the GM should ask for a **Social** roll. Depending on what they ask him, the investigators may learn the following. As with Sandra, independent investigators don't need to roll to learn this information:

- ♦ **Regular success:** *"Yeah, the whole situation with Auntie H is a mess. I hired my old mate Rick Flood to take care of it—I trust him to do what's right."*

- ♦ **Hard success:** the same information as for a Regular success, plus, *"Auntie H always knew some odd geezers, right space cadets—but that was Auntie H all over! I dunno whether she had any real fortune-telling powers, but you could believe her when she said she did—Auntie H's always been very convincing!"*
- ♦ **Failure:** *"What's happening to Auntie H just isn't right, y'know. The government ought to be ashamed!"*
- ♦ **Fumble or a failed pushed roll:** *"I dunno what any of this has got to do with you lot. I don't need to tell you nuffink."* (See also **Flashpoint 1**, page 34.)

As the investigators spend time talking to Joe, the GM should ask for a **Read Person** roll:

- ♦ **Success:** the investigator gets the feeling that Joe is a little nervous and that he's hiding something.
- ♦ **Failure:** the investigator's overall impression is that Joe is pretty cocksure.
- ♦ **Fumble or a failed pushed roll:** yes, Joe is undoubtedly cocky, but he seems like he has Hyacinth's best interests at heart.

If Joe is away from Sandra and the investigators press him to say more, the GM should ask for a **Social** roll. On a success, Joe reveals, *"Auntie H is a real bloody witch! I saw her do stuff! Real stuff! Like, little lights and pushing stuff around, including me!"*

Note: this was back when Joe and Sandra first got together, when Hyacinth tried to discourage him with a light show and a bit of bombardment using Werelight and *Impello*. It didn't work, but she still intimidates Joe.

Joe seems genuinely surprised by any mention of the cannabis factory at Hyacinth's house. If the investigators raise Klomb's gang affiliation (**The Injured Man**, page 22) and Joe's links to the Red Jack Crew, he gets annoyed. *"Look, I'm trying to get the house ready to sell. I'm hardly going to invite a bunch of people I barely knew at school 25 years ago to set up shop there growing weed, am I?"*

Joe also states that, when the time comes, he'll use Rick Flood to do the conveyancing on Hyacinth's house sale because it doesn't make sense to get anyone else involved. *"Even if the appeal succeeds, Auntie H is far too frail to stay in that place all on her own. I mean, she's already had one fall. We wouldn't want her to have any more, would we?"* It is clear to anyone who succeeded at the **Read Person** roll earlier that Joe is not being completely open about what's going on between him and Flood.

Flashpoint 1

Joe does not react well to stress. If put under too much pressure—for example, if an investigator fumbles or fails a pushed Social roll while questioning him—he may lash out without considering the consequences. If outnumbered when he does so, the GM may consider having him panic and make a run for it, potentially leading to either combat or a chase scene. Another option is to have him slip out the front door while taking the phone call (**Joe's Phone**, nearby), then head over to pay Flood an angry visit—again, this could potentially lead to a chase, if the investigators spot him leaving (a successful **Observation** roll).

Joe's Phone

Joe's phone goes off several times while the investigators are present. The first time, Joe cancels the call, saying it's unimportant. A minute later, his phone rings again; annoyed, Joe steps into the next room to answer it, closing the door behind him.

If anyone tries to listen in on Joe's conversation, the GM should ask for an **Observation** roll; if Sandra is still present, the difficulty level is Hard. What they hear if successful depends on whether the call happens before or after Jimmy has been to see Rick Flood (**Incident 2: Jimmy Visits Flood**, page 35). During neither version of the call does Joe mention Flood's name.

Before Jimmy's Visit to Flood

- On a **Regular success**, the investigator hears Joe mutter, *"Not a good time, mate. The coppers are here."*
- On a **Hard success**, they also hear, *"Look, we can talk about it later. I just don't want any hiccups, right?"*
- On a **failure**, all the investigator hears is Joe's muffled voice.
- On a **fumble** or a **failed pushed roll**, assuming Sandra isn't present, Joe returns unexpectedly, catching them in the act of eavesdropping on him. He demands that they get out of his house this instant (see also **Flashpoint 1**, nearby). If Sandra is present, she realises immediately what the investigator is up to; her trust in them broken, she asks the investigators to leave, while berating them for their rude behaviour.

As long as the investigators haven't been made to leave, if they ask Joe about the call, he shrugs. *"Legal stuff about Auntie H's appeal, yeah? Can't deal with it properly while you're here, now can I?"*

After Jimmy's Visit to Flood

- On a **Regular success**, the investigator picks up on Joe's surprised tone, along with the phrases, *"Bloody hell, really?"* and *"You didn't say anything about our deal, did you?"*
- On a **Hard success**, the investigator hears Joe's voice move from surprise to anger and makes out a little more, *"No, I'm not telling you where her papers are,"* and *"Hold on, don't you threaten me, mate."*
- On a **failure**, the investigator only picks up the changes in Joe's tone of voice.
- As before, on a **fumble** or a **failed pushed roll**, Joe catches the investigator listening in and yells at them to get out (see also **Flashpoint 1**, nearby). This attracts Sandra, who echoes her husband's call for them to leave. Alternatively, Sandra catches them in the act of eavesdropping. Either way, she makes it very clear that she doesn't appreciate the investigators' behaviour, given everything that the family is currently having to deal with.

Even if the investigators don't listen in, they're about to get a call of their own about what's been going on at Putney Business Centre (**Incident 2: Jimmy Visits Flood—Police Alerted**, page 35)! The investigators have a brief window before that happens to ask Joe about the call. However, he is evasive. Anyone pressing him about it must make a **Social** roll:

- On a **Hard success**, he reluctantly admits that it was Rick Flood, and that the man is frightened after today's events at Hyacinth's house. Joe claims that Flood wants to cease doing business with him and is demanding payment. He does not mention the real reason for Flood's call: Jimmy's visit. A successful **Read Person** roll suggests that what Joe has told them isn't the truth, but he refuses to be drawn further.
- If the investigators have already visited Latimer House by the time Joe gets the call, Hyacinth may have spoken to them about the possible existence of official paperwork that proves her right to remain in the UK (**Deportation**, page 28). If they overhear Joe's mention of "papers" during his conversation with Flood and take the subtle approach of asking him if he found anything important paperwork-wise while tidying up Hyacinth's house, the same Hard

success sees Joe claim, “*Yeah, stuff about her pension and the deeds to the house. Otherwise, just bills, y’know?*” As before, a successful **Read Person** roll indicates that Joe is being economical with the truth. Further probing, or just outright asking Joe which papers he was talking about may well lead to **Flashpoint 1** (page 34), at the GM’s discretion.

- ◆ In either case, any other result on the Social roll leads to Joe becoming verbally aggressive, and he may become violent if pushed. See **Flashpoint 1** (page 34) for some suggestions as to how events might unfold as a result.

Next Steps

Depending on the investigators’ previous actions, now that they have spoken to Joe and Sandra, there may still be several leads for them to follow:

- ◆ If the investigators wish to learn more about Flood—go to **Researching Rick Flood** (page 36).
- ◆ If they decide to visit him—go to **Visiting Rick Flood** (page 37).
- ◆ If they wish to get more background on Joe’s former schoolmates—go to **The Red Jack Crew** (page 39).
- ◆ If the investigators have not already looked into Hyacinth’s background—go to **Researching Hyacinth** (page 23).
- ◆ If they wish to visit Hyacinth and speak to her directly—go to **Visiting Hyacinth** (page 27).
- ◆ If the investigators wish to follow up on Jimmy—go to **Researching Jimmy Garlick** (page 43).
- ◆ If they visit the church instead—go to **Visiting St James Garlickhythe** (page 45).
- ◆ If the investigators have exhausted their leads or the GM wishes to move things on—go to the next appropriate incident, most likely **Incident 2: Jimmy Visits Flood** (following).



Incident 2: Jimmy Visits Flood

Thanks to Klomb pointing the finger at Flood to save his own skin and protect his fellow gang members (**Jimmy’s Quest**, page 9), Jimmy is under the mistaken impression that Flood is the brigand captain—i.e., leader—of the ne’er-do-wells he found in Hyacinth’s house. On leaving Kingsmere Close, the old pirate thus makes for Rick Flood’s office, which is located in the Putney Business Centre on Upper Richmond Road. Even though the office is only around a 1.5 km (1 mile) walk from Hyacinth’s former home, Jimmy is not familiar with the modern world, so it takes him a while to locate the address; just how long is whatever the GM determines is dramatically appropriate, which may be anything up to a couple of hours.

Once there, Jimmy bursts into Flood’s office and demands to know what he has done with Hyacinth. Flood surreptitiously messages his usual Red Jack security team, Aimee “Lil’ Me” Keig and Kieran “Casey” Calloway (**Bit Players**, page 16), to come to his aid while doing his best to reassure Jimmy that Hyacinth is safe and well. However, Jimmy refuses to be mollified and smacks Flood’s afternoon latte out of his hand before threatening him with a good beating if he doesn’t tell him the truth. Flood, despite being covered in coffee and having a screaming madman in his face, is confident that back up isn’t far away, so he snaps into lawyer mode and spins Jimmy a story, part truth, part lie: Hyacinth is in a local nursing home, but he doesn’t know which one; her son-in-law, Joe Campbell, does, so he’d be the best person to talk to. To Flood’s relief, after he gives Jimmy Joe’s address in Bangalore Street, the old freebooter leaves, but not before telling Flood about the horrible fate that awaits him if he has done anything to harm Hyacinth (**Finale**, page 51).

POLICE ALERTED

Unless the GM wishes the investigators to witness some or all of it, Jimmy’s visit to Flood’s office takes place offscreen. Provided the investigators aren’t present, Jimmy gets into a shoving match with Lil’ Me, Casey, and two of their compatriots in the car park on his way out. A passerby reports the altercation to the police, who in turn report it to the investigators.

Flashpoint 2

While Lil' Me and Casey head straight up to Flood's office, if the investigators arrive promptly, they could spot the two additional Red Jack Crew members running away. This provides an opportunity for a chase scene. Initially, the pair head southwest towards **The Red Jack Pub** (page 40), although the investigators may not realise just yet that this is their destination, depending on where they are in their inquiries. If the investigators do give chase and aren't quiet about it, the gang members change direction and head for East Putney Tube station; if the pair reach it without being apprehended, they jump the barriers and catch the District Line to Southfields before making for the pub on foot. If the investigators instead decide to follow discreetly, they must succeed at a group **Stealth** roll to avoid being noticed. If spotted, a chase ensues as described.

Another potential option is for the investigators to encounter **Jimmy Garlick** (page 12). He is focussed on finding Joe Campbell and is unlikely to pay any attention to the investigators' hails. If they attempt to stop or pursue him, Jimmy runs, triggering a chase. If cornered, he uses his spells—most likely *Impello palma* and *Waterbomb*—to help make good his escape so that he can continue his quest. At the GM's discretion, he can become immaterial if he has no other option—for example, if he is outnumbered by more than 3:1 or 4:1, or if the investigators manage to restrain him. See also the description of Jimmy's powers (**Cast**, page 55) for how he might otherwise be forced to dematerialise.

See also **Flashpoint 3** (page 42).

Next Steps

This incident happening outside the business centre where Hyacinth Powell's solicitor has his office, involving a man matching the description of the suspect in the Kingsmere Close assault, should pique the investigator's interest. Unless the investigators have already followed up on Rick Flood after the events of **Incident 1: Chaos at Kingsmere Close** (page 19), they now have several options:

- If the investigators wish to learn more about Flood before heading to the incident scene—go to **Researching Rick Flood** (following).
- If, instead, they wish to go straight to his office, either for the first time or as returning visitors—go to **Visiting Rick Flood** (page 37).

However, if the investigators successfully followed the two Red Jack crewmembers to their destination (**Flashpoint 2**, nearby)—go to **The Red Jack Pub** (page 40).

