Introduction

This Ticket of Leave focusses on the subject of theatre in the early penal settlements. This may seem an unlikely element of convict-era society, yet the presence of theatrical performance was an enduring part of colonial life from its very earliest times.

A particularly remarkable phenomenon in this remarkable historical era was the convict theatre. Managed, staged and performed by convicts, such theatres appeared intermittently throughout the convict era in places such as Sydney, Norfolk Island and Emu Plains west of Sydney. During the era of Convicts & Cthulhu, the most famous example of such a convict-run theatre was the one operated by Robert Sidaway. In addition to being a convict, Sidaway was also a merchant and publican, but it is for his theatre that he is remembered by history.

Sidaway’s convict theatre ran on and off starting in 1796 and perhaps lasting as late as 1807. When Bligh assumed the role of Governor in 1807, he formulated plans to reopen it although these were interrupted by the Rum Rebellion before they could reach fruition. Ultimately Robert Sidaway died in 1809 after a long illness.
The notes which follow look at the historical realities of convict theatre, its repertoire and performers as well as presenting an adventure where a malevolent would-be sorcerer has twisted the art of scenecraft to diabolic new levels.

It should be noted that the title of this *Ticket of Leave* is a pun on the title of a ballad opera presented at Robert Sidaway's convict theatre in Sydney, *The Devil to Pay*. This piece — highly misogynistic by modern standards — was a popular play of its day and a link to a its script can be found in the references section at the end of the supplement. Other examples of actual works performed in the convict theatre may also be found there.

**Convict Theatre in the Early Colonies**

Theatrical performances associated with the settlement of New South Wales began even before the first European settlers arrived, with an amateur show staged on one of the First Fleet ships during its voyage to Australia.

More properly, the first (on land) colonial performance was the 1789 performance of *The Recruiting Officer*, a popular comedy. This was performed in a tent.

An early convict theatre may have been set up in Parramatta in 1793, a modest affair built in a tile shed (a kind of roof on posts). This structure was around 22 feet across and 36 feet long.

Regardless of these early examples, theatre is said to have begun in New South Wales with Robert Sidaway's Theatre of 1796. The Judge Advocate initially had control of looking after the theatre, but this may in practice have passed to the NSW Corps after the theatre was rebuilt in 1799. Sidaway was by then a wealthy individual and may have built the original theatre himself, while the second rebuilt theatre was paid for by subscribers who had shares in it.

The colonial governors tolerated the theatre as a way to provide amusement and increase social harmony. However, the governors and other officials were also keen to avoid the theatre becoming a place of riot and rebelliousness. In this spirit it was probable they stationed a constable there during performances and had a say in approving the choice of plays to be performed.

---

**Important Historical Note**

Historical records about the early convict theatres are sparse and fragmentary. Because of this, many of the specific details have needed to be reconstructed by historians based on a combination of detective work and well-informed speculation. The primary source on the subject is Robert Jordan's Convict Theatres book (cited in the bibliography). This *Ticket of Leave* owes much to his work: we are largely following his well-researched and intelligent conclusions, especially concerning Sidaway's Theatre, its timeline, location, construction and other details. We have also drawn on Robert Irving's 1975 architecture thesis (also cited in the bibliography) for some of the salient details, especially the maps.

The theatres were threatened with closure and dispersal of the company if they did not uphold decent behaviour. Sidaway's Theatre operated between 1796 and closed sometime between 1804 and 1807.

**Sidaway’s Theatre**

“More theatrical propriety than could have been expected”

— David Collins on the 1796 convict theatre

**Location:** Many opinions are offered as to exactly where Sidaway's Theatre stood. For the purposes of the scenario the location we have chosen is George Street, although it should be noted Robert Jordan prefers Windmill Row in the Rocks (see nearby map).

**Motto:** (Theatre mottos were common in England in the period. This appeared over the proscenium or arch of the stage.) “We cannot command success, but we will endeavour to deserve it.”

**Original 1796 Theatre Building:** Sidaway's theatre was created in 1796. The building was probably built new, for purpose, and very likely made of weatherboard rather than brick. Weatherboard structures had commenced under Governor Hunter and were easier and quicker to erect than brick ones. The interior would have been of plastered walls, painted over, with lighting by candlelight. To resist fire, the roof would have been of shingles rather
Theatrical Timeline

1789: *The Recruiting Officer* performed in a make-shift theatre.

1793–1794: The 'Brickfields' Theatre operates at Parramatta, though little is known about it. A theatre also operates in the convict colony of Norfolk Island.

1796: Sidaway's Theatre opens (see details in main text).

1804–1807: Sidaway's Theatre closes sometime during this period. Most historians claim early in the period, but recent research has uncovered evidence and playbills and accounts suggesting it may be later.

1807: Governor Bligh grants permission for a new theatre but the Rum Rebellion interrupts.

1810: Brickfield Hill Theatre opens and continues off and on through Macquarie's tenure as Governor.

Rebuilding 1797–1799: The theatre was closed between November 1797 and April 1799 for rebuilding, by all accounts probably still on the original site. There is debate about whether the structure was a new building or a conversion of another, older, building. During the rebuild the following features were added: Two side boxes as well as front boxes. If it was a new building it would have been built of lime and mortar, unlike its weatherboard original. A lack of windows or other ventilation mean it is very hot in summer. The new theatre building is approximately 50 feet long, 25 feet wide and 22 feet high. Dressing rooms add another 12 feet behind the stage. A side door is available for higher paying patrons. The Gallery (with cheapest seats) is the largest part of the house. A small verandah may have adorned the front.

Capacity and Patrons: Around 180–220 patrons with little room between them. There are benches, as opposed to numbered seats. Audience are largely made up of convicts and ex-convicts as well as privates and drummers of the NSW Corps. The gallery could be very rowdy. The officers show little inclination to want to mix with convicts. The boxes are usually patronised by wealthy ex-convicts including merchants and traders, as well as the more educated among the recently-arrived Irish convicts. Unlike in England drinking alcohol and smoking are banned inside the theatre (this is only after the 1799 reopening).

Cast and Crew: There are 11–13 performers, a manager and 2 stagehands. 'Sundry' musicians took part. The composition of the company itself was very fluid with many performers returning home to England after their sentences were over. The actors tended to be convicts from the skilled bourgeois tradesmen classes (e.g., watchmakers, glaziers, hatters, painters, etc) rather than the unskilled such as labourers. The audience-members also tended to be literate.

Tickets: Theatre bills suggest Sidaway's Tavern (“Chequers”) and also the house next door to Theatre as places to buy tickets before the day of a performance. Doors open at 5.30 P.M. for a 6.30 P.M. start.

Prices: Tickets are at a higher cost than the equivalent provincial theatre in England. Boxes 3s 6d, Pit 2s 6d and Gallery 1s. Trade goods (flour, meat, or spirits) can be offered rather than money.

Season: Unlike in England, the theatre season is most likely all year round. Performances were on Saturday nights, as convicts finished early that day and did not work Sunday. Frequency is not as often as weekly but still quite frequently, usually on an ad hoc basis when cast and theatre staff were available. More than one performance of any given play is unusual, although some popular plays are returned to time-and-again.

People Associated with the Convict Theatre

Much is now unknown about the individuals who took part in Sidaway's theatre at Sydney, however some names and scant background details are recorded:

- John Sparrow: Theatre Manager (formerly a watchmaker)
- Sarah McCann: Actress
- Frances Fox (aka Mrs Parry): Actress
Robert Sidaway 1758–1809: Convict, Publican, and Theatre Manager

Robert Sidaway was a watchcase maker from Shoreditch who was arrested in 1782 for stealing and sentenced to transportation for life. Sidaway sailed in 1788 with the First Fleet on board the Friendship.

Despite being called by one contemporary “a daring and villainous fellow”, by four years into his sentence in New South Wales he had earned himself a conditional pardon, and a full pardon two years later in 1794. The same year he was awarded the contract to be baker to the NSW Corps.

In 1796 he founded his convict theatre. Sidaway had a farm at the Field of Mars where he grew wheat. He also established a public house and in 1805 obtained a wine and spirit licence.

He died in 1809 leaving behind his partner fellow first-fleet convict, Mary Marshall, who continued as a publican. Sidaway was described in his obituary in the Sydney Gazette as a philanthropist and “universally respected” member of colonial society.

- Daniel Parry: Actor and Dancer
- Richard Evans: Actor (formerly an accountant)
- Henry Green: Actor (formerly a hatter)
- Phillip Parry: Actor (formerly a grocer)

Henry Lavell 1764–18??: Ivory Turner, Mutineer, Convict, and Actor

Henry Lavell was an ivory turner sentenced to the Americas as a convict on the ship Mercury. After the convicts of the Mercury mutinied and escaped, Lavell was recaptured and returned to England. His death sentence was commuted to transportation for life to New South Wales.