RESEARCHING RICK FLOOD

Preliminary research into Rick Flood reveals that he is a solicitor operating out of a rented office in the Putney Business Centre, assisted by his PA, Marika Ali (no roll

required). It also reveals that Flood is the subject of a number of complaints about his professional conduct and has been disciplined by the Solicitors Regulation Authority (SRA), an independent arm of the Law Society that oversees solicitors' conduct in England and Wales.

If the investigators dig deeper via the PNC/HOLMES, the GM should ask for a **Research** roll:

- **Regular success:** the investigator finds that Flood has links to organised crime—notably, **The Red Jack Crew** (page 39), who he regularly defends on charges of possession and distribution. In fact, Wandsworth BOCU is about to pass his case on to Serious and Organised Crime, as he's suspected of facilitating money laundering for some dangerous people. Flood was also schoolmates with Joe Campbell, Hyacinth Powell's son-in-law.
- **Hard success:** the investigator also finds that Marika Ali has a youthful history of brushes with the law (**Researching Marika Ali**, following). If the investigator doesn't achieve a Hard success, the same information can be found by searching the PNC/HOLMES directly for Marika.

Researching Marika Ali

If the investigators look Ms Ali up via the PNC/HOLMES, the GM should ask for a **Research** roll:

- ♦ On a **Regular success**, the investigator learns that Marika had several run-ins with the police in her younger days, only a few of which resulted in official action. She was arrested for possession of more than a minimal amount of a Class B substance (cannabis) shortly after her 18th birthday, but the prosecution didn't succeed; Flood was her solicitor.
- ♦ On a **Hard success**, they also learn that Marika had a much older brother, Lennox, who was a schoolmate of both Flood and Joe Campbell. Lennox was believed to be one of the Red Jack Crew's main players before he was shot and killed three years ago during a suspected turf war.

Next Steps

Given that the mysterious pirate just came from his office, it's about time the investigators went to talk to Rick Flood.

- ♦ If the investigators wish to learn more about Flood's and/or Marika's criminal connections first—go to **The Red Jack Crew** (page 39).
- ♦ Regardless, there's really only one place for them to go in person—go to **Visiting Rick Flood** (following).

VISITING RICK FLOOD

Putney Business Centre is a large, converted Edwardian house which offers rental space to small and medium-sized businesses. It is a stone's throw from East Putney Tube station, very close to Wandsworth Park and the River Thames. It is also not far from Hyacinth's old house on Kingsmere Close.

A successful **Sense Vestigia** roll shows that the building has no *vestigia* beyond the expected background levels for Putney: a gentle breeze over long-lost fields, the rhythmic slap of oars hitting water, and the taste of a pint of beer at journey's end. Flood has one of the smaller upstairs units. Technically, it's actually two offices: an outer one where Marika works that also acts as a visitor reception, and Flood's private inner office where he sees his clients. It's one of those "appearance-is-everything" places—all shiny and new, with a fresh coat of paint and the thinnest veneer of respectability. The outer office contains standard office furniture, including Marika's desk, her computer, some chairs and a small coffee table, a water dispenser (cooler), and a reasonably sized coffee machine. The inner office is definitely meant to impress; behind Flood's desk is a set of bookshelves crammed with legal texts, and on the wall next to them is a variety of certificates in gilt frames. Flood's inner sanctum also contains several filing cabinets, where he keeps his most dubious clients'

records under lock and key. Legitimate clients' information is stored in the locked filing cabinets in the outer office.

In one of the inner office's filing cabinets is a folder marked "Joe Campbell;" it contains everything pertaining to Hyacinth's case, which is not much. The investigators cannot lawfully gain access to the cabinet without Flood's permission, which he withholds. A successful **Law** roll reminds the investigators that they'd also need the client's—i.e., Joe Campbell's—permission to read the file.

There are two main opportunities for the investigators to visit Flood's office: before Jimmy finds it (as part of their inquiries in the immediate aftermath of **Incident 1: Chaos at Kingsmere Close**, page 19) or after Jimmy has paid Flood a call. What happens during both is discussed in the following sections.

Visiting Flood Before Jimmy Does

Investigators arriving at Flood's office for the first time are greeted by Marika, a young woman of Turkish descent with dyed red hair and a permanent sneer.

Interviewing Marika

Marika sits impassively behind her desk in the outer office, chewing gum and making sarcastic comments whenever the opportunity arises. Once the investigators have dealt with both her and Flood, it becomes obvious that she is sharper than her boss. Given her background (**Researching Marika Ali**, nearby), interviewing her gets the investigators nothing besides:

- ♦ *"No comment."*
- ♦ *"That's privileged solicitor-client information—you got a warrant or sumfink?"*
- ♦ *"Why don't you go talk to Joe Campbell about the old woman if you're that bovvered?"*

If the investigators ask to speak to Flood, she grudgingly gets up, knocks on his office door, then disappears inside. A minute or so later, she returns and, with a deeply insincere smile, states, *"Mr Flood will see you now."*

Interviewing Flood

Depending on what the investigators ask him, interviewing Flood reveals the following, no roll required:

- ♦ *"Mrs Powell? A sad case of government oppression. I'm confident our appeal will succeed."*
- ♦ *"Mrs Powell's reputation as some kind of soothsayer is exaggerated. She's just a nice old bird who deserves to live out her retirement in peace."*
- ♦ *"Joe Campbell's a good friend of mine, so I'm doing this at mate's rates for old time's sake."*

A successful **Read Person** roll suggests that Flood is concealing something about Hyacinth and the state of her appeal. If the investigators press him about it, the GM should ask for either a **Social** or a **Law** roll, whichever has the highest skill value:

- ♦ On a **Regular success**, Flood confides that, “*Joe’s terrified of the old bat—I don’t know why, and I don’t care.*”
- ♦ On a **Hard success**, Flood also adds that, “*Between you and me, I don’t think Joe wants me to win this appeal.*” If the investigator achieved a Hard success on their preceding Read Person roll, they realise that Flood is well aware that Joe wants the appeal to fail. His own feelings about it are pretty much impossible to determine, though.

Visiting Flood After Jimmy Has

Everything is much the same as previously described, except that sitting in the reception area close to Marika is a skinny young white woman with bad skin and baggy jeans, wearing a beanie hat with the word “Boss” written across it (Aimee “Lil’ Me” Keig, page 16). Beside her is a lithe, even younger, white person with sharp features and piercing green eyes. Their dyed blond hair is cut short, and they are adorned with animal tattoos and piercings (Kieran “Casey” Calloway, page 16). Both jump up when the investigators enter and move to block their access. Flood has instructed them to deny people entry unless otherwise instructed by Marika; however, as brazen as both Lil’ Me and Casey are, they have little choice but to let police officers through. The investigators have to produce their warrant cards or a civilian equivalent (**The Folly Consultant’s Card**, *Rivers of London: the Roleplaying Game*, page 60) to get the pair to move, though. Even then, their cooperation is grudging, at best.

Unsurprisingly, everyone is more on edge following Jimmy’s visit; Flood looks flustered and there’s a coffee stain down the front of his shirt (**Incident 2: Jimmy Visits Flood**, page 35). Investigators who enter Flood’s office should be asked for a **Sense Vestigia** roll:

- ♦ On a **Regular success**, the investigator senses one aspect of Jimmy’s *signare*: a folk song (see **Searching the House**, page 21, for details on identifying this tune).
- ♦ On a **Hard success**, they sense all aspects of Jimmy’s *signare*: a fistfight in a drinking hall or tavern, cheering men, and boozy shouts; sunny skies and gunpowder; a folk song.
- ♦ On a **failure**, the investigator just detects Putney’s background *vestigia*: a gentle breeze over long-lost fields, the rhythmic slap of oars hitting water, and the taste of a pint of beer at journey’s end.

- ♦ A **fumble** or a **failed pushed roll** detects no *vestigia* at all, which is very odd for somewhere with as long a history as Putney.

Questioning the Witnesses

The investigators undoubtedly have questions for those present regarding what happened in the car park and the fact that one of the people involved matches the description of the man seen at Kingsmere Close. If the investigators were at the Campbells’ house and overheard Joe’s phone conversation—particularly if they identified Flood as the person on the other end of the call (**After Jimmy’s Visit to Flood**, page 34)—they may have other lines of inquiry to follow up on as well.

- ♦ If the investigators ask Marika if she knows anything about the fight outside, she is as helpful and cooperative as usual. “*Don’t know nuffink about it, do I? Been in ’ere all day.*”
- ♦ If they ask Marika about any visitors, she is a little more forthcoming, no roll required. “*Yeah, a big angry geezer dressed like a pirate burst in here demanding to see the boss a little while ago. No idea what that was about.*” A successful **Read Person** roll suggests that Marika is lying about that last part.
- ♦ If they ask her about anything else, see **Interviewing Marika** (page 37) for her likely answers.

A successful **Observation** roll identifies that the two other people in the reception area look as if they’ve been in a scuffle, although they’ve done their best to hide the fact.

- ♦ If the investigators ask the pair who they are, they reluctantly identify themselves by their nicknames, nothing more.
- ♦ If asked why they are there, Lil’ Me replies in a belligerent tone, “*Just popped in to see our friend, Marika. You wanna make sumfink of it?*” A successful **INT** roll suggests that, even if this were true, the pair’s behaviour towards the investigators upon their arrival suggests that they are more likely here to provide protection.
- ♦ If asked if they’ve been in a fight recently, Casey pipes up. “*No, but this weird-looking old bloke barged into us as we was coming up to see Marika. I might have given him a shove back, but that’s it.*” A successful **Read Person** roll indicates that there was more than a shove involved, but neither Casey nor Lil’ Me will be drawn on what actually happened. Nor will they drop their associates in it if asked about their involvement and/or whereabouts—which the investigators may well know, if the GM activated **Flashpoint 2** (page 36).

Flood prefers to speak to the investigators in his private office. As already mentioned, his demeanour is less self-assured than usual, something the investigators pick up on if they've met him before, no roll required. As well as the information detailed in **Interviewing Flood** (page 37), the investigators may also be able to learn the following, depending on what questions they ask.

- ♦ If asked about his visitor, Flood grimaces. *"Yeah, that wasn't a pleasant experience. Lucky for me, my coffee wasn't that hot, or it would have been even less so."*
- ♦ If asked if he knows the man, Flood shakes his head. *"Never seen him before."* A successful **Read Person** roll identifies that this is the truth, which might come as something of a surprise to the investigators.

Note: if the investigators have already spoken to Flood about the events at Kingsmere Close, he adds, *"But I'm assuming that's who assaulted the young man at Mrs Powell's address this morning?"* If the investigators know that Flood is Klomb's solicitor (**The Injured Man**, page 22), he uses the term *"my client"* instead of *"the young man."*

- ♦ If asked what the man wanted, Flood replies, *"He demanded to know where Mrs Powell was. I refused to tell him, of course. Then he stormed off. I've no idea why he came to me or where he's gone to now. I was about to ring the police when you arrived, as I'm concerned for Mrs Powell's safety."* A successful **Read Person** suggests that Flood isn't being entirely truthful, though whether it's about where his assailant is going or his concern for Hyacinth's welfare is hard to tell. No amount of cajoling or good cop/bad cop repartee convinces him to admit that he sent Jimmy after Joe. However, he does seem to be genuinely confused why Jimmy visited him specifically—Klomb certainly didn't let on that he'd dropped his solicitor in it!
- ♦ If asked about his phone call to Joe (**After Jimmy's Visit to Flood**, page 34), the solicitor runs his hand through his hair. There's a brief pause before he answers. *"I'm sure you'll understand why, after the attack on Mrs Powell's property and this man's visit to me today, that I'm not sure I want to carry on as her representative. I might not be charging Joe the full fee for my services, but a man still deserves to be paid for the work he's done, wouldn't you agree?"*

Note: if the investigators know about Flood's links to organized crime (**Researching Rick Flood**, page 36), they are aware that he knows some genuinely treacherous people. A successful **INT** roll suggests that any desire to drop Hyacinth as a client—if genuine—has a personal reason, most likely his own safety. That would also help to explain Lil' Me and Casey's presence in reception. But if he's done nothing wrong in this case, why is he still afraid?