He sailed on the First Fleet on the Friendship, along with Robert Sidaway. In Sydney Lavell was convicted of stealing and sentenced to be hanged but his sentence was commuted to around five months on Pinchgut Island, a small island in Sydney Harbour where convicts were imprisoned with only bread and water to sustain them (hence its name). Lavell was sent to Norfolk Island in 1790 and returned to Sydney in 1793.

Lavell was one of the original actors in Sidaway’s Theatre when it formed in 1796. He was pardoned by Governor Hunter in 1798 and returned to England in 1801. He left behind him a son James Lavello, whose mother was an Indigenous woman named Borra Borra.

Sunday Convict Entertainments

Records have not come down to us of all the convict theatrical performances, but historian Robert Jordan has tracked down many of them through British newspapers, contemporary accounts and other sources. The following selection offers a sample of some of the evenings' entertainments at Sidaway's Theatre.

- Saturday January 16, 1796: The Revenge — a 5-act Tragedy by Edward Young, and The Hotel — a 2-act farce by Thomas Vaughan.
- Saturday June 1, 1799: A benefit for actress Mrs Parry. Fortune’s Fool — a 5-act comedy by Frederic Reynolds, an occasional address written by Michael Massey Robinson, Bon-Ton or High Life Above Stairs — a 2-act comedy by David Garrick.
- Saturday March 8, 1800: The Recruiting Officer — a 5-act comedy by George Farquhar, An Old Man Taught Wisdom or The Virgin Unmasked — a 1-act farce/musical entertainment by Henry Fielding.
- Monday June 23, 1800: A benefit for actress Mrs Parry. She Stoops to Conquer — a 5-act comedy by Oliver Goldsmith, Miss in Her Teens — a 2-act farce by David Garrick, The Devil to Pay or The Wives Metamorpho’d — a 1-act ballad opera by Charles Coffey.
Scenario: The Devil to Play

This adventure presents the investigators (and indeed the players) with a challenging multi-level mystery involving several different factions of dubious characters, each with their own distinct agenda. It is recommended for more experienced players. Needless to say, it is important for the GM to fully understand the motivations of all the different parties prior to beginning the first game session.

A significant proportion of the scenario takes place in and around Robert Sidaway’s Theatre in Sydney. The notes provided in the first half of this Ticket of Leave give the requisite historical context, which is elaborated upon with fictitious details for purposes of the adventure.

Gamemaster’s Introduction

In recent weeks there have been a series of ghastly murders in Sydney, the savagery and brutality of which have shocked even the most hardened of NSW Corps soldiers and colonial officials. At first these killings appeared to have no pattern to them, but as the number of incidents increased — and as the Sydney constabulary have looked more closely into the victims — some have noticed an odd relationship between the dead. Each of them had attended a performance at Sidaway’s Theatre in the days leading up to their slaying. Speculation about this connection has begun to alarm Judge Advocate Richard Atkins who is the colonial authority responsible for the theatre. He wants the matter swiftly investigated to establish whether there is any merit to the theories, or whether the common thread is just a coincidence.

In fact, the killings in Sydney really are tied to Sidaway’s Theatre, although the relationship is far from straightforward.

The sorry affair is the product of several factors — the presence of a terrible and cursed book, the ambitions of a madman with ties to the theatre, and the insatiable greed of a thief. Exactly how the different pieces came together, and who (if anyone) is orchestrating the volatile mixture of supernatural powers and human depravity, will depend on which of the three optional backstories the GM prefers (see “The Origins of the Matter”, below). Regardless of the motivations involved, the state of things at the beginning of the scenario remains the same.

The Book

The Book — The Clavicle of Deviltry — is a dangerous Mythos artefact, a cursed item which is supernaturally linked to a race of extradimensional entities (called here simply Theatre ‘Devils’, since their first manifestation in the scenario relates to the theatre). Whoever owns the book can hear the whispers of these beings day and night, even as the horrors remain in their hidden dimension. Nobody else can hear the incessant messages, which tempt and urge the owner towards learning and using certain rituals hidden in the text of the book to summon them to him or her.

At first such summonings are only brief, allowing the extradimensional ‘Devil’ a misty and tenuous humanoid manifestation. But each time the same creature is summoned its manifestations become longer and more tangible. The true curse of the book is that after eight such summonings the way is open for the ‘Devil’ to permanently manifest
in our dimension ... and devour the person who had foolishly listened to its lies and provocations. Furthermore, the creatures are themselves servants of a far greater horror, and once physically present in our dimension can attempt to fully tear down the barriers between dimensions to bring it here. This would be a catastrophic outcome.

The ritual to summon the ‘Devils’ is not simple. A human sacrifice must be enticed to spend an hour or more in the presence of the eldritch symbols of the prescribed summoning circle, bathed in candlelight. The blood of the sacrifice must also be taken and offered up in the ritual. When the ‘Devil’ manifests in the nights following the ritual, it is tirelessly compelled to track down the sacrifice and devour him or her in a most disgusting and bestial fashion. It absorbs its victim’s flesh and soul leaving only a strangely mutilated body behind. The creature’s depredations increase both its own power, but also that of its summoner.

Needless to say, the bodies that have been discovered in Sydney are the victims of summoned ‘Devils’ ... but who would be so insane as to carry out such dark rituals in the new colony?

**The Madman at the Theatre**

Convict Henry Trevorick is a murderer and forger. Until recently he was also the owner of The Book, which whispered its poisonous words to him constantly. While at first he tried to ignore its seductive ideas, his (very) weak will was soon broken and he took an oath to follow the will of The Book. To that end he read and memorized its hidden ritual of summoning and made promises to the invisible voice beyond the dimensions.

The task of carrying out the ritual was initially problematic for Trevorick. He is a lowly convict in the colony with few opportunities to inscribe mystic summoning circles or entice sacrifices to offer up their blood under candlelight. The one opportunity that the convict was able to think up related to his part-time job at Sidaway’s Theatre, where he works painting scenery flats. Working alone after-hours, Trevorick was able to mark several of the scenery flats with the mystic summoning sigils copied from The Book. These he then painted over with a coat of white paint. The scenery background is painted over this as needed, but the terrible symbols remain inscribed beneath.

By ensuring that at least one of these flats was used as backdrop in all recent theatre performances, the would-be summoner has been able to meet most of the requirements for the ritual — a willing assemblage of potential sacrifices (the theatre audience) all of whom would spend an hour or more beneath candlelight adjacent to the symbols.

The last part of the ritual involves obtaining blood from the sacrifice. To do this, Trevorick has used a dagger, ceremonially engraved with sigils copied from The Book. He has selected his victim randomly from the crowded group in the theatre gallery and casually scratched them while passing. By such means he has been able to obtain blood from his victims, none of whom have noticed the small scratches and wounds until well after he has gone. On the nights following the performances, the Theatre ‘Devil’ has hunted these sacrificial victims and taken each in its gruesome way. The inrush of power that Trevorick experienced as a result of the slayings has proven powerfully addictive, and now the convict thinks of little more than the next opportunity to carry out his theatre summoning routine.
Meanwhile, as much as Trevorick has ideas about becoming a power in the colony through dark magics, his ‘Devil’ has its own ideas. It has long whispered to Henry about how it might empower him, all the time knowing soon it will garner sufficient power that it will no longer need him at all.

**The Thief**

Complicating the situation is the fact that The Book was recently stolen from Trevorick at the orders of a filthy thief named John Brinkworth. This man runs a gang of petty thieves around Sydney one of whom — Molly Gooch — is a cleaner at the Theatre. A fortnight ago she purloined a bundle of papers believing them to be valuable items which Brinkworth might fence for a tidy sum. Among the collection was The Book, which immediately caught Brinkworth’s eye.

The thief spent so much time greedily leafing through its pages, dreaming of future profit, that (in the eyes of the extradimensional ‘Devils’) he became its new owner. Shortly afterwards he began to hear the whispering suggestions, which he immediately gave into. Quickly he learned the spell and, working in his house near the NSW Corps Barracks, has prepared the necessary ritual apparatus. At the time the scenario begins, he is readying for his first ritual summoning (for which Molly Gooch is his intended sacrificial victim).

**The State of Play**

When the scenario begins, there have already been four disgusting murders caused by Trevorick’s theatre summonings. While the loss of The Book is a major annoyance to him, it will not stop him continuing the summon the creature — the apparatus is already made, and he has memorized the ritual. He still plans to include a summoning ritual in each of the theatre’s upcoming performances. He remains a devoted servant of the extra-dimensional entities (even though he can no longer hear their urging whispers).

A few days after the investigators are called in to look into the theatre-related deaths, the thief Brinkworth will carry out the first of his own rituals. The creature that he summons will be a different ‘Devil’, albeit a member of the same extradimensional species. This will be important because the two ‘Devils’ will independently progress along their path to permanent transition to our dimension — and the two will also bitterly fight one another if it ever transpires that they are both summoned to Sydney on the same night (see “Two Devils on the Loose?” on page 28).

If left unchecked, the situation has the potential to create considerable havoc on the night time streets of Sydney as the pair of ‘Devils’ solidify their grip on our reality. Even worse calamity will follow as they vie to be the one that brings their (much more powerful and destructive) master — perhaps a Great Old One — through the breach after them.

**Involving the Investigators**

The investigators become involved as Judge Advocate Richard Atkins desperately seeks to either confirm or quash rumours that tie the dead bodies to Sidaway’s Theatre (which falls within his administrative domain). Exactly how different characters are brought into the investigation will depend on their status within colonial society:

- **Official investigators** (officers, administrators, soldiers and the like) are approached by the Judge Advocate’s office to look into the rumours. The clerk explains that Governor is ever on the brink of shutting down the theatre as a bad influence (at one point this happened because patrons’ homes were being robbed on play nights, as the thieves knew where they would be). Accordingly, Atkins needs to know if the terrible deaths are somehow being caused by the theatre.

The Governor has already had the Sydney constabulary make a preliminary investigation. All they could find that linked victims was that each had been regular theatre goers; the constables asked at the theatre but their trail went cold from there. They concluded it was a mad convict gone bushranger or Aborigines (they got this from the NSW Corps). The Governor is now considering closing the theatre as a precautionary measure. A full report is expected from the investigators, but it is obvious the Judge Advocate wants as simple a story as possible to present to the Governor and preferably an actual guilty party rather than just alarming rumours that will stir up the colony.
• **Convict investigators** must be in good standing with the authorities and of reasonable trustworthy reputation generally. They are approached by Robert Sidaway himself. He is aware that the Judge Advocate has started looking into any linkages between the deaths and the theatre, and it has got him spooked. If there really is something afoot at his theatre, he does not want to give his political enemies the chance to lean on the Governor to shut it down. He beseeches the investigators to look into the matter and will offer a handsome reward of money, or supplies from his pub, if they will help.

• **Mixed group of convicts & officials** — the easiest way to involve such a group is to have the free characters engaged by the Judge Advocate’s clerks and the convicts assigned to them as general dogsbodies. Alternatively, if the GM would prefer the convicts and their linkage with Sidaway might be the initial contact, with the free characters being brought along as past associates.

---

**The Origins of the Matter**

The original source of the peculiar book and its associated ‘Devils’ depend on which of the options the Game Moderator has chosen (see Mythos Options on page 30).

• **Option A — As Sober As A Judge:** In this version, The Book was originally a curse bestowed upon Judge Advocate Richard Atkins, but which he has passed secretly (but deliberately) to Trevorick. Atkins was motivated purely by the desire to stop the muttering of the ‘Devils’ (actually spirits from Carcosa) heard whenever he sobered up. He never for one moment considered that the convict he coerced to take over the curse might have the wherewithal to learn and carry out the summoning ritual. Now that he has, Atkins is horrified at what might be coming next and engages the investigators to stop it.

• **Option B — O Forge My Vindication:** In this version, The Book came to New South Wales with Trevorick, who received it as a ‘gift’ from an all-female cult of Dreamlands travelers. While he believes the tome — which he now treasures because of the ‘Devil muttering’ that tells him how great he shall become — was given as a token of appreciation for a forged artefact he sold to the cult, it is in fact a curse bestowed exactly because they realized his duplicity.

• **Option C — A Toad in the Family Tree:** In this version, The Book is a family heirloom of John Brinkworth who brought it with him to New South Wales. The volume contains wisdom about the peoples of *K’n-Yan* and a supernatural linkage to some of their number. These are degenerate things, far from the pinnacle of the ancient *K’n-Yani* bloodline. Before the NSW Corpsman could follow his dream of bringing these insane Tsathoggua-worshipping things to the new colony, The Book was stolen from him by Trevorick — who is now attempting the same task using the theatre. Not to be outdone, Brinkworth has stolen the volume back ... setting the two men as rival summoners.

---

**Involving Historical Figures**

Some GMs take a purist approach to real historical figures and prefer not to invent fictional associations between such individuals and the forces or cults of the Cthulhu Mythos. That’s a fair position to take if you want to avoid impugning the good — or not-so-good — name of a real person with weird Mythos motivations.

If you elect to use Option A but don’t like the idea of having Judge Advocate Richard Atkins as the person cursed with possession of The Book, it is fairly easy to break that association. Simply invent a fictitious NPC who is a member of Atkins’ staff in New South Wales who brought The Book (and curse) to Australia. This individual has Atkins’ delegated authority to manage the affairs of the theatre — and is just as dissolute as his boss. As a good civil servant this person will not be above deflecting any suspicion, perhaps even allowing investigators to believe Atkins is somehow personally involved.
Investigating the Victims

Regardless of the way in which they are approached, the investigators are only given the most basic information about the gruesome murders that have taken place. All they are told is:

- There have been four bodies discovered on the streets of Sydney town over the past six weeks.
- Each body was found early in the morning, with the murder having taken place under cover of darkness.
- The four victims are: Sarah Candy (found 6 weeks ago), John Grogan (4 weeks ago), Evan Jones (a fortnight ago), and Hannah Allan (6 days ago).
- Each of the bodies was found in a mutilated state.
- The Sydney Constabulary have recently investigated the matter but have not yet named a suspect.
- The only thing which the victims are known to have in common is that they were all frequent attendees at Sidaway’s Theatre, and each had attended a performance there in the days prior to their demise.

By asking around Sydney, the investigators can easily uncover some small elaborations on this basic information. The GM can, at his or her discretion, call for social skill tests (Charm/Bootlick, Persuade, etc) before specific details are provided by questioning people around town. By such means, the investigators can learn:

- Each victim was found between 1 and 3 days after they attended Sidaway’s Theatre.
- Each body was horribly mutilated, with large portions of the skin removed. This skin has never been found (GM Note: it was in fact ingested by the Theatre ‘Devil’).

Specific details about the four victims to-date are described below.

Victim #1: Sarah Candy

Sarah was a convict who had helped out at the theatre the last four Saturday night performances, stretching over the last two months. She mostly worked in preparing the stage for performances.

She was between convict assignments, having just finished a six-month stint of domestic service for a family in Lane Cove. If investigators ask anyone who knew her (whether at the theatre or elsewhere) they will learn that Sarah was currently living in a house shared with another convict, Ellie Crabbe (see below).

Sarah’s body was found mutilated in a lane in the Rocks not far from her home, one night after she last attended the theatre. If investigators ask locals about the circumstances of her death they will receive an instant response — nobody knows anything (this is a pretty common response when asking convicts to volunteer information about a crime).

Asking Ellie

Investigators who speak with Sarah’s house-mate Ellie Crabbe may initially find her distrusting, especially if the questions come from authority figures. An appropriate skill roll to Charm or Fast Talk her will get her to share what she knows, as will any attempt at reassuring her with calming words.

The only thing that Ellie recalls as being unusual about the days leading up to Sarah’s murder is the woman’s
unexplained sore arm. This appeared suddenly and had no particular explanation. When Ellie looked at her housemate’s arm, she could see it was inflamed around a small cut or indentation in the elbow.

A Devoted Admirer

Investigators asking around about Sarah may (with a Luck roll) be told that, according to local gossip and rumour, she was the mistress of a Lt William Hardy of the NSW Corps. It was his intervention that kept her off assignment.

If the investigators make the effort to track down Hardy, he will deny this allegation but admit that there was “a certain affection” between them. It is plain (with an Insight roll) that he had strong feelings for Sarah, recalling how she never missed a show at Sidaway’s Theatre, always watching from the gallery. Sometimes he would also attend the performances, just to share her enjoyment, although he always spectated from one of the boxes. He says that he still continues that custom in memory of his beloved, who he says “is now very much a part of the theatre in soul if not in body.” This last is a cryptic reference to a folk-superstition and a tiny keepsake he has left at the theatre (see “The Boxes”, page 20).

Any speculation about how or why Sarah may have been killed are met with a firm response from Hardy — as far as he is concerned it is plain that some miscreant actor among the convicts there was responsible. This is something he feels very strongly about.

If the GM wishes Hardy can turn up here and there during their investigations, intent on revenge and insisting they tell him everything they know. He can also furnish a clue or two from his own investigations, however haphazard, if the player characters are floundering.

Victim #2: John Grogan

John Grogan was a convict assigned to a work gang refurbishing some Government buildings in Sydney. He was not a regular theatre attendee, but did go to one performance two nights before his death.

His body was found mutilated and dumped at a work site near the Tank Stream.
Asking the Convicts

If the investigators seek out convict friends of John Grogan they can provide a few additional details, although gaining their trust may be difficult for non-convict investigators. Anyone who manages to establish a rapport, however, will be told that Grogan only ever went to Sidaway’s Theatre on the one occasion but he very much enjoyed the show. In fact he wouldn’t stop talking about it — to the point that some of the other convicts threatened violence unless he stopped.