Next Steps

Regardless of whether this is the investigators' first or second visit to Putney Business Centre, there are several options they may wish to explore.

- ♦ If the investigators haven't already looked into Flood's background—go to **Researching Rick Flood** (page 36).
- ♦ If they wish to investigate Flood's gangland friends—go to **The Red Jack Crew** (following).
- ♦ If the investigators have yet to look into the Campbells—go to either **Researching the Family** (page 31) or **Visiting the Campbells** (page 32), depending on the investigators' approach.
- ♦ If the investigators have not followed up on Hyacinth yet—go to either **Researching Hyacinth** (page 23) or **Visiting Hyacinth** (page 27).
- ♦ If the investigators have exhausted their leads or the GM wishes to move things on—go to the next appropriate incident, most likely **Incident 3: Jimmy Visits Joe** (page 41) or **Incident 4: Grand Theft Corpse** (page 43).

THE RED JACK CREW

A gang of criminals heavily involved in the production and distribution of class B drugs, the Red Jack Crew are loosely linked to Hyacinth through Rick Flood and his PA, Marika Ali, as well as—albeit less substantially—her son-in-law, Joe Campbell. The Crew's base of operations is the Putney pub from which they take their name, **The Red Jack** (page 40).

If the investigators decide to dig a little deeper into the Red Jack Crew, the GM should ask for a **Law** or **Research** roll. On a success, the investigator puts together the information that at the time Lennox Ali (Marika's brother) died, the gang had been on the verge of breaking into heroin trafficking, but it's suspected that a larger gang put paid to that by killing Lennox. The surviving members of the Red Jack Crew are then suspected to have moved into cannabis production and distribution big time, having taken over a previous dealer's patch after that dealer's arrest.

Next Steps

The investigators may now have a clearer picture of the gang, what they're up to, and who they know.

- ♦ If the investigators wish to visit the Crew's stomping ground to learn more—go to **The Red Jack Pub** (following).
- ♦ If the investigators have exhausted their leads or the GM wishes to move things on—go to the next appropriate incident, most likely **Incident 3: Jimmy Visits Joe** (page 41) or **Incident 4: Grand Theft Corpse** (page 43).

Going Off-Piste

If the players know the *Rivers of London* world well, they may decide to contact the various members of the demi-monde that appear in the series as an alternative way of uncovering clues, rather than using the suggested leads in this case file. This certainly happened during playtesting, when one group asked **Zachary Palmer** (*Rivers of London: the Roleplaying Game*, page 256) for information about the Red Jack Crew and later propitiated the *genius loci* of the River Walbrook (*Rivers of London: the Roleplaying Game*, page 281) to learn more about Jimmy. While this might require a momentary pause to give the GM time to figure out what that particular NPC knows (**Dealing With the Unexpected**, *Rivers of London: the Roleplaying Game*, page 228), using characters from the books and graphic novels like this is a great way to embed the case file more deeply in the setting and draw the investigators further into the complex web of obligations and agreements that maintains the Queen's Peace.

And what works for players also works for GMs. While it's fairly standard to help out stuck investigators with a phone call from DCI Nightingale or Peter Grant (**Missing Clues**, *Rivers of London: the Roleplaying Game*, page 226), other characters from the series may be used instead. Depending on who that character is, such assistance may not only be unexpected, but it may also come with strings attached. For example, **Asterid Bivalacqua** (*Rivers of London: the Roleplaying Game*, page 241) may know Hyacinth from her younger days and may even have seen Jimmy manifest to protect his pupil; however, she expects the investigators to help her with a little problem of her own in return for such valuable intel.

As for the dealer whose arrest allowed the Red Jack Crew to expand their operations (**The Red Jack Crew**, nearby): the GM could always make them the Hoodette⁶. Any further complications this revelation leads to are at the GM's discretion, although they should be careful not to derail the investigators' inquiries into Jimmy's search for Hyacinth as a result of the Hoodette's inclusion.

THE RED JACK PUB

The Red Jack public house sits on Tibbet's Ride very near Tibbet's Corner, overlooking Putney Heath. This was once a haunt of footpads and highwaymen, and there's a 1936-era pub sign of a pistol-packing robber at the Tibbet's Corner roundabout. These days, The Red Jack is a live reggae venue twice a week. The local nick (police station) knows it as "Stabbingstown" after the number of assaults and antisocial activity complaints.

An investigator who makes a successful **Sense Vestigia** roll while visiting the pub senses a different set of sensations to the ones they may have felt elsewhere in Putney: the smack of leather on willow, the crack and flash of a flintlock pistol being fired, and a sense of fierce defiance towards law and order.

If the investigators have met members of the Crew already (**The Injured Man**, page 22, **Flashpoint 2**, page 36, or **Visiting Flood After Jimmy Has**, page 38), they may recognise one or more faces in the bar—or be recognised,

potentially putting the Crew on their guard. However, wily investigators who haven't yet met the gang may be able to schmooze with the clientele and strike up a conversation. In this case, the GM should ask for a **Social** roll to gain the following information.

Success

On a **Regular success**, the investigators learn one or two of the following pieces of information from random patrons; on a **Hard** or **Critical success**, they learn three or more. Depending on when the investigators visit the pub, the GM may need to adjust some of these statements accordingly.

- ♦ "It was big news round here when Lennox Ali got shot. Good job his little sister Marika had the Crew and that lawyer Flood looking out for her."
- ♦ "Rick Flood? He's a good bloke if you're in trouble with the law."

Footnote: ⁶Water Weed



GM ADVICE

Talking to the Red Jack's patrons is a situation where showing a warrant card is not helpful. In fact, identifying themselves as police officers or civilian consultants by flashing any form of official ID incurs a penalty die on all Social rolls the investigators make while in the pub. Even if the people the investigators speak to aren't gang members, they know better than to talk openly with members of the fuzz (police). There are serious repercussions for snitches—who undoubtedly end up with stitches, if caught.

Also, don't forget that a single dice roll can only have a maximum of one penalty and/or one bonus die applied to it; see **Multiple Bonus or Penalty Dice** (*Rivers of London: the Roleplaying Game*, page 143) for more information.

- ♦ *"Weed? Well, you've come to the right place. The Crew stepped up a while back when the previous supplier got nicked [arrested]."*
- ♦ *"You heard about the pirate? Yeah, some guy dressed up like Long John Silver seems to have a grudge against the Crew. He's hit one of their operations and their tame lawyer. It's a wonder he hasn't been in here yet."* [nervous laughter]
- ♦ *"Lil' Me and Casey?"* [loudly] *"Never heard of them, mate. Anyways, time I was going..."*

Failure

The investigators get jumped (verbally or physically assaulted) for sticking their noses in where they're not welcome. Use as many **Red Jack gang members** (page 56) as there are investigators present. If the Crew knows that the investigators are police officers, their aim is to intimidate and scare them off without resorting to physical violence; the gang may be tough but they're also not entirely stupid, and openly assaulting coppers is going to bring the MPS down on them like a ton of bricks.

If, however, the gang don't know that the investigators are from the police or are allied with them, or if the investigators are independent, the gang is happy to rough them up a bit. They don't want to hospitalise them, though, so as soon as an investigator is **Bloodied (Wounds and Healing, Rivers of London: the Roleplaying Game, page 144)**, the Crew backs off, job done.

Next Steps

Visiting The Red Jack may have garnered the investigators a little more background information on who the various players in this case are. At this point, the investigators have most likely exhausted their leads—go to the next appropriate incident, most likely **Incident 3: Jimmy Visits Joe** (following) or **Incident 4: Grand Theft Corpse** (page 43).

Incident 3: Jimmy Visits Joe

As when Jimmy was searching for Rick Flood's office, it takes as long as the GM deems to be dramatically appropriate for the old buccaneer to find his way from Putney Business Centre to Joe Campbell's address in Bangalore Street.

Jimmy knocks hard on the half-painted front door of the Campbells' house. Of course, he could simply dematerialise and pass through the door, but, knowing that his ability to do so is limited, he is conserving his strength. Besides which, even under the current circumstances, he is a principled fellow and prefers to announce his presence. It is up to the GM who—if anyone—answers his summons. If he is denied entry, most likely by Joe (who knows who he is), Jimmy uses the Grasping Hand spell (*Rivers of London: the Roleplaying Game*, page 186) to rip the door off in order to gain entry and confront the house's occupants.

The moment Jimmy meets Sandra, who of course is a distant relative of his, he recognises the family resemblance and extends her the same protection that he gives to Hyacinth. Joe, on the other hand, is another matter entirely—Jimmy is instantly suspicious of him, as he has met his sort before.

Jimmy demands to know where Hyacinth is. Sandra is protective of her mother, and her reaction to Jimmy's presence depends on whether she knows about the assault at Kingsmere Close. If she doesn't, even though she's scared, she is sufficiently angry at his intrusion that she boldly insists that he must leave or she'll call the police. If she's aware of a man matching Jimmy's description having beaten someone up in her mum's former home, Sandra is understandably terrified of this strange intruder and screams at him to get out. Joe, the coward that he is, quickly tells Jimmy that Hyacinth is in Latimer House.

Soon after Jimmy leaves, Joe calls Flood. The two talk, if you can call it that—it's mostly shouting, swearing, and threats. Joe angrily accuses Flood of putting Sandra at risk, though he's really only concerned about his own skin. Joe also tells Flood that he wants nothing more to do with him, and that, after what just happened, he's not paying him a penny. Flood demands what he's owed, and in threatening tones, counsels Joe to think very carefully about what he's saying.

POLICE ALERTED

This incident can occur at one of three different time points:

- ♦ Before the investigators visit the Campbells.
- ♦ After the investigators have visited the Campbells.
- ♦ While the investigators are interviewing the Campbells. (In this case, we suggest that Jimmy arrives shortly after Joe learns about his visit to Rick Flood's office; **After Jimmy's Visit to Flood**, page 34.)

Flashpoint 3

At some point, the investigators should come face-to-face with Jimmy Garlick. He demands to know who they work for, and if they are part of Captain Flood's crew.

Jimmy's *vestigium* is very strong; in such close proximity, no roll is required to sense it (see **Searching the House**, page 21, for details of its components). As Jimmy is a powerful spellcaster, anyone who stands between him and his goal of finding Hyacinth is taking a great risk. He favours *Impello palma* as an offensive spell, as he does not seek to kill people. He would only resort to casting Fireball under extreme duress or anger—such as he may experience during **Incident 7: Jimmy's Last Dance** (page 50).

If the investigators attempt to win Jimmy round, the GM should ask for a **Social** roll; this roll incurs a penalty die if they are anything other than completely honest and open with him but may gain a bonus die (GM's discretion) if the investigators refer to him by his given name, Captain Francis Cappavert (**Researching Jimmy Garlick**, page 43). Police officers do not receive a bonus die to this roll as Jimmy does not recognise their authority.

- ♦ On a **Regular success**, Jimmy acknowledges that the investigator is not a ruffian, but he remains cautious and doesn't completely trust them.

Depending on the circumstances, at the GM's discretion, the player may be asked to make a subsequent **Social** roll for their investigator the next time they meet Jimmy.

- ♦ On a **Hard success**, Jimmy accepts the investigator as an ally. It takes a significant act, such as betraying either himself or Hyacinth, to change his mind about them.
- ♦ On a **failure**, Jimmy takes a dislike to the investigator; he believes they are trying to deceive him. He warns them, "*Beware, lest thou move me to wrath! Impede me, and I shall not hesitate to deal with thee.*" As with a Regular success, the player may be asked to make a subsequent **Social** roll the next time their investigator meets Jimmy.
- ♦ On a **fumble** or a **failed pushed roll**, Jimmy judges the investigator to be in league with Captain Flood and attacks them. It would take something significant to change his mind—like offering to take him to see Hyacinth or swearing to help with her appeal.

Remember: any physical confrontation with Jimmy may result in his dematerialisation (**Powers**, page 55).

Each circumstance changes how the police are alerted to Jimmy's latest appearance. If the investigators have yet to question the Campbells, then Sandra runs into another room and calls 999 (emergency services)—assuming that her phone hasn't been fried by Jimmy's magic; if it has, she runs next door to call the police from a neighbour's phone instead. If the investigators have already left Bangalore Street, Sandra either calls them directly if she trusts them and they left their contact details, or she rings 999 as before. Of course, if the investigators are mid-interview with the family, they'll learn of the incident firsthand!

Jimmy turning up while the investigators are at Bangalore Street is another opportunity for a dramatic encounter (**Flashpoint 3**, nearby), at the GM's discretion. Depending

on how their interaction with Jimmy goes, the investigators may also have the opportunity to listen in on Joe's second phone call with Flood; a successful **Observation** roll hears the various threats and recriminations—there is obviously trouble between solicitor and client.

Next Steps

Where the investigators go next depends on where they've already been.

- ♦ If the investigators wish to speak to Hyacinth's family, either for the first or second time—go to **Visiting the Campbells** (page 32), adjusting accordingly.

- ♦ If they wish to learn more about the Campbells on the way—go to **Researching the Family** (page 31).
- ♦ If the investigators wish to reinterview Hyacinth's solicitor—go to **Visiting Rick Flood** (page 37).
- ♦ If the investigators realise where Jimmy is going next—go to **Incident 6: Visiting Hyacinth** (page 27).
- ♦ If the investigators have exhausted their leads or the GM wishes to move things on—go to the next appropriate incident, potentially **Incident 4: Grand Theft Corpse** (following) or **Incident 5: Garage Raid** (page 47).



GM ADVICE

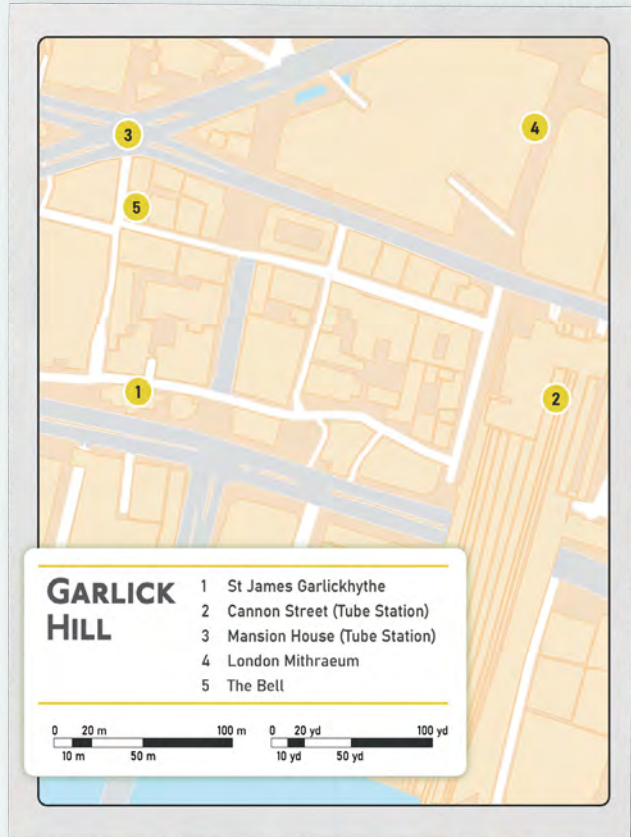
Why would you direct the investigators to Incident 4 or 5 rather than straight to **Incident 6: Jimmy Visits Hyacinth** (page 48) if they've exhausted their leads here? Simply put, the police discovering the missing mummy (**Incident 4: Grand Theft Corpse**, nearby) can happen at any point after **Incident 2: Jimmy Visits Flood** (page 35), while the arson attack at Joe's lockup (**Incident 5: Garage Raid**, page 47) can happen any time after **Incident 3: Jimmy Visits Joe** (page 41). This means that multiple incidents—such as 4, 5, and 6—may all be happening at around the same time! Both Incidents 4 and 5 have useful information for the investigators, so if they haven't engaged with them already, it's worth trying to work them in before they reach Latimer House—if you can.

How you want to arrange your investigators getting drawn into these incidents may depend on what's happened so far and how any potential interactions with Jimmy have gone (**Flashpoints 2 and 3**, pages 36 and 42, respectively). Alternatively, perhaps the investigators are on their way to Latimer House when they get a call directing them to St James Garlickhythe or Joe's garage. Even if the investigators' previous actions make either incident (or both) difficult to work into your storyline, you can still relay the pertinent details to them via a phone call—or Hyacinth can fill them in about Jimmy when they visit her again (**Reinterviewing Hyacinth**, page 49).

Incident 4: Grand Theft Corpse

Quite unexpectedly, the Folly receives a report which has been passed up the chain from **PC Frank Eames** (page 16) as a possible Falcon investigation in Vintry Ward: Jimmy Garlick's mummy has gone missing from the crypt of St James Garlickhythe. As soon as the report arrives, DCI Nightingale assigns the problem to the investigators to see if there are any Falcon connections or implications. Nightingale also suggests that the investigators should search the Folly's records for any mention of Garlick; however, that can wait until after they've carried out their initial assessment of the crime scene.

If the investigators have already established a link between Hyacinth and Garlickhythe, either through her parking tickets (**Researching Hyacinth**, page 23), or through something Sandra said (**Interviewing Sandra**, page 32), the incident at St James Garlickhythe should set alarm bells ringing.

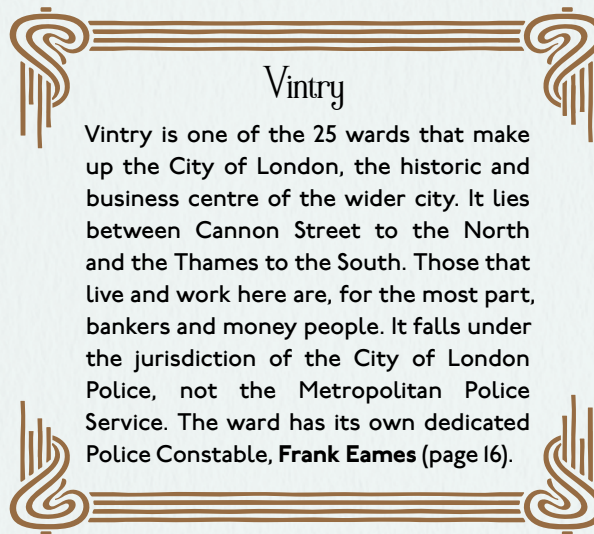


RESEARCHING JIMMY GARLICK

If the investigators search the internet for information on Jimmy Garlick, the GM should present the players with **Handout: Last Dance 6**. If they consult the Folly's card index about Jimmy, the GM should give them **Handout: Last Dance 7**, whose RR reference number leads them to **Handout: Last Dance 8**. Even if the investigators don't know Jimmy's name, they may wish to research St James Garlickhythe—either because they followed up on **Hyacinth's Parking Tickets** (page 24), or they've talked to Hyacinth (**Past Parking Infractions**, page 29) or Sandra Campbell (**Tête-à-Tête**, page 33). In this case, they find the information in **Handout: Last Dance 6**, which may then lead them to **Handouts: Last Dance 7 and 8**.

Once the investigators learn about The King's Head (**Handout: Last Dance 8**), a successful **History** roll—or a bit of time spent researching—reveals that the reconstructed pub was later wrecked again in the bombing raids during the Second World War.

It was eventually torn down in the early 1950s as part of a clearance initiative. Today, the Bell pub, a bankers' drinking hole, stands in its place. The investigators may choose to visit it, but there is nothing to be found there unless the GM wishes to have them chance upon Flood scheming with some client over a pie and a pint (a pure coincidence).



Vintry is one of the 25 wards that make up the City of London, the historic and business centre of the wider city. It lies between Cannon Street to the North and the Thames to the South. Those that live and work here are, for the most part, bankers and money people. It falls under the jurisdiction of the City of London Police, not the Metropolitan Police Service. The ward has its own dedicated Police Constable, **Frank Eames** (page 16).

Handout: Last Dance 6

Spooky Sites: ST JAMES GARLICKHYTHE

ADD TO LIST

THERE HAS BEEN A CHURCH at Garlickhythe since the 12th century, though the original was heavily damaged in 1666 during the [Great Fire of London](#) and was subsequently rebuilt by the famed architect, [Sir Christopher Wren](#). Located in the city's [Vintry Ward](#), St James Garlickhythe was one of 52 churches Wren rebuilt, and is sometimes called Wren's Lantern due to its many windows. However, the steeple was probably designed by Wren's pupil, the alleged occultist [Nicholas Hawksmoor](#). "Garlickhythe" refers to the nearby wharf (hythe) where, in times long past, merchants sold garlic. St James Garlickhythe is the official church for over a dozen of London's livery companies and the British Army Intelligence Corps, as well as being the burial place of six London Mayors and a stop on [the pilgrim's road](#) that ends at [Santiago de Compostela](#), Spain.

In 1855, a mummified corpse first found in 1838 beneath the chancel floor was rediscovered during a clear-out of the vaults under St James Garlickhythe. As church records had been destroyed during the Great Fire of 1666, there was no way to tell who this lost soul was, except that his interment potentially pre-dated the conflagration. For many years afterwards, Jimmy Garlick, as he came to be known, was displayed in the church in a glass-fronted case with the attached notice:

**Stop Stranger Stop As You Pass By
As You Are Now So Once Was I
As I Am Now So Shall You Be
So Pray Prepare To Follow Me**

The choirboys used to take Jimmy out each Sunday and prop him up in a pew. This tradition continued for almost 100 years, only coming to an end in 1941 when a bombing raid damaged his case. After a brief residence in the belltower, Jimmy Garlick is now kept in a chamber of the church crypt, out of public view. The 1941 raid was not the first St James Garlickhythe had to endure; a near miss during the First World War inspired the church's annual Bomb Sermon, and the area roundabout was badly damaged during the 1940s Blitz.

Nobody knows who Jimmy Garlick was. Some say he's a Roman general, a legendary King of the Britons, a Lord Mayor, [Dick Whittington](#), or any one of a dozen different London characters. Forensic science has established he died at some point between 1641 and 1801 and was probably an older man.

< SHARE

DISCOVER MORE >

Handout: Last Dance 7

"Jimmy Garlick"

Found 1838—mummified corpse, St James Garlickhythe (chancel).

Rediscovered 1855 (crypt).

Identity unknown: Francis Cappavert—RR 35131

VISITING ST JAMES GARLICKHYTHE

St James Garlickhythe stands little more than a stone's throw from Southwark Bridge and the River Thames—not to mention the Mithraeum and the River Walbrook⁷. Surrounded on all sides by buildings ancient and modern, the church's front door is accessed via a wrought iron gateway that opens onto Little Trinity Lane. A large clock with a beautiful azure face and gold detailing projects out over the steps leading to the front door. Nearby is a bronze statue known as "Swan Marker and Barge Master." Created by the sculptor Vivien Mallock in 2007, it depicts a man in ceremonial uniform with a swan at his feet.

A successful **Sense Vestigia** roll outside the church identifies Vintry's telltale *vestigium*: air redolent with the aromas of wine, garlic, and incense; the creak of ships' rigging; and a feeling of piety mixed with excitement and trepidation.

An Ecclesiastical Reception

If the investigators are following up on the report of the missing mummy, they are met at the church's door by **Reverend Tim Jacobs** (page 16), a rotund (portly) white chap with thinning brown hair, dressed in black and wearing a clerical "dog collar." With him is **PC Frank Eames**

(page 16), a large, white man with hunched shoulders and a bushy moustache, wearing a City of London police uniform. Eames fills the investigators in on the facts surrounding the mummy's disappearance, even though it was the Rev Jacobs who discovered Jimmy's absence a short while ago when he was looking for something in the crypt. The reverend merely nods his agreement to Eames' retelling. Jacobs adds that he can't say for certain how long the mummy has been missing. He laughs nervously. "*It's not as if I check up on him every day, you know!*"

Beneath St James

As Rev Jacobs leads the investigators down beneath the church, he explains that the crypt of St James Garlickhythe is not open to the public. According to him, far too many curious busybodies and sightseers tried to poke around and get a glimpse of Jimmy. He feels quite sorry for the poor soul, whoever he may be. "*It's not right that a man who presumably did much for the church—or else he wouldn't have been honoured with a burial here—should be treated like a carnival sideshow.*"

Anyone accompanying Rev Jacobs into the crypt should be asked for an **Observation** roll. On a success, the investigators notice that when he is in the crypt—and only when he is in the

Footnote: ⁷Lies Sleeping

crypt—Jacobs hums a tune which sounds like “The Minstrel Boy” (**Searching the House**, page 21). If asked, he apologises and says he cannot think why he would do such a thing.