If asked, Grogan’s friend can confirm that the murdered man took in the show from the gallery.

Another thing that Grogan kept speaking about was how ever since he went to the theatre he had a fiercely sore arm — speculating that maybe he had bumped into something sharp while at the performance. None of the other convicts (and gaolers) took this very seriously. They all considered it more likely that he was malingering. After a day or two of being ignored Grogan started on with an even more outlandish tale, claiming that a “devil” was chasing him at night. He refused to give any other details. Everyone suspected he was going mad (not an uncommon fate in New South Wales).

The Overseer

If the investigators question Grogan’s overseer, a hulking convict named George Pinker, they can obtain corroboration of some elements of the wild tales. Pinker — who is himself a brutal murderer, now toadying to officials in exchange for preferential treatment — says that he saw Grogan’s wounded arm. It had pus leaking from it, but Pinker didn’t think it looked bad enough to stop Grogan working. The overseer was going to have the wounded man flogged but he died the night before Pinker got to act.

Victim #3: Evan Jones

Evan Jones was an Ensign in the New South Wales Corps. He was living in the Barracks in Sydney and was found dead behind the barracks the night after he attended a performance at Sidaway’s Theatre.

Jones was evidently armed when set upon by his assailant, as there was clear evidence that he discharged his musket into a nearby fence. If the investigators question Jones’ Corps colleagues, they will be quite guarded — especially if there are convicts present among the group of questioners.

If the investigators ask any of Evan Jones’ colleagues who they think murdered him, they will speculate that it was probably either a mad convict or some kind of Aboriginal ritual. This is based on no evidence whatever but is an opinion held very strongly nonetheless and conveyed with great certainty.

The Confidante

If removed to a more discreet venue (ideally away from convicts), one of the NSW Corps soldiers may — with a successful Charm/Bootlick, Fast Talk, or Persuade test — admit that Jones was a bit of a drunkard. It is possible that he was able to shoot at whoever attacked him but was inebriated enough that his shot did not meet its target.

The same confidante may (with a second Charm/Bootlick, Fast Talk, or Persuade) open up further and confess that Jones must have been especially drunk on the night in question as he came back from the theatre claiming a ‘devil-man-goat’ was pursuing him. He said he planned to go out the following night and face it down, for he did not like the idea of cowering away from it.
Victim #4: Hannah Allan

Hannah Allan was a convict housekeeper assigned to a farmer and free settler John Bigelow, whose farm is near the Field of Mars. She was found dead in the yard of Bigelow’s residence, two days after attending a performance at Sidaway’s Theatre.

If investigators inspect the site of the killing, they can easily see evidence of a blood spray inside the house. Anyone with medical skill (a successful Medicine or First Aid test) can tell that the murderer used a sharp blade for the killing stroke in the house, but dragged the body outside before mutilating it.

The Bigelows

Questioning the farming family reveals that they consider the death of their assigned convict to have been a major inconvenience to them. “The cows and sheep all ran off and took days to find”, one of them says. Mr Bigelow says Hannah was a “good convict girl” although there is no sadness in his voice. He will readily say, however, that Hannah worked hard, was clean, and not a thief — virtues he suspects other convict women of not sharing. It was her good qualities that persuaded him to allow her to attend the theatre. “Heaven knows what kind of girl they will assign me as her replacement.”

Any investigator with a good eye for human nature (and who can make an Insight roll) will note that Mr Bigelow is very uneasy while talking about Hannah’s death, even if he is not saddened by it. If confronted about this he will confess that he is feeling somewhat rattled by the fact that he was only a hundred yards away (out in one of the barns) when the terrible murder took place under his own roof. Earlier in the night he had even seen someone ‘shadowy’ hanging around the farmstead, but he imagined that it was probably either a bushranger or a wild dog (both common enough out in the countryside).

If the investigators specifically ask whether Hannah complained of any pains after returning from the theatre, Bigelow will scratch his head for a moment and recall that she did. When she came back, she had claimed she had a sore arm and there was indeed a cut there which seemed to get worse the following day. She bathed it and this seemed to help, and he would have sent for the doctor had she gotten worse.

Hannah Allen’s Corpse

When the investigators begin the scenario, some six days have passed since the discovery of Hannah's corpse and she has not yet been buried (that will happen two days after the investigation begins). This means that the body can be examined, if the investigators wish to do so.

Hannah’s corpse is at the Sydney Hospital; in order to see it they will need to either make a formal application to the Colonial Medical Officer or provide a suitable bribe to one of the orderlies. (GM’s looking for more information about the state of medical practice in the colony should consult Ticket of Leave #11: The Dispensatory of Doctor MacDead).

Examining the body reveals the extent of the poor woman’s injuries. An appropriate Medicine or Spot Hidden roll identifies that the wounds weren’t inflicted by a weapon but rather by a razor-sharp claw of some kind. The same roll will uncover a tiny pustulous cut on the arm or leg where the skin has been removed. If this odd wound is inspected under either candlelight or moonlight (the former is likely to be how they see it if inspecting the body at the morgue) something peculiar will become apparent — the flesh in the middle of the injury is visibly marked with an odd sigil.

Closer inspection will show that the bone beneath is also branded with this curious symbol. If investigators have had a chance to read The Clavicle of Deviltry, they will recognize the symbol as being from there. Similarly, if they have uncovered the weird painted-over scene flats in the theatre (see page 20) or the pitch summoning sigil made by John Brinkworth (see page 26), these marks greatly resemble those designs.

If the GM is running Mythos Option A — As Sober As A Judge, Hannah’s body has a strange sticky white film covering its face. Whatever it is seems to be slowly dissolving. A Medicine roll will confirm that the coating is human skin, but provide no insight as to how or why the strange ‘caul’ is present.

If the GM is running Mythos Option B — O Forge My Vindication, Hannah’s face is twisted by fear with her dead eyes seeming to protrude unnaturally.
If the GM is running Mythos Option C — Toad in the Family Tree, investigators inspecting Hannah’s body will note (with a Spot Hidden) several black pools of slime which seem to have burned her flesh. A Science (Biology) roll will determine that the substance is some kind of powerful organic acid, similar to that excreted by certain animals. If the investigators ask the watchmen who found Hannah’s body they will recall seeing a string of black pearl-like blobs on the ground near the body but assumed they were some kind of fungus. Returning to the scene shows them to have apparently dissolved.

Corpses of Earlier Victims

If investigators wish to inspect the bodies of the earlier victims, they will need to arrange for them to be disinterred from the Sydney Burial Ground. (The Burial Ground is described in Ticket of Leave #6: Night of the Convict Dead.)

In order to (legally) dig up the victims, the investigators will need to make an application to the Judge Advocate. He may be persuaded to allow this if the investigator group is working in an official capacity, but sufficient evidence will need to be presented suggesting something vital is likely to be found.

All the bodies have been mauled in a similar fashion to Hannah’s — and each has had most of its skin ripped cleanly away. Inspecting the body of the NSW Corps soldier Evan Jones will clearly show evidence of the same arm injury (complete with arcane sigil), however the convict bodies are in poor condition after weeks under quicklime. Those partially dissolved corpses will only show the signs of Trevorick’s work if the investigators succeed on a Luck test.

The GM can decide whether the bodies of these victims — whether intact or part dissolved — show evidence of the ‘Devil’s’ supernatural special attacks.

The Fifth Victim

A fifth victim will be discovered several days after the investigators have begun their inquiries. This body will be found sometime between day four and day six of the investigation. The most alarming aspect of this new victim, an elderly male convict named William Dobbs, is that he has absolutely no connection to Sidaway’s Theatre. See “Brinkworth’s Devil” on page 24 for more details of this discovery which may derail the investigators’ theories about the killings.

The Constables and The Night Watch

The investigators are likely to want to speak with those who keep law and order in Sydney, to inquire about the circumstances of the grisly discoveries and any ‘official’ investigations that have occurred. There are two different groups who they can speak with — the Sydney Constabulary, and The Night Watch. The former group is described briefly in the Sydney Gaol entry of the core Convicts & Cthulhu book, while the latter is discussed in Ticket of Leave #1: Night Terrors.

Asking The Constables

The Sydney Constabulary were asked several days ago by the Governor to investigate the series of curious deaths. While it was the discovery of the fourth corpse (Hannah) that triggered this response, official interest in the murders is really focused on the possible threat to non-convicts. That a NSW Corps officer — an Ensign no less — could fall foul of this disgusting convict-killer is something that has potential to spark much further discontent.

If investigators wish to speak with the Sydney constables about their case — which has now concluded — a meeting can be arranged at the Sydney Gaol. Convict investigators won’t be allowed to attend since, in the eyes of the constables they are “untrustworthy curs.”