Jimmy's old-fashioned, glass-fronted coffin is propped up in a far corner of the crypt; a quick glance confirms that the mummy is no longer in residence. Bizarrely, the coffin appears to be undisturbed, which can be confirmed with a successful **Observation** roll. It ought to have been impossible for someone to sneak the corpse out without somehow breaking or at least cracking open the seals on the coffin. Regardless, a successful **Law** roll reminds the investigators that it's actually a crime for someone to have removed Jimmy's mummy without St James Garlickhythe's consent (**Who Owns That Body?**, page 47).

The *vestigia* around the casket is quite strong. The GM should ask for a **Sense Vestigia** roll:

- ♦ On a **success**, the investigator senses all aspects of Jimmy's *signare*: a fistfight in a drinking hall or tavern, cheering men, and boozy shouts; sunny skies and gunpowder; and a lilting old folk song (**Searching the House**, page 21).
- ♦ On a **failure**, the investigator senses only the folk song, “The Minstrel Boy,” along with Vintry's general background *vestigium*.

If they haven't already made the connection, any investigator who is aware of **Hyacinth's Signare** (page 30) should realise that “The Minstrel Boy” is a common element linking her to Jimmy. The bizarreness of the mummy's disappearance, coupled with the relationship between the crypt's *vestigium* and Hyacinth's *signare*, definitely make this a Falcon case!

Handout: Last Dance 8

Ref: 35131 Francis Cappavert

Francis, son of James Cappavert—“a moore Christian,” according to the parish ledger of St Olave's Church on Hart Street—and Jennifer Soames, a maidservant, was born in 1621. He was trained as a servant but ran off to join the army and fought for Parliament. When Colonel Hewson asked for a volunteer to assist Charles I's executioner, Francis stepped forward, claiming 100 pounds and a king's head. With that money, Francis struck out for the Caribbean. When the Anglo-Spanish War erupted in 1654, he signed on aboard a privateer sailing with Christopher Myngs' squadron out of Jamaica. There was loot to be had, and Francis didn't intend to die poor.

Having risen to the rank of Captain, when Francis returned to London in 1660, he was in possession of a respectable fortune, seized during the sack of Puerto Caballos and Coro. He soon joined the Worshipful Company of Vintners and established himself as a businessman. Despite his Puritan links, he became owner and operator of The King's Head Tavern on Garlick Hill, not far from the Cloak Lane junction, and famous in Francis' day for bare-knuckle boxing matches. Francis grew to be an important member of the St James Garlickhythe community but vanished from the records around 1666.

It is speculated by one fellow scholar of the Society that Francis may have perished attempting to save St James Garlickhythe from the Great Fire. His tavern, The King's Head, was also significantly damaged during the blaze.

Of greater interest to the Society, Francis was both a cunning man and a conjurer with links to, variously, Arthur Dee (John Dee's son), the Parisian Satanist and poisoner La Voisin, and Sir Isaac Newton.

If the investigators question Jacobs about any of the NPCs, the only one whose name he knows is Hyacinth's. He's a little sheepish when speaking about her, as his mind is struggling to work out how his allowing Hyacinth access to the crypt could relate to the missing corpse. The only thing he admits freely is that he has been a little concerned about Hyacinth's absence over the last month and has mentioned her repeatedly in his prayers.

The GM should ask the investigators for a **Read Person** roll. On a success, the investigator can tell that Jacobs is worried about something and is unsure what to say. If pressed on the matter, the GM should ask for a **Social** roll:

- ♦ On a **success**, Jacobs explains that he allowed Hyacinth regular access to the crypt after Sunday morning services. Church rules forbade it, but it seemed like a harmless enough thing to do. It surely can't have anything to do with the mummy vanishing, can it?
- ♦ On a **failure**, Jacobs keeps the information to himself, either not wishing to implicate a parishioner or to save himself from any trouble for having broken the rules.

Who Owns That Body?

Under UK law, there can be no ownership of the human body, living or deceased. The rule under common law has long been that the "only lawful possessor of the dead body is the earth." However, those who have a duty to the dead—in this case, the Church of St James Garlickhythe, and therefore the priest-in-charge, Rev Jacobs—have right of possession over the corpse in order to properly dispose of it.

The Burial Act 1887 is the acknowledged authority on such matters, and that Act says that you can't disturb or remove a corpse without the consent of the lawful possessor. Therefore, it's a crime to move a body from its place of interment without the host church's permission. Which is all well and good, but the last thing St James Garlickhythe and Rev Jacobs want is even the tiniest hint of publicity, especially under these circumstances. They don't care about the law—they just want their mummy back!

Next Steps

Depending on when the GM activates this incident, events may be speeding rapidly towards a conclusion:

- ♦ If the investigators still have more to learn—return to the relevant incident; these are most likely **Incident 2: Jimmy Visits Flood** (page 35) or **Incident 3: Jimmy Visits Joe** (page 41).
- ♦ However, if the investigators have exhausted their leads or the GM wishes to move things on—go to the next appropriate incident, which is probably **Incident 5: Garage Raid** (following) or **Incident 6: Jimmy Visits Hyacinth** (page 48).

Incident 5: Garage Raid

Flood likes to know about his clients, and he knows Joe has a lockup garage where he keeps a battered old 1954 Dodge truck that he plans on doing up—another one of Joe's money-making schemes that has yet to bear fruit. Being a similar devious sort, Flood also suspects that this is where Joe is hiding the notarised copy of Hyacinth's landing card—he would never risk keeping such documents at home, where Sandra might find them.

Angry at Joe's refusal to pay what he owes (**Incident 3: Jimmy Visits Joe**, page 41) and keen to acquire a bargaining chip in case of Jimmy's return, Flood sends Lil' Me and Casey to break into Joe's garage and search the place. Following Flood's directions, they seek out the paperwork before torching the garage.

Police Alerted

The blaze is reported to the police. The name of the person renting the garage—Joe Campbell—raises a flag on the system, and the investigators are notified. If the investigators don't think to contact **Frank Caffrey** (*Rivers of London: the Roleplaying Game*, page 239), Nightingale asks him to visit the site and look into the matter in his dual role of Fire Investigator and Folly liaison. He is waiting for the investigators should they wish to visit the lockup. If not, he calls through his preliminary findings: the fire was set deliberately, and the garage was ransacked before it went up in flames. If they are on site, an investigator can confirm Caffrey's findings with a successful **Science (Forensics)** roll.

Caffrey can't say if anything's been taken, but there are no signs that magic was the cause of the blaze. While this doesn't entirely rule out Jimmy as a suspect, a successful **INT** roll, if required, suggests that someone else is responsible for the fire and that they were looking for something specific. The same success also reminds the investigator that Hyacinth thought she might have had some official paperwork that would prove her right to stay (**Deportation**, page 28); while

she might not know where it is, it's possible that, if it does exist, someone—i.e., Joe—found it while they were going through her belongings after she moved into Latimer House. If the investigators already suspect Joe's duplicity—either because they overheard him on the phone with Rick Flood or asked him about Hyacinth's papers (**After Jimmy's Visit to Flood**, page 34) or because Flood hinted at it (**Interviewing Flood**, page 37), they can make a reasonable guess as to what the arsonists were after. If not, a further successful **INT** roll permits them to put two and two together.

REINTERVIEWING JOE

The investigators may wish to return to Bangalore Street to question Joe about the fire. If they do, he is initially evasive—there's clearly something on his mind, but he's reluctant to share it. At this point, Joe is simply stalling for time; he figures that Flood organised the incident to obtain Hyacinth's paperwork—or to destroy it. In order to take revenge on Flood for ruining his truck, Joe quickly cooks up a story—one he hopes will see Flood arrested and put him in Sandra's good book for saving her mother.

As the investigators continue to speak to him, Joe suddenly appears to come to a decision and, no roll required, tells the investigators that he handed the copy of Hyacinth's landing card and its notarisation certificate to Flood in good faith weeks ago after he found them when tidying up her house. *"Flood's blackmailing me, and he's threatening to have Auntie H deported if I don't keep paying. That's why I couldn't tell you nuffink before. It's him as torched my lockup as a warning after I said I wasn't giving him no more money!"*

If asked why Flood is blackmailing him, Joe once again becomes evasive. The GM should ask for a **Read Person** roll:

- ♦ On a **Regular success**, the investigator feels that Joe is still withholding something, but he truly believes that Flood is behind the fire.
- ♦ On a **Hard success**, the investigator suspects that Joe is lying about giving Flood the landing card even if he is telling them the truth about who he thinks is responsible for the arson attack. There's obviously more going on here than Joe is saying, but what?
- ♦ On a **failure**, the investigator takes what Joe says at face value, even though his new spirit of cooperation is a little surprising.
- ♦ On a **fumble** or a **failed pushed roll**, the investigator believes every word that Joe's said—and the circumstances certainly explain why Joe was behaving so shiftily in the past.

Nothing the investigators do or say can shake more information out of Joe. He begs them to do something about Flood before anyone gets hurt.

Next Steps

Thanks to Jimmy, the thieves are beginning to fall out and turn on each other. As the rest of the phrase goes, this should hopefully help "honest men come by their own."

- ♦ If the investigators still have leads to explore—return to the relevant incident; this may include **Incident 4: Grand Theft Corpse** (page 43).
- ♦ If the investigators have exhausted their leads or the GM wishes to move things on—go to the next appropriate incident, which is most likely **Incident 6: Jimmy Visits Hyacinth** (following).

Incident 6: Jimmy Visits Hyacinth

As before, it takes as long as the GM deems to be dramatically appropriate—up to and including an hour or two—for Jimmy to find his way from Bangalore Street to Gwendolen Avenue. Depending on how the day's events have unfolded, it may be drawing towards evening by the time Jimmy arrives at Latimer House.

Jimmy walks up to the front door and bangs loudly on it. When it is answered by a carer, Jimmy marches inside and demands to know if they are keeping Hyacinth prisoner—after all, Jimmy has no idea what an old people's home is and assumes that it's some kind of pauper's prison or workhouse. The staff attempt to placate him, but, increasingly annoyed by what he interprets as the carers keeping Hyacinth from him, Jimmy repeats his questions more loudly and forcibly. Mr Nuri (**Bit Players**, page 16) tries in vain to usher Jimmy out of the building as his behaviour is distressing everyone but is shoved aside with an *Impello* as Jimmy finally loses his temper. Hyacinth hears the noise and peers out of her room to see what's causing the commotion. Seeing Jimmy surprises her, as does his rage; she ducks back into her room to gather her thoughts, somewhat unnerved by a side of Jimmy she had forgotten all about—after all, she hasn't seen it in well over 60 years (**Handout: Last Dance 4**).

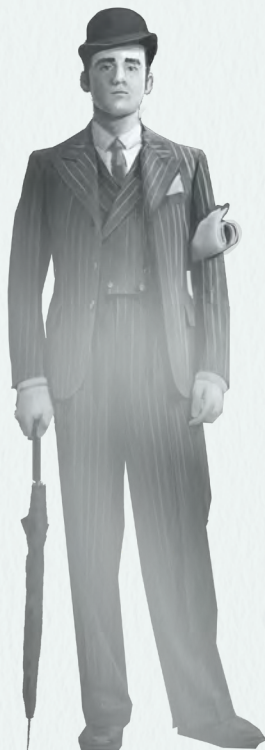
However, as Hyacinth is no longer the most agile person in the world, Jimmy spots her and heads to her room. Upon entering, he realises that Hyacinth is no prisoner, and moreover, his behaviour is scaring her; he apologises and begins to calm down. Reunited, the pair chat about Hyacinth's recent woes, during which she expresses her concerns that Flood is going to throw her appeal—something she'd managed to hide from Jimmy for the month before her fall. Knowing that Flood lied to him about Hyacinth's safety, Jimmy swears bloody vengeance and heads off, promising to set everything right.