Speaking with the constables it becomes very apparent that their two days of ‘investigating’ didn’t stretch to much more interviewing the Night Watch members who found the corpses (see below), spending an hour or two at Sidaway’s Theatre, then occupying a back room at Chequers (Sidaway’s pub) to get uproariously drunk for a day.

At the end of that they handed down their official report: that the killings were no doubt the work of a convict who had gone insane. Or perhaps some kind of Aboriginal who was following some “native mission” that nobody understands. This particular conclusion is not original to this case — in fact, almost every unexplained discovery on the streets of Sydney is blamed on one or the other of these faceless groups.
While speaking with the constables is mostly a waste of time, they know a couple of pieces of information that may be helpful to investigators:

- **About the Night Watch:** All the victims found in Sydney (the first three) were found by members of the Night Watch, mostly in the hours just before dawn. Those finding the bodies universally said they “looked ‘orrible.”

- **About Suspicious Members of the Theatre Company:** While the constables consider everyone at the theatre to be a filthy degenerate, they are especially suspicious about three new convicts that joined the company just before the murders started — these are Mary Blood, William Pretty, and Henry Trevorick. “They all seem like the likely sort.”

**Asking The Night Watch**

The Night Watch are assigned the duty of patrolling the streets of Sydney Town at night to enforce the curfew. Their nocturnal patrols mean that they see all the peculiar (and sometimes disturbing) things that happen while everyone else is asleep or safely locked away. Even with such broad experience, however, the recent discoveries stand as some of the most horrible things that the Night Watch has uncovered.

If the investigators wish to interview members of the Night Watch, their best course of action is inquiring with their head, Lt John Styles of the NSW Corps. Styles is described in *Ticket of Leave #1* and *Ticket of Leave #15* — if previous scenarios have lead to his demise, a replacement of similar rank has been appointed. Styles himself was not present when the murder victims were found, but he can tell the investigators who to speak to regarding each discovery.

- Murder #1 (Sarah Candy) was discovered by Flash Freddy Marriot, a farmer who patrols in a borrowed private’s uniform
- Murder #2 (John Grogan) was discovered by Corporal Victor Goode of the NSW Corps and Henry Selkirk, a convict
- Murder #3 (Even Jones) was discovered by Flash Freddy and his assigned convict Benjamin Tully

Although the members of the Night Watch will be cooperative, there is only a limited amount of information they can supply. All the victims were discovered in secluded areas not far off the street and no more than a half-mile from where they were living. The bodies were cut up, terribly. Each was “missing pieces” — large chunks of skin, internal organs, or a limb.

Depending on which Mythos Option the GM has chosen, those who found the victims may have noticed other unusual features as well:

- If running **Option A — As Sober As A Judge**, one or more of the bodies was discovered with a weird filmy material covering its face; the victim looked as though it had perhaps been suffocated by this odd sticky film.

- If running **Option B — O Forge My Vindication**, one or more of the bodies was discovered with obvious signs of extreme terror etched into its features.

- If running **Option C — A Toad in the Family Tree**, the site where one or more of the bodies was discovered also had several weird “strings of black pearl-like orbs” which were caustic to the touch.

Investigators who have inspected the body of Hannah Allen, the most recent victim, will note that these descriptions generally match with the condition of her body.

If the investigators ask members of the Night Watch whether they noticed anything else weird on the nights when the murders occurred, one of them may (with a Luck roll) recall one slight oddity. The Watchman in question recalls that earlier in the same evening he saw a shadowy figure wearing a strange hat that made it look like it had horns, but when he went closer, it vanished.

Unlike their prejudiced counterparts in the constabulary, the Night Watch doesn’t claim to have any firm opinion about who — or what — might have killed the victims. They have seen far too many weird nocturnal goings-on in Sydney to jump to any conclusions.
Sidaway’s Lot

Investigators are certain to want to pay a visit to Sidaway’s Theatre, as it is the only common link between all the victims to date. As described earlier, the theatre is a two-storey structure that sits towards the back of a plot of land Sidaway owns on George Street. The location is between the NSW Corps Barracks and the Gaol and is thus convenient to both soldiers and convicts. Robert Sidaway was a historical person, as described in the first half of this supplement (see page 5).

As well as the theatre building (described in detail below), Sidaway’s lot is the site of two other major business enterprises run by the successful ex-convict. At the front, facing onto George Street, stands “Chequers” a tavern owned and operated by Sidaway. This drinking and lodging establishment also serves as his home.

At the back of the irregularly-shaped lot stands the bake house where Sidaway oversees the baking of bread using wheat grown on his farm. Most of the bread is sold to feed the NSW Corps soldiers.

For a map of the location and layout of the lot owned by Sidaway, see page 4.

The numerous commercial enterprises which use Sidaway’s Lot mean that it is a busy location for much of the day and evening. In addition to lines of theatre-goers on performance nights there are more regular crowds of drinking men — mostly off-duty NSW Corps soldiers — every afternoon and evening. And thanks to the bakehouse there are also regular arrivals of carts of flour, a small team of convicts baking, and others to load the baked bread onto carts for haulage to the commissariat.

If investigators take an interest in either the tavern or the bakehouse, the GM can easily arrange for some of the NPCs who are part of the theatre company to also have second jobs working at one or the other of these businesses. Sidaway himself will most likely be encountered at Chequers; Molly Gooch could easily be employed to also clean the rooms there, and other convicts — crew or even actors — might serve customers behind the bar. Pretty much any convict NPC might do some part-time work helping with the baking process.

Investigations at the Theatre

The easiest way to gain entry to the theatre and meet its company is to contact Robert Sidaway himself. If it was him who recruited the investigators, then gaining his approval for a visit will be trivially easy. But even in the case that the investigators are working at the behest of Judge Advocate Atkins, Sidaway will still readily agree to such a request — after all he wishes to stay on the right side of the Governor, who has the power to shut the theatre down.

The general description of Sidaway’s Theatre is included in the first half of the supplement. The notes below elaborate on what investigators might discover from a search of the building, and the key NPCs they might meet at the theatre.

Interviewing Sidaway

If the investigators ask Sidaway his opinion of the apparent linkage between the murders and his theatre, he confesses to having no ready explanation. He can vouch for most of the regular theatre workers — many he has known for a long time. There are three newcomers — Mary Blood, William Pretty, and Henry Trevorick — who he knows only slightly. He says, though, that he has no suspicions of anyone in the current cast or crew.

Investigators with a keen eye for body language can (with an Insight roll) note that he is not entirely convinced when he makes this last statement. If called on it, Sidaway will back up slightly and say that William Pretty, one of the convicts who helps with the scenery does seem a little unreliable, although he puts that down to the demands of his job at the commissariat.

If anyone asks when the three newcomers started at the theatre, Sidaway will state that all arrived at about the same time — a few weeks before the first murder was reported. Each of the new company members is described in a nearby box. If investigators want a full list of everyone who is part of the current company, Sidaway can write one down (see Handout #1).

If investigators quiz Sidaway regarding any odd occurrences at the theatre in recent weeks, he will not recall anything of any great significance. The most significant problem he’s been presented with was the apparent theft some weeks back from the...
A plan of
Robert Sidaway’s Theatre
Based on conjectural research reported in Robert Irving’s 1975 Ph.D. thesis

GALLERY LEVEL (one floor above ground level)

BOX LEVEL (approximately at ground level)

PITS & STORAGE LEVEL (below ground level)

approx 60 seats in Gallery
approx 40 seats in Boxes
approx 20 seats in Pit
dressing room at the back of the building. If asked what was stolen, he will recall that the missing items included clothes, a bolt of fabric, and a box containing accounts, playscripts, and assorted other papers. Sidaway assumes that the theft was the work of some desperate convict and says the authorities have found no sign of any culprit or the stolen goods.

**Searching the Theatre**

The theatre building is not large and will not take very long to search. There are five principle areas which investigators can scour for clues (or four areas if the scenario is being run in 1797 or earlier, as the old building did not have boxes). Each discovery noted below requires a **Spot Hidden** check to succeed. The theatre has not been designed to allow much natural lighting into the auditorium — even if investigators are here during daylight hours, the interior seems shadowy and gloomy. If the searchers are using natural light only (i.e., not carrying a candle or lantern), all Spot Hidden rolls require Hard successes to find clues. If the investigators are lacking their own method of illumination, Sidaway can easily provide them with a few candles and candle-holders from the tavern.

**The Gallery**

The largest seating area in the theatre is the gallery, which is located up a flight of stairs from the main entry to the theatre. It consists of a tiered horseshoe-shaped area containing wooden bench seating. The gallery is separated from the pits below by a balustrade that is about waist height. The long benches in the gallery are not particularly comfortable … but are at least (mostly) free from painful splinters.

On performance nights, this area is bustling with convicts eagerly watching the performance and bickering amongst themselves. At other times few people visit this area except the cleaner Molly Gooch who is tasked with tidying up the mess left behind after a show.