POLICE ALERTED

As soon as the trouble starts, a staff member calls the police. The arrival of the two responding officers, **PCs Rogers and Hayes (Incident 1: Chaos at Kingsmere Close**, page 19), times perfectly with Jimmy leaving to confront Flood. The old freebooter mistakenly believes that the pair have come for Hyacinth and moves to defend her. After failing to de-escalate the situation (**The Four Es**, *Rivers of London: the Roleplaying Game*, page 71) PC Hayes uses her PAVA (incapacitant) spray on Jimmy, following which PC Rogers wrestles him to the ground. As Rogers applies his handcuffs, Jimmy dematerialises and leaves the building.

AS THE SMOKE CLEARS

If the investigators arrive after the fact, Rogers and Hayes bring them up to speed on the incident. The staff are clearly shaken and recount how Jimmy threw Mr Nuri to one side like a rag doll. A successful **Medicine** roll confirms that Nuri, thankfully, avoided serious injury, although he is a little bruised and winded. Those who witnessed the face-off between Jimmy and the police are clearly unsure of what to say, as they don't want to get a reputation for fanciful stories. As for PCs Hayes and Rogers, even though they may have learned more about what the investigators do since the last time they met, they're still having difficulty processing the fact that a suspect up and vanished into thin air!



Flashpoint 4

If the investigators are on hand, or perhaps even watching the property, they may arrive before the local police. If so, events may play out differently—however, Jimmy is getting desperate now and is likely to lash out at anyone who gets in his way. Alternatively, he leaps out of Hyacinth's window and makes a run for it, leading to a chase. See also **Flashpoint 3** (page 42).

REINTERVIEWING HYACINTH

Investigators who take the time to talk to Hyacinth about the incident find her in a conflicted state. She no longer attempts to hide her relationship with Jimmy, who she only refers to as Francis, and fills the investigators in on any gaps in their understanding of who he is—even though she can't tell them *what* he is. She apologises for keeping his identity from them before. *"When you said what had happened, I couldn't quite believe it was him, not at first. Then I was so afraid it would be the final nail in the coffin for my appeal. I just couldn't tell you, could I? Not with my history. Oh, it's all such a mess!"* Visibly upset, she retrieves a paper tissue from the depths of one of her cardigans to wipe away her tears.

Once she's regained her composure, Hyacinth adds that, while she was happy to see Jimmy/Francis once he'd calmed down, she's scared by what he intends to do to Rick Flood. *"Flood's a loathsome little creep, but I dread to think what Francis will do to him... I don't want his blood on my hands!"*

If the investigators ask if she's remembered anything more about her official papers, she nods, a look of hope on her face. *"Yes, I have! We were each given a landing card when we first got here. I don't know what happened to the original one, but I definitely had a verified photostat of it at some point. Please find it for me. I'm too old to start a new life on my own somewhere I don't know."*

Next Steps

Matters are escalating rapidly, and the investigators must act quickly. Unless they have any urgent leads to follow up on, they should strongly consider heading back to Rick Flood's office—go to **Incident 7: Jimmy's Last Dance** (following).

Incident 7: Jimmy's Last Dance

Jimmy's visit to Latimer House only served to further stoke his anger and frustration. Believing Flood to be the source of Hyacinth's woes, Jimmy returns to the solicitor's office, intending to force answers out of him. Now that he knows where Flood works, it only takes him a maximum of 20 minutes to get there on foot—potentially longer, if he rematerialises there following any escape from PCs Rogers and Hayes (GM's discretion; **Incident 6: Jimmy Visits Hyacinth**, page 48). Even though it may be late in the evening by the time Jimmy reaches Putney Business Centre, Flood is still at the office, checking over Hyacinth's stolen paperwork (**Incident 5: Garage Raid**, page 47).

Flood isn't stupid, though, and is concerned about Jimmy paying him a return visit. Knowing that the **Red Jack Crew** (page 39) are looking for revenge against Jimmy after he messed up their operation in Hyacinth's old house (**Incident 1: Chaos at Kingsmere Close**, page 19) and put Klomb in hospital (**The Injured Man**, page 22), Flood has asked the gang for protection. Three **Red Jack Crew members** (**Cast**, page 56) are sitting in a car in the business centre's car park; if the investigators make it to Upper Richmond Road before Jimmy, they spot the lurking hoodlums with a successful **Observation** roll. Lil' Me and Casey are situated in Flood's office as backup.

If the investigators are already on the scene, the following events may play out differently, and the GM should adjust them accordingly. The gang members in the car park intercept Jimmy before he enters the building, and this time they are not messing around. They know that Jimmy is dangerous, so one of them is armed with a flick-knife (switchblade) and one with a machete, while the third has a handgun. As they approach, Jimmy recognises the gun for what it is and blasts the attacker with a fireball. The wounded man falls to the floor, discharging the gun.

Otherwise, by the time the investigators arrive, Jimmy has taken care of two of the three Red Jack Crew in the car park, while the third threw down his machete and ran away. Armed with said machete, Jimmy proceeds to Flood's office. Having witnessed the altercation in the car park from his office window, Flood is now in fear of his life. Lil' Me and Casey barricade the outer office door with whatever furniture comes to hand while Flood and Marika retreat to his inner office. Flood locks the door and calls the investigators for help—assuming they left him their contact details. He then locks the notarised photostat of Hyacinth's landing card in one of the inner office's filing cabinets (**Visiting Rick Flood**, page 37) for safekeeping.



Jimmy, upon reaching the office, bangs on the outer door and shouts threats at the occupants—something colourful, such as, “*As the Lord Almighty is my witness, I’ll serve your yellow livers to my dogs!*” After a minute or so, when it becomes clear that no one is going to let him in, Jimmy uses his Grasping Hand spell to rip the door open. Lil’ Me and Casey, eager for a rematch (**Incident 2: Jimmy Visits Flood**, page 35), are waiting for him inside.



GM ADVICE

The barricading of the door and the altercation between Jimmy, Lil’ Me, and Casey are events that help give the investigators time to catch up with the old pirate before he reaches Flood. Depending on when they arrive, the investigators may witness Jimmy wrenching the door off its hinges or turn up just as he’s about to throw down with Flood’s bodyguards, giving them the opportunity to intervene.

Don’t worry about any bookkeeping until the investigators show up—up to that point, it’s really all dramatic set dressing until they’re ready to step in and save the day. Knock 5 points off Jimmy’s current magic point value to represent any spells he’s cast along the way and make each of the combatants **Hurt (Wounds and Healing, Rivers of London: the Roleplaying Game, page 144)**, if required.

POLICE ALERTED

After hearing gunshots, concerned neighbours call the police, and the investigators are alerted. Around the same time, the investigators may also receive a panicked call from Rick Flood. If they’re not already on site or in transit to it, the investigators need to get a move on before matters spiral any further out of control.

FINALE

How the investigators intervene is entirely up to them. Jimmy is a potentially dangerous adversary; a practitioner armed with a machete (base weapon damage 1) who is likely to suspect anyone who gets involved as being part of “Captain Flood’s crew.” However, if the investigators have forged a positive relationship with him, for example, during **Flashpoint 3** (page 42) or at Latimer House (**Incident 6: Jimmy Visits Hyacinth**, page 48), he may give them the benefit of the doubt—but he is out for blood, and it is not easy to talk him down. Convincing him to stay his hand requires a successful Hard **Social** roll; if an investigator has not completely won his trust (**Flashpoint 3**, page 42), the roll incurs a penalty die, and, as before, police officers do not receive a bonus die.

Potential events in this scene include:

- ♦ Jimmy turning angrily upon the investigators and telling them, “*Stand clear, if you know what’s good for you. This is not your fight.*”

- ♦ Jimmy blasting or tearing open Flood’s inner office door with a spell (*Impello* or Grasping Hand).
- ♦ Marika launching herself onto Jimmy’s back in a vain attempt to heroically save her boss (surely worth a pay rise). This puts her in extreme danger—perhaps compelling the investigators to save her from Jimmy’s ire.
- ♦ Flood screaming as Jimmy storms into the inner office and hauls him out from behind his desk before putting the machete to his throat.
- ♦ Flood begging the investigators for help, telling them—and Jimmy—that he has evidence that can stop Hyacinth’s deportation. He desperately uses this information as a bargaining chip to gain his freedom. If he isn’t fast enough, Marika attempts to use the same information to save them both.

However, Flood is not a man of his word—once his safety is guaranteed, his swaggering bravado returns, and he does his best to wriggle out of any promises he may have made about Hyacinth’s papers. If Jimmy is still present—e.g., he has not been forced to dematerialise—he either attempts to lop off Flood’s head with a sweep of the machete or hit him with a fusillade of tiny fireballs (a boosted Fireball spell), GM’s choice. Given the potentially severe consequences for everyone present should Flood be killed (**Police Oversight, Rivers of London: the Roleplaying Game, page 214**), investigators should be given an opportunity to anticipate Jimmy’s violent reaction and intervene—a successful **Read Person** roll predicts either form of attack, while a successful **Magic** roll detects Jimmy gearing up to cast a spell (**Sensing Someone Casting a Spell, Rivers of London: the Roleplaying Game, page 359**).

If the investigators fail to prevent Flood’s death, the GM should ask for a **POW** roll on behalf of *each* investigator present; if the roll is failed, the investigator becomes impaired and performs an appropriate involuntary action (**Suffering Impairment, Rivers of London: the Roleplaying Game, page 118**). If the investigators attempt to detain Jimmy for Flood’s murder, he dematerialises, returning to his coffin at St James Garlickhythe.

If the papers are acquired without bloodshed and Jimmy is still present, he calms down once he has the investigators’ assurance that they guarantee Hyacinth’s safety from deportation. He then demands to see his old friend: “*I cannot be at ease until I hear it from her own dear lips. Once I have, I will be gone, and trouble you no more. On that, I give you my word.*” Assuming that the investigators permit Jimmy to return to Latimer House with them to break the news, Hyacinth is delighted and happily complies. The old pirate kisses her gently on the forehead then disappears.

If Flood is dead but Marika is still around, she hands over the key to the filing cabinet with a snarled *“Help yourself.”* The photostatted landing card and its notarisation certificate are in a suspension file labelled “Spring Bulbs,” which the investigators find after a brief search. Alternatively, the investigators can search Flood’s desk for the key or break into the filing cabinet with a successful **Locksmith** or **Hard STR** roll, or practitioners could use Grasping Hand or any appropriate lockpicking/breaking spell they happen to know.

One way or another, the investigators have identified who was responsible for the assault in Kingsmere Close, although their handling of the case may yet have far-reaching consequences for everyone involved.

The Aftermath

For good or ill, following Jimmy’s final visit to Flood, there may still be a few loose ends for the investigators to tie up.

WHEREFORE ART THOU, JIMMY?

Once Jimmy is satisfied that Hyacinth is safe and secure, he returns to his glass-fronted coffin in the crypt of St James Garlickhythe. PC Eames receives a confused phone call from Rev Jacobs informing him of Jimmy’s return, followed by Eames updating the investigators of Jimmy’s whereabouts.

Jimmy goes quiet after he returns to St James Garlickhythe. His main motivation was always Hyacinth’s wellbeing and once that’s achieved, *however* it’s achieved, he is content to stay quiet—for the time being, anyway!

HYACINTH’S STATUS

If the investigators convinced Joe Campbell to tell them about Hyacinth’s use of magic (**Interviewing Joe**, page 33) but failed to find Hyacinth’s tarot deck or convince her to demonstrate her powers (**Hyacinth’s Room**, page 30, and **Hyacinth’s Magic**, page 31), Nightingale suggests a return visit to Latimer House.