Investigators who search the gallery may, with a successful **Spot Hidden** roll, find a small section of one bench which seem to bear spatter marks on its surface. On close inspection these look very much like dried drops of blood. If the investigators are inspecting the splatters by candlelight they may (with a **POW** roll) notice a strange halo of light surrounding the stain marks.

These small bloodstains are left behind when a recent victim of the Trevorick’s blood-letting went on to sit in the gallery and watch the remainder of the performance unaware of the tiny prick in their skin made by the sorcerer’s blade. The faint glow around the bloodstains is a by-product of the spell used to bind the victim to the individual whose blood was taken.

If at any point the investigators mention this stain to Sidaway or any other member of the theatre company, they will tut under their breath and curse “that lazy Molly Gooch.” The individual in question will proceed to track down Molly — the cleaner for the theatre, who may also perform a similar function at Sidaway’s adjacent tavern — and berate her in front of the investigators for “being a lazy wastrel.”

For her part the cleaner will burst into tears, blubbery about how difficult it is to clean up after the fisticuffs between convict men. If asked, anyone can tell the investigators that it is not uncommon for small brawls to break out in the audience while they are waiting for performances to begin. These often lead to bloodied noses or other minor injuries. Molly is certain that the blood in question...
Newcomers at the Theatre

Investigators are free to speak with any of the actors and theatre crew — all of whom are convicts. It’s assumed that their attention begins with the newest staff members, mentioned by Sidaway. If the investigators wish to cast their net wider, the GM can improvise some additional NPCs, perhaps based on the historical figures mentioned in the first part of the supplement.

Mary Blood, Actress

Mary Blood is a convict recently arrived from England. She was transported for seven years for theft and while she has no previous acting experience, she shows considerable aptitude. She is friendly and outgoing and has quickly become a favourite with the company.

During the day Mary is working as a servant to Margaret Fleming, the wife of NSW Corps Officer, Lt Tom Fleming. If the investigators question either, they will have nothing bad to say against her although Tom is suspicious that the theatre may be a “bad influence” on Mary. If asked why he has formed this opinion, the soldier will say that occasionally since she started at Sidaways he has seen a shadowy figure hanging around the house. If Mary is questioned, she claims to know nothing about this mysterious lurker — this is in fact true, the figure is a young convict named John Penrose who has become infatuated with Mary after having seen her at a performance.

If the investigators stake out the Fleming home and succeed at a Luck roll, they will spot the ‘mystery figure’ loitering outside. If they approach, he will run away. If caught, the young convict Penrose will spin a yarn about taking in the night air (a feeble attempt, since he is illegally out after curfew). Anybody who scares him (Intimidate roll) will get him to confess that he has plans to ask Mary Blood to run off with him.

William Pretty, Scenery Hand

Pretty is a suspicious-looking sort — generally shifty and evasive when questioned. As well as working at the theatre he is assigned at the commissariat. Despite being a scoundrel, Pretty does have a genuine interest in the theatre.

The man actually is involved in some shady dealings, but none of them are related to the events in this scenario. As such he is a suitable ‘red herring’ if the GM wishes to deflect investigators. Pretty’s misdemeanours primarily revolve around his connection with a group of smugglers who are using the commissariat (and now the theatre) to store and distribute their smuggled goods under the noses of the authorities.

If investigators follow Pretty they may observe him slipping out of an evening every Friday night to meet his smuggler companions. They are a gang of five hardened criminals and one sailor from the Navy, each with a history of trouble and some shady contacts at the Sydney wharf. The group is potentially dangerous — they will not hesitate to resort to violence to cover their tracks. If the investigators ever cross paths with this nest of criminality, the notes and game statistics in Ticket of Leave #3: Criminal Enterprise should prove helpful.

Henry Trevorick, Scenery Hand

As mentioned in the GM’s Introduction, Henry Trevorick really is the cause of the menace — via his poorly-conceived summoning of the Theatre ‘Devil.’

Trevorick gained a job with the theatre, offering to use his ‘artistic’ skills to help with scenery painting. He has been an exemplary worker, putting in long hours where needed, tireless and unflagging. The theatre management consider him an enthusiast — since he came on three months ago he has never missed a performance, helping backstage in the myriad small jobs a provincial theatre performance can give rise to. He is, however, considered a bland and unremarkable. Most people around Sidaway’s Theatre will say that he seems like a quiet and helpful sort, but nobody really claims to have much of a connection with him. People think maybe he is a bit of a loner.

In fact, Trevorick is an astoundingly arrogant man who considers himself superior to most people around him. This trait has only become more exaggerated as he has become filled with the energies created through the ‘Devil’s’ slayings. He will generally underestimate the investigators, considering them minor annoyances at best. That is, unless they appear to have knowledge of the occult, in which case he will relentlessly hound them to share their “secret wisdom” with him.

If investigators question Trevorick about the theft at the theatre, he has little information to offer … but the fact that they are looking into the matter will attract his attention. He is very eager to discover who has stolen The Book (which was among the box of papers purloined). He desperately wishes to recover his precious former possession and its whispering ‘Devil.’ Trevorick will keenly pester the investigators each time they subsequently cross his path, asking endless questions about their progress with solving the mystery of the stolen goods. If questioned about why this theft is important to him, he only gives some vague moral blathering about people “not doing the right thing” at the same time as urging them “bring the villain to light.”

Trevorick has already made all the preparations he needs for repeated summoning rituals — if given the opportunity he will carry out a summoning every time there is a performance at the theatre. All he needs is a way of ensuring one of his scenery flats is used in the performance and that he can scratch the arm or leg of some innocent audience-member to extract a small amount of blood.

Statistics for Henry Trevorick may be found at the end of the scenario.
must have come from one such “rambunctious disagreement.” While she thought she had cleaned thoroughly, she must have missed it.

The GM should try to arrange for this encounter with Molly to take place by some means, since she plays an important role in the plot, as the thief who pillaged the items from the dressing rooms. She will also ultimately come to the investigators for help later in the scenario (see page 24).

The Boxes

Located on the same level as the main entry to the theatre, the boxes represent the most expensive (and also most private) seating. Wooden partitions separate each box from its neighbours. They are mostly open at the front, having simple waist-high balustrades to separate them from the pit below. There is no back wall to the box; they sit directly adjacent to a corridor which provides entry to all boxes. Each box contains two or three benches which could seat a small group.

**Historical Note:** Only the reconstructed version of Sidaway’s Theatre (which opened in early 1799) had private boxes for paying audience-members. If the scenario is being run prior to this, move the following clue to the seating in either the gallery or the pits.

Any investigators who thoroughly search the boxes may have their efforts rewarded. If searchers succeed in a *Spot Hidden* roll, they locate a small artificial “knot-hole” that has been deliberately bored into the wood of a balustrade. This odd hole, less than an eighth of an inch in diameter, is close to the top of the barrier and seems of recent manufacture. Crammed into the gap is a tightly rolled-up piece of paper, which investigators can (with some careful prising) remove.

When unrolled it proves to be a small scrap of high-quality paper bearing a short hand-written message: “My darling SC, though you now repose with the angels your spirit is at one with the theatre”. The reverse side of the tiny scroll bears several hexafoils — apotropaic symbols sometimes called “witch marks.” See *Ticket of Leave #13 — The Thirteenth Convict* for more on colonial era superstitious beliefs and associated marks.

Although the weird scroll of paper might seem sinister, it is actually a token of love — a good-luck charm of sorts left by the secret swain of Sarah Candy, the first victim of the Theatre Devil. As described on page 11, Sarah had an ardent admirer among the NSW Corps, Lt William Hardy, who holds a flame for her even after her death. At the most recent theatre performance, he booked out the entire box in question in order to secretly create the hidden place for his message of devotion to Sarah’s memory.

The Pits

The last of the public seating areas in the theatre is in the area called The Pits, accessed from below ground level. Patrons go down a flight of stairs and along a corridor to reach the pit access. These are the mid-priced seats. While they are close to the stage, they are low-down meaning that the audience is slightly below stage level. The long bench seats are similar to those found in the gallery above, and likewise are tiered in a few rows with an aisle running up the middle.

Scouring the pits for clues is a quick (if uncomfortable) task — there are no clues to be found here, however.

The Stage

The stage is a large open area whose floorboards are punctuated in a few spots by trapdoors which lead to the storeroom below. On both sides of the stage there are angled scenery flats — boards which can be slid out along grooves, to form painted backdrops to scenes. At the very back of the stage is a large hung sheet which serves both a featureless background and a barrier separating the stage from the “dressing” area for the actors.

Depending on when the investigators visit, the stage and dressing areas may be bustling places (just before and after a performance) or locations where a few bored-looking crew members prepare for the next show.

If the investigators take time to look through the scenery flats, they may find several of them remarkable … but only if inspected by candlelight. If viewed otherwise, they look like perfectly ordinary painted backdrops. Holding a candle beside three of the flats highlights a large section at the centre of each that seems to reflect light in a strange way. The boundaries of this oddly-glowing region do not correspond with any features painted on the flats.
They are, in fact, caused by Trevorick’s summoning sigil that has been stained on the bare canvas of these flats and then painted over — sometime multiple times.

Anybody who spends more than a few moments looking over the scenery will attract the attention of Trevorick, who approaches them and tries to deflect their interest onto anything else.

If pressed he will admit that he is responsible for preparing the scenery and personally painted each of the flats currently in use. An investigator who watches the convict closely while on the stage (Insight roll) realizes that he is intensely nervous throughout the entire conversation, absent-mindedly glancing frequently at the flats that he has marked with summoning sigils.

If investigators ask other members of the theatre company about the scenery flats they will suggest speaking with Trevorick. Despite only joining the company a few months ago, he has spent a great deal of time obsessively working on them.

**The “Dressing Room”**

Investigators who visit the dressing area will find it to be dominated by numerous crude wardrobes filled with costumes, smaller cupboards filled with props, and a writing desk stuffed with playscripts and other papers. Along one wall there is also a collection of different-sized wooden trunks where the actors keep their personal items. None of these are locked, but anyone caught inspecting these too closely will automatically attract suspicion.

The recent thefts of items occurred from this area, as any member of the company can describe.

Successful **Spot Hidden** rolls in the dressing area may unearth:

- **[in the writing desk]**: a copy of the playscript for *The Devil to Pay* that has the reverse side of two pages covered with the word “BLOOD” written over and over in unsophisticated handwriting. The words are in many different styles and sizes. While this may seem sinister, it is actually nothing more than experiments by Mary Blood in writing her surname.

- **[in the costume wardrobe]**: a few strands of red hair, lying on the bottom of the wardrobe. Perhaps the most valuable item stolen in the recent thefts was a bolt of material stored in this wardrobe. When the thief, Molly Gooch, was closing the wardrobe after removing the heavy item, some of her distinctive red hair caught in the door. Molly is the only redhead in the theatre company.

- **[in the personal trunk belonging to Percival Ross]**: Percival has been absent from the acting troupe for at least a month (he is suffering from a debilitating venereal disease). However, investigators may discover signs that his trunk has been rifled through very recently. Opening the trunk and searching through the personal clothing within, they can find a pistol and a heavy ring of keys hidden at the bottom. These aren’t Percival’s, but have been placed by William Pretty. The keys unlock cupboards in the storeroom below where the smuggler has stashed illicit goods (see next section).
The Storeroom

This room is a dirt-floored open space where unused scenery flats, props, and other bulky items are kept in storage. Most of the items are just sitting on the packed dirt floor, literally gathering dust. There are however two rows of large floor-to-ceiling cupboards, one row against the northern (staircase-side) wall of the area, the other on the opposite wall.

Although this area is the most cramped and grimy part of the theatre it is also usually the busiest, with convicts coming and going throughout the day building and painting to prepare for upcoming performances.

Both rows of storage cupboards have keylocks in the doors, but only those on the southern side are actually locked. Rifling through the cupboards on the northern wall unearths an assortment of junk. Accessing the other row is much harder — the keys to the door locks are supposed to be held by the theatre manager, Sparrow, but if investigators ask he will discover that they has been removed from the secret place where he keeps them.

Smuggled Goods

In fact, these keys were stolen some weeks ago by William Pretty who now uses the southern storage cupboards as an interim stash for goods illegally brought ashore from ships without the payment of tariffs. These smuggled items are later sold to shops and individuals at a considerable profit. Petty has hidden the ring of keys in one of the little used actors’ trunks in the dressing room (see above). If the investigators have found these keys, or can otherwise open the locked cupboards (say, by use of Locksmith roll, or inflicting more than 12 HP of damage to the doors), they will discover the smuggled goods. The contraband is packed in shipping crates of the type used by merchant vessels to transport cargo. Exactly what supplies are currently part of this illicit cache is left for the GM to decide — it could include bottles of rum, bundles of muskets, barrels of black powder, or simply preserved food.

There is nothing in the stash that hints at who has hidden them. However, any investigator group that has a watch on the theatre on a Friday night after curfew can spot William Pretty and a half-dozen scruffy men descend to the storeroom. They may be bringing new contraband into the theatre or taking the stashed items out to be distributed.

Other Oddities

Investigators who undertake a thorough scan of the storeroom may also (with appropriate Spot Hidden rolls) notice two other oddities:

- In a dark corner not far from the fireplace, there hangs an odd scabbard. If the investigators are carrying candles, the flickering light seems to take on a peculiar lustre around the scabbard. The curiously-ornate piece is occasionally used to hold the ritual blade Trevorick uses to secretly cut his victims from the theatre audience. The blade is usually kept at Trevorick’s home (see page 23). If the investigators ask any of the theatre company about the scabbard, everybody believes it to be a perfectly ordinary prop, left over from some old performance.

- There is one abandoned scenery flat in the storeroom which has been previously marked up by Trevorick with a summoning sigil, then painted over with plain white. See the description of the stage area for notes about how such flats react to being viewed by candlelight.

Upcoming Plays at the Theatre

The next play is due on the Saturday night of the week the investigators start the scenario (Saturday is day 6 of the investigation). The plays being rehearsed for that night’s performance are The Moon Dreamer (2-act farce) and The Villainous Mob (5-act comedy). Unless instructed by someone in high authority, the shows will go ahead. If this happens, Trevorick is determined to once again summon his ‘Devil’ using his well-honed technique.

If for some reason the actions of the investigators make this plan impractical (e.g., by placing him under surveillance for the whole time) he will be forced to improvise. This will probably involve giving the investigators the slip, sneaking backstage and using the theatrical supplies to concoct a disguise to allow easier mingling with the crowd.

Assuming Trevorick succeeds in taking a blood sample from a victim, the Theatre ‘Devil’ will arrive in 1D3 nights and repeat the pattern of killing and eating the marked person.
Unless stopped in some way, the insane set-painter will keep executing this plan each and every time there is a performance at Sidaway’s Theatre. His victims will be mostly convicts — since they are the largest part of the audience in the crowded gallery. However, if the investigators are becoming a nuisance to him he will not be above marking one of them if they happen to attend a theatre performance.

If the scenario extends long enough, the GM may need to describe more theatrical pieces that the theatre company are preparing. The first half of this supplement gives a few suitable examples.

Investigating Henry Trevorick

Investigators might take a special interest in Trevorick because of his association with the scenery flats at the theatre which glow oddly under candlelight. His clumsy attempts at deflecting their questions about the flats might similarly attract their attention.

Trevorick’s House

Henry Trevorick has a crumbling hovel in the Rocks. Most days he is at the theatre, though his neighbour Margaret Woolly, a 55-year-old convict, is usually home. She is starved for company, so during the day she will be more than happy to approach any group (especially if they are fellow convicts) to gossip on any topic. She speaks well enough of Trevorick but says he is “not friendly” and keeps to himself when he is not at theatre or working.

If investigators ask the old woman about papers or books owned by Trevorick, she remembers that Trevorick threw a nice piece of calico in the rubbish. She retrieved it, thinking Henry’s wastefulness might be her benefit. She is happy to show her prize to the investigators as long as they have treated her respectfully. See the box nearby for a description of the note paper.

If investigators scout the area around Trevorick’s home at night, they will be accosted by a small group of convicts before they can enter the building. This rough group lurk around this area after curfew keeping a watch out for officials or soldiers who are out patrolling the streets. This group has no love for Trevorick, but their presence will afford his home a kind of unofficial security. The ruffians can be scared off or avoided but will need to be dealt with in some way before the investigators can conduct their search.

After dark it will also be much harder to get Margaret Woolly’s attention — even if they knock on her door she may not be willing to answer. It is, after all, a dangerous part of town.

Inside the House

Investigators who search inside Trevorick’s house will find it mostly unremarkable, although the scan will easily spot the sacrificial dagger which the convict has used to collect blood from each of the Theatre ‘Devil’s’ victims so far. The knife occupies pride of place on Trevorick’s fireplace mantel. If investigators are using candles to light their exploration, the dagger seems to have a weird glow surrounding it. Even if they do not see this, investigators will easily see the odd symbols etched into the blade — a successful *Occult* or *Cthulhu Mythos* recognizes them as sigils somehow associated with summoning rituals.

Trevorick’s search for The Book

The theft of The Book is a huge blow to Trevorick, since he can no longer hear the seductive whispers from his ‘Devil.’ For the remainder of the scenario he will earnestly try to find out where it has gone. Exactly how this plays out will depend on how the scenario unfolds, and can be improvised by the GM. If Trevorick discovers the parties involved in the theft of his precious tome, he will not be above killing them with his own hands (and certainly not above marking them for sacrifice to his ‘Devil’ if that ever becomes an option).