If the investigators challenge Hyacinth about Joe’s claims, she mutters, *“Should have known he wouldn’t keep his mouth shut,”* and attempts to cast one of her spells. See **Hyacinth’s Magic** (page 31) for how to handle this and what the investigators learn. (**Note:** under these circumstances, the investigators do not have to cast their own spell first.)

Having confirmed her status as an unlicensed practitioner, Hyacinth is invited to the Folly for tea (**Farewell Jimmy**, page 53).

THE LEGAL CASE

If Rick Flood survived and the investigators convinced him to admit to his and Joe’s attempts to deliberately mess up Hyacinth’s appeal, they may wish to put in a complaint to the SRA on Hyacinth’s behalf. Coupled with the case that Wandsworth BOCU have built against him, at worst, Flood

is struck off (disbarred), while at best, he is banged up (jailed). However, Flood is cunning and knows how to twist the law to his advantage, meaning that the GM might have him acquitted on appeal so that he can frustrate the investigators in a future case file!

Regardless, Flood is off the case, and good riddance to bad rubbish. Unfortunately, even if the investigators retrieved evidence of Hyacinth’s right to remain, she still has to go through the appeals process, despite currently having no legal representative.

- ♦ If one of the investigators is a lawyer, Nightingale suggests that they take on the case. That way, the Folly can keep a close eye on things.
- ♦ If none of the investigators is a lawyer, Nightingale informs them that he has retained the services of a solicitor, Emanuel Hogsmill⁸, to take over the case on the Folly’s behalf. *“Probably better to keep it in the family, as it were,”* he adds, somewhat ruefully.

So long as the investigators secured the notarised photostat of Hyacinth’s landing card and acquire a competent solicitor, the Removal Order is quashed, no roll required, granting Hyacinth leave to remain. While Joe Campbell isn’t thrilled by the news, Sandra is. What the marital fallout is depends very much on what the investigators learned and whether or not they share that information with Hyacinth and Sandra.

SEEING RED

Of course, Flood isn’t the only one who might reappear to give the investigators a headache. Depending on what happened during the case file, the investigators may have come into conflict with members of the Red Jack Crew and may have even arrested one or more of them. The gang has a long memory and bears grudges. While its members might not declare open warfare on the investigators, especially if they’re part of the Met, the GM may wish to use them as a recurring menace.

However, if the investigators saved Marika or part of the Crew from Jimmy, the GM may decide that the gang owes them a favour. Just how that plays out for the investigators could lead to some interesting complications in a future case file!

PROFESSIONAL MISCONDUCT

If the investigators committed any act that could be deemed as potential professional misconduct, such as failing to prevent Rick Flood’s death, they are called to the Directorate of Professional Standards (**Police Oversight**, *Rivers of London: the Roleplaying Game*, page 214) as part of an official inquiry. The outcome depends very much on what the investigators did to prevent any such unfortunate incidents. At worst, the investigator may be sacked, suspended from duty with or

Footnote: ⁸False Value

without pay, or have their consultant's status revoked, which may affect their affluence rating (**Rewards**, nearby).

Redeeming themselves in the eyes of the Folly and the MPS may form the focus of a case file of the GM's own creation, or those investigators may be temporarily or permanently retired in favour of new ones, as agreed between their players and the GM.

FAREWELL, JIMMY

The investigators may wish to visit Jimmy in his crypt to confirm Rev Jacobs' report (**Wherefore Art Thou, Jimmy?**, page 52). His mummy is indeed there, looking as if he never moved an inch. There has been a marked change in the level of *vestigia* surrounding the glass-fronted coffin, though. It now takes a successful **Sense Vestigia** roll to catch even the merest hint of "The Minstrel Boy;" a Hard success detects everything the investigators previously noted, only far more muted.

Over the next few weeks, Nightingale arranges for a new, solid coffin to be built for Jimmy, with the traditional inscription carved into its side. "*All the better to preserve his final rest,*" Nightingale informs the investigators. There is a memorial service for Jimmy's reinterment, attended by Nightingale and Hyacinth; the investigators are all invited to pay their respects. At one point, Hyacinth lays a wreath made of tea roses and cyclamen (representing remembrance and farewell) on Jimmy's new coffin.

Note: if Jimmy murdered Flood, Nightingale ensures that inside the coffin lid, hidden from sight, are enchanted strips of iron and copper filigree similar to those found on certain cell doors in Belgravia Police Station (*Rivers of London: the Roleplaying Game*, page 268), all the better to stop any further spellcasting shenanigans. Whether these are sufficient to hold Jimmy in his coffin is up to the GM.

Afterwards, Hyacinth joins the investigators at the Folly for tea in the atrium, where Nightingale administers the oath expected of newly identified practitioners not currently allied to the Folly⁹—the same one any civilian/consultant investigators had to swear when they joined the Society of the Wise (**The Practitioner's Oath**, *Rivers of London: the Roleplaying Game*, page 171). He doesn't make her sign the gigantic non-disclosure agreement, though! Both Hyacinth's and Jimmy's names are added to the watchlist for future reference.

LEARNING FROM THE PAST

The investigators—or an interested NPC—might wish to re-establish contact with Jimmy after he goes back to sleep. That requires going to St James Garlickhythe's crypt and trying to communicate with Jimmy's mummy, perhaps

through a successful **Occult** or **Magic** roll or even allowing him to "feed" from a werelight. Other than when going to confirm Jimmy's return or for the memorial service, accessing the crypt relies on one of three approaches:

- ♦ Going through the church hierarchy (a successful Hard **Social** roll).
- ♦ Winning the trust of Rev. Jacobs (a successful **Social** roll).
- ♦ Breaking into St James Garlickhythe to access the crypt.

This last option is difficult but far from impossible; St James Garlickhythe is a church, not a bank vault—for example, a successful **Locksmith** roll to break in, coupled with a successful **Stealth** roll to avoid being spotted while doing so. This is an ideal opportunity for the GM to use the additional rules for **Combined Skill Rolls** (*Rivers of London: the Roleplaying Game*, page 322), if they so wish.

It is up to the GM whether Jimmy wants to talk. He has been down there a long time and does not care much for modern London or its inhabitants. That said, Jimmy knows a great deal about London's history and magic, particularly as it relates to Vintry Ward. He should never become a mentor figure for the investigators, though; he is best suited as an occasional cameo or source of information, nothing more.

REWARDS

Once the case file is complete, it is time for an **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, loss of life, or failed to prevent Rick Flood's death (**Finale**, page 51), 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 *Jimmy's Last Dance*. Congratulations!

Footnote: ⁹*Lies Sleeping*

Cast

The following section contains the profiles for the various NPCs the investigators may run across during this case file. Common skills are listed first, followed by expert skills, then combat skills. Spells—if an NPC knows them—are organised by order and labelled to show if they have been mastered. DCI Nightingale's profile can be found on page 233 of the core *Rivers of London: the Roleplaying Game* rulebook, and Frank Caffrey's on page 239. Lesser cast members can be found in the **Bit Players** section, starting on page 55.

Hyacinth Powell, age 88, frightened old lady

STR 30 **CON** 20 **DEX** 50 **INT** 70 **POW** 80
DB: 0 **MOV:** 3 **MP:** 17 **LUCK:** —

Advantage: Magical.

Skills

Athletics 30%, Drive 40%, Navigate 30%, Observation 60%, Read Person 70%, Research 30%, Sense Vestigia 60%, Social 60%, Stealth 30%; Art/Craft (Acting) 60%, Magic 60%, Medicine 60%, Occult 50%, Read Lips 40%; Fighting 30%, Firearms 30%.

Languages

English (own) 70%.

Spells

Impello, Noisemaker, Snapdragon, Werelight (mastered).

Signare

The smell of the sea, the impression of smoky rooms and giggling women, the plaintive notes of an old folk song—"The Minstrel Boy."

Rick Flood, age 41, dodgy solicitor

STR 50 **CON** 60 **DEX** 60 **INT** 60 **POW** 50
DB: 0 **MOV:** 8 **MP:** 10 **LUCK:** —

Advantage: Connected (Red Jack Crew).

Skills

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

Languages

English (own) 60%.

Sandra Campbell, age 39, worried daughter

STR 50 **CON** 50 **DEX** 70 **INT** 50 **POW** 60
DB: 0 **MOV:** 8 **MP:** 12 **LUCK:** —

Advantage: Steadfast.

Skills

Athletics 30%, Drive 60%, Navigate 60%, Observation 60%, Read Person 30%, Research 30%, Sense Vestigia 30%, Social 60%, Stealth 30%; Art/Craft (Gardening) 60%, Art/Craft (Laundry) 60%; Fighting 40%, Firearms 30%.

Languages

English (own) 60%.

Joe Campbell, age 42, blustering son-in-law

STR 60 **CON** 70 **DEX** 70 **INT** 40 **POW** 40
DB: +1 **MOV:** 8 **MP:** 8 **LUCK:** —

Advantages: Damage Bonus, Natural Toughness.

Skills

Athletics 40%, Drive 50%, Navigate 60%, Observation 30%, Read Person 30%, Sense Vestigia 30%, Social 60%, Stealth 30%; Art/Craft (Carpentry) 60%, Art/Craft (Electrical) 50%, Art/Craft (Masonry) 50%, Art/Craft (Plumbing) 40%; Fighting 40%, Firearms 30%.

Languages

English (own) 60%.

Jimmy Garlick, age 350+, mummified freebooter

STR 80 **CON** 70 **DEX** 50 **INT** 60 **POW** 80
DB: +1 **MOV:** 8 **MP:** 30 **LUCK:** 60

Advantages: Damage Bonus, Magical, Natural Toughness.

Skills

Athletics 60%, Drive (Carriage) 30%, Navigate 50%, Observation 50%, Read Person 50%, Research 30%, Sense Vestigia 60%, Social 50%, Stealth 40%; History (up to 1666) 60%, History (post-1855) 30%, Magic 60%, Occult 60%, Pilot Boat 60%; Fighting 70%, Firearms 50%.

Languages

English (own) 60%, French 40%, Spanish 30%, Latin 30%.

Spells

All mastered: *Aqua*, *Impello*, Noisemaker, Rock Drill, *Scindere*, Snapdragon, *Terra*, Werelight; Fireball, *Impello palma*, Invisible Catch, Wandering Light, Waterbomb; Grasping Hand. Plus, any unmastered spells of the GM's choosing.

Signare

A flash of a fistfight in a drinking hall or tavern, accompanied by cheering men and boozy shouts; the sense of sunny skies and the smell of gunpowder; the plaintive notes of an old folk song—"The Minstrel Boy."

Powers

Jimmy can become immaterial at will, but the process places a great strain upon him, and he only does so under duress—such as going to find Hyacinth in her hour of need. (This is why he chooses to walk between locations following his arrival at Kingsmere Close, rather than repeatedly popping in and out of places). Following a dematerialisation, Jimmy rematerialises at a new location approximately 30 minutes later, i.e., equivalent to him turning up in the **Next Scene** (*Rivers of London: the Roleplaying Game*, page 173), if he knows where he's going—either because he has visited the place himself or because it has been described to him in detail. Otherwise, he must choose somewhere in the vicinity that he knew during his lifetime and walk the rest of the way in his physical form.

As discussed in his **Dramatis Personae** entry (page 12), after leaving the crypt at St James Garlickhythe, Jimmy can only become immaterial on three further occasions during this case file. After that, he returns permanently to his casket. His clothes materialise and dematerialise with him, but any items he acquires while in material form are dropped the moment he vanishes.

If Jimmy suffers a total of 3 or more points of damage, i.e., his damage level is reduced to **Down** or worse (*Rivers of London: the Roleplaying Game*, page 144), he is forced to dematerialise and return to his glass-fronted coffin whether he wants to or not. As a major NPC, as long as he is only down, Jimmy recovers in the same way an investigator does (**After the Fight: Down**, *Rivers of London: the Roleplaying Game*, page 146), meaning that the GM can spend 20 Luck points to bring him back into the story. However, if Jimmy suffers a **Mortal Wound** (*Rivers of London: the Roleplaying Game*, page 144), he cannot leave his casket for the remainder of this case file. Whether he returns at some point in the future in a case file of their own design is at the GM's discretion.