Trevorick’s Note

One side of the creamy leaf of paper bears a large and ornate symbol. Around the symbol, a few handwritten notes have been scrawled:

- “Sigil must bathe in candle. Sacrifice an hour or more in proximity.”
- “How to conceal? Scenery flats, perhaps.”
- “Influence travels through layers atop? ‘Yes.’”
Brinkworth and the Missing Play Folios

At the time the scenario begins, there is just one insane sorcerer actively summoning ‘Devils’ to the streets of Sydney. But as described in the Gamemaster Introduction, two days after the beginning of the investigation, the slimy John Brinkworth succumbs to the whispers of The Book. Just one day later he begins his efforts to enact the ritual.

Brinkworth is a corrupt NSW Corps private who acts as a fence selling stolen goods to passing ships whose masters he bluffs into thinking he is more important than he really is. He runs a gang of convicts who are supposed to be in his charge but whom he has suborned to be his private thievery gang, lifting things from settlers and government stores alike.

A Dramatic Theft

One of the members of his thieving gang is Molly Gooch who works as a cleaner at Sidaway’s Theatre. Under instruction from Brinkworth, Molly stole some odds and ends from the theatre, including a playscript of The Devil to Pay, which had hidden within its pages The Clavicle of Deviltry (it amused Trevorick to use such a hiding place for his precious Mythos Tome). Molly dutifully delivered the stash of purloined goods to Brinkworth … and a day or so later he began to hear the voices from The Book (as it determined that he had become its new owner). Ever since then he has been studying its text and going progressively mad. The whispered promises of worldly power and influence have thoroughly brought Brinkworth under the thrall of his ‘Devil’.

Unlike Trevorick, the master thief has considerable resources and opportunity to carry out the summoning rituals. In his house he quickly painted a huge rendition of the summoning sigil on a wall, using pitch that he had stolen from the commissariat. He also quickly created the necessary ‘ceremonial blade’ by daubing the correct markings onto a stolen NSW Corps bayonet. With these artefacts — and some candles — he has everything he needs to attempt the ritual. Except for a sacrificial victim.

Brinkworth’s first choice for a victim is Molly Gooch. Asking her to come to his house, he attempts to cosh her on the head in an effort to render her unconscious for an hour (the time she needs to be in the presence of the sigil). While unconscious he figures it will also be easy to gather some of her blood. This plan does not go well — Molly is more of a feisty and capable woman than Brinkworth assumed and manages to dodge his assault and escape his house (see “Molly’s Tearful Confession” for what she does next).

Brinkworth’s Devil

Undeterred, Brinkworth picks a second victim with less zest — bribing an old and infirm convict called William Dobbs with promises of free booze. He manages to get the wizened man thoroughly drunk, securing him for the needed hour and obtaining the requisite blood. This marks Dobbs as a future victim of a brand new ‘Devil’ — one bound to Brinkworth not Trevorick. This creature will manifest 1D3 days after the ritual (i.e., on either the fourth, fifth, or sixth night of the investigation), quickly and messily killing Dobbs.

Because Brinkworth is operating more freely, there are no requirements that his rituals be spaced out in time. In fact, he is desperate to conduct as many as he can as quickly as he can. The one constraint he must abide by is that his ‘Devil’ must only have one marked victim at any time. Thus, for a few days after a successful ritual he cannot try another, but as soon as the extradimensional horror has murdered the marked individual, he is free to begin the process anew. Brinkworth is fully convinced that once his ‘Devil’ is fully material — after the necessary eight summonings — it will launch him on the path to worldly riches. In this belief he is sorely mistaken, but it drives his frenzied activities nonetheless.

Molly’s Tearful Confession

On Day Four of the scenario, the investigators will be contacted by a visibly distraught Molly Gooch. Exactly how this occurs will depend on what (if any) contact they have previously had with her at Sidaway’s Theatre. If the investigators spoke with her in relation to the theatre, she will approach them because she remembers that they are looking into the weird deaths; plus she remembers that they seemed “good-hearted honest people.” If the investigators grilled her in relation to the thefts, she will have a less charitable impression of them but will still come forward since she believes
something must be done urgently. In the event that the investigators have previously had nothing to do with Molly, she has confided in someone at the theatre who suggested she should track down "them that's been asking all the questions."

Molly says that she is contacting the investigators because she is in fear of her life. An Insight roll confirms that this is genuine. She shares a tale about how she was assaulted by a man named John Brinkworth — a thief and scoundrel. She also comes clean and confesses that she herself has been behaving in a manner that is less than honourable, having been conducting some small larceny on Brinkworth's behalf. The way she describes it, the man employs a small gang of pickpockets and petty thieves who bring purloined goods back to him, whereupon he fences them and pays a small consideration to each of his gang members. Molly is not proud of what she has done.

Recently, Brinkworth came into possession of a box of papers, amongst which was a musty old book. If the investigators ask whether this is the same bundle that was reported stolen from the theatre, she will say that it was. If asked whether she was the one who stole them, she pauses for a moment and stares at the floor before bursting into tears.

Molly says that she glanced at the old book and found it “disturbing.” What was even more distressing, however, was the way in which Brinkworth became obsessed by it. Each time she returned to the house from which he operates his criminal enterprise, he seemed more and more engrossed in its unholiness. Yesterday when she visited the place, she at first noticed that he had painted an entire inside wall of the house with one of the strange symbols from the book. But she didn’t have long to look at it because Brinkworth set upon her trying to knock her on the head with a rock. She was able to avoid the blow and escape the building ... but she is fearful that the unbalanced criminal might still be hunting her.

If investigators ask why Brinkworth acted in this way, she will confess that she has no idea what he intended to do.

**Asking About Brinkworth**

Brinkworth is a notorious character among the criminal underclass in Sydney Town, and investigators who have contacts in that shadowy community (or are willing to visit seedy drinking establishments by the wharves) can easily find people who know him.

The man’s shady enterprise is described along with his game statistics at the end of the scenario: GMs can use pieces of this background as information learned from successful questioning of informants.

Investigators can also ask about Brinkworth at the NSW Corps, since he holds the rank of Private. Among the Corps he is looked down upon by virtually everyone, even those at the same rank. He works hard at being ‘invisible’ among other soldiers since that makes it easier for him to carry on his smuggling activities.

A few people know that he actually has a rather inflated opinion of himself. He has bragged to a few soldiers about having conned a visiting ship’s captain into believing he was a high-ranking officer — although he hasn’t told anyone that the reason he perpetuated such deception was to sell off stolen goods.

If investigators inquire about any recent changes in Brinkworth’s manner, their contact will admit that he has become very reclusive in the last week or so. At the same time he has been recruiting a small number of weak and aged convicts, including William Dobbs (who may have already been killed as a result of Brinkworth’s first ritual). Nobody knows why he is behaving this way; some among the underclass fear that he has “gone soft.”
At Brinkworth’s House

Molly (or anyone from the NSW Corps) can readily describe the location of John Brinkworth’s house, which is also the place from which he runs his criminal enterprise. It is a simple house not far from the NSW Corps Barracks. The entire neighbourhood is made up of private houses for NSW Corps soldiers, so investigators intent on breaking into Brinkworth’s residence will need to do so carefully.

Investigators who manage to sneak into the house will find the place to be an embarrassment of incriminating evidence pointing at both Brinkworth’s thievery and his practice of ritual magick. In terms of the former, the simple three-room house is literally packed with jewellery, personal keepsakes, and other valuable items taken from wealthy people around Sydney — usually purloined by their own servants. There is even a small harpsichord.

Brinkworth’s occult activities are mostly confined to the largest room in the house — formerly a living room. One entire wall of this room has an enormous black sigil painted onto the wall in pitch. On the floor nearby is a blood-stained bayonet which has occult symbols painted onto its blade.

If the investigators have seen Trevorick’s note (Handout #2) or the marks left on ‘Devil’ victims, they will recognize the symbol on the wall as being identical. Similarly, if they have seen the ritual dagger in Trevorick’s home, the investigators will recognize the symbols painted onto the bayonet. Clearly the two men are performing the same ritual, each using their own paraphernalia.

By the time the investigators find Brinkworth he has almost certainly performed at least one ritual. The ropes used to bind his victims lie on the floor of the ritual chamber, probably spattered with the blood of his sacrifices (William Dobbs being the first).

In the corner of the ritual room, conspicuously sitting on a small occasional table, is a thick and musty tome bearing the title *The Clavicle of Deviltry*. This is the cursed book which lies at the heart of Mythos threat in this scenario.

Taking The Book

If an investigator decides to take *The Clavicle of Deviltry*, its cryptic contents have the potential to explain much of what Brinkworth and Trevorick are doing ... but possessing The Book brings its own perils.

The game stats for the book as a Mythos Tome can be found on page 27 — as noted there, a full study of the book takes 8 weeks of uninterrupted study. At the end of this time, all details found in the book will be known to the reader