BIT PLAYERS

Michael Rogers, age 35, Police Constable

STR 60 CON 60 DEX 50 INT 60 POW 50
DB: +1 MOV: 8 MP: 10 LUCK: —

Advantages: Damage Bonus, Natural Toughness.

Skills

Athletics 60%, Drive 40%, Navigate 60%, Observation 40%, Read Person 60%, Research 30%, Sense Vestigia 30%, Social 50%, Stealth 30%; Animal Handling 60%, Law 60%; Fighting 60%, Firearms 30%.

Languages

English (own) 60%.

Natalie Hayes, age 23, Police Constable

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

Advantage: Fast Reactions.

Skills

Athletics 60%, Drive 30%, Navigate 30%, Observation 60%, Read Person 40%, Research 50%, Sense Vestigia 30%, Social 60%, Stealth 60%; Law 60%; Fighting 50%, Firearms 30%.

Languages

Arabic 60%, British Sign Language 40%, English (own) 60%, Mandarin 50%.

Lettie Hannay, age 53, witness

STR 50 CON 50 DEX 50 INT 70 POW 60
DB: 0 MOV: 8 MP: 12 LUCK: —

Advantage: Steadfast.

Skills

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

Languages

English (own) 70%.

Fasil Nuri, age 47, care home manager

STR 50 CON 40 DEX 60 INT 70 POW 60
DB: 0 MOV: 8 MP: 12 LUCK: —

Advantages: Steadfast, The Knowledge (Latimer House).

Skills

Athletics 40%, Drive 40%, Navigate 40%, Observation 60%,
Read Person 60%, Research 50%, Sense Vestigia 30%, Social
60%, Stealth 30%; Accounting 60%, Read Lips 60%; Fighting
30%, Firearms 30%.

Languages

Arabic (own) 70%, British Sign Language 60%, English
(own) 70%.

Marika Ali, age 28, slippery assistant

STR 40 CON 50 DEX 50 INT 70 POW 70
DB: 0 MOV: 8 MP: 13 LUCK: —

Advantage: Connected (Red Jack Crew).

Skills

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

Languages

English (own) 70%.

Red Jack gang member

Use this profile for both Aimee “Lil’ Me” Keig (page 16) and
Keiran “Casey” Calloway (page 16), along with any other
gang members the investigators meet. Lil’ Me is armed with a
knife (base weapon damage 1), while Casey prefers **Improvised
Weapons** (*Rivers of London: the Roleplaying Game*, page 134).
Whereas reasonable people and most of the junior Red Jack
Crew members would give themselves up to the police when
cornered, Casey and Lil’ Me are not reasonable people, and if
caught, they won’t go down without a fight.

STR 70 CON 60 DEX 50 INT 50 POW 50
DB: +1 MOV: 8 MP: 10 LUCK: —

Advantages: Damage Bonus, Scary.

Skills

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

Languages

English (own) 60%.

Reverend Tim Jacobs, age 53, priest

STR 50 CON 60 DEX 50 INT 70 POW 50
DB: 0 MOV: 8 MP: 10 LUCK: —

Advantage: Steadfast.

Skills

Athletics 30%, Drive 30%, Navigate 30%, Observation 60%,
Read Person 60%, Research 60%, Sense Vestigia 30%, Social
60%, Stealth 30%; Accounting 60%, History 60%; Fighting
30%, Firearms 30%.

Languages

Ancient Greek 30%, English (own) 70%, Hebrew 30%,
Latin 60%.

PC Frank Eames, age 45, workaday copper

STR 60 CON 60 DEX 60 INT 50 POW 50
DB: +1 MOV: 8 MP: 10 LUCK: —

Advantages: Damage Bonus, Natural Toughness.

Skills

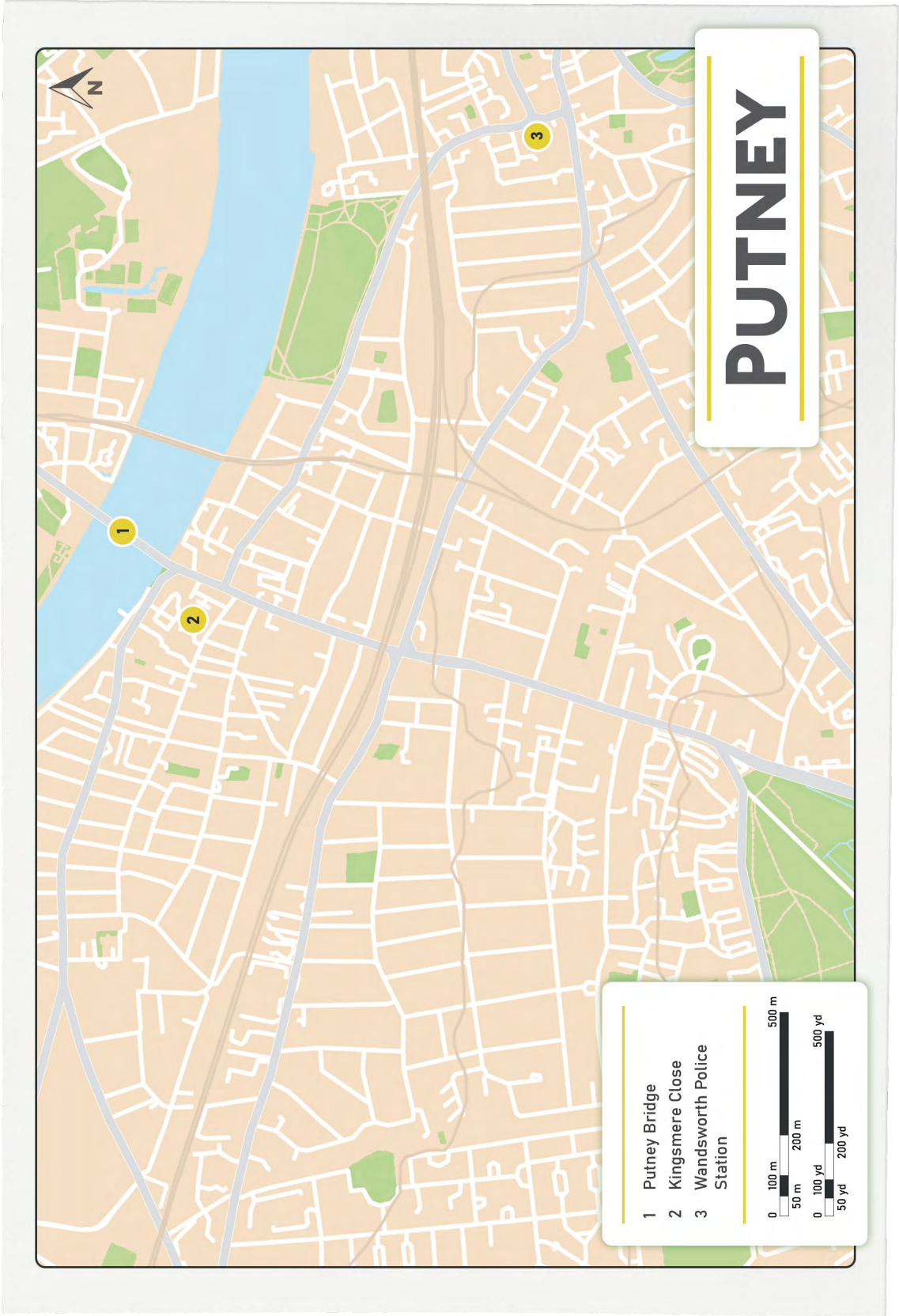
Athletics 40%, Drive 40%, Navigate 60%, Observation 60%,
Read Person 60%, Research 40%, Sense Vestigia 50%, Social
60%, Stealth 40%; Law 60%; Fighting 60%, Firearms 30%.

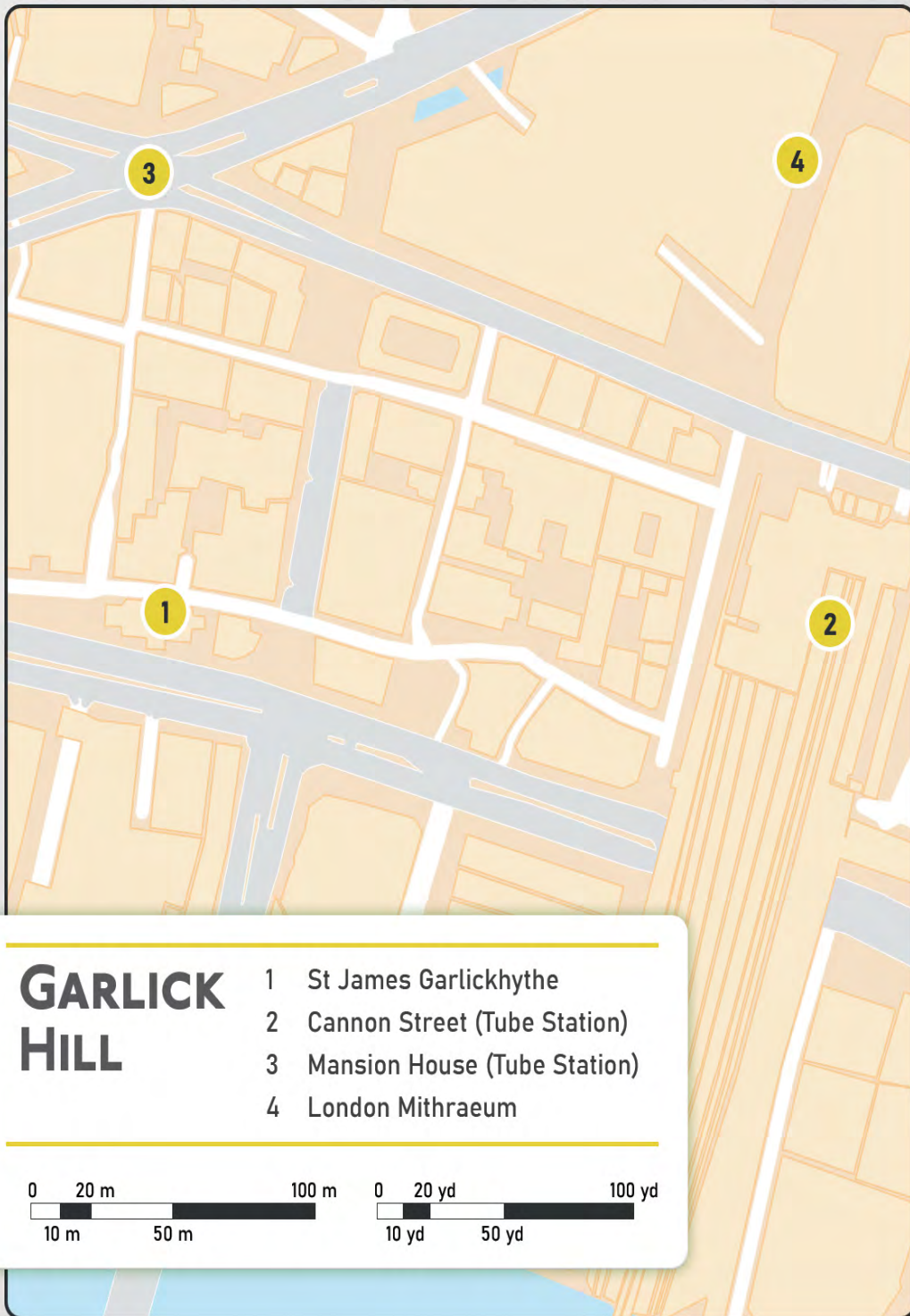
Languages

English (own) 60%.









RIVERS of LONDON
the Roleplaying Game

Jimmy's Last Dance

A Swashbuckling Case File
of Family Intrigue

Summer, 2016: you have been called in to investigate a violent assault at an address in Putney, Southwest London

The person of interest was described by an eyewitness as *"something straight out of one of those pirate films."*

Can you, the investigators, track him down before he strikes again?

Jimmy's Last Dance is a standalone scenario for *Rivers of London: the Roleplaying Game*.



CHA3205 \$14.99

ISBN: 978-1-56882-541-0

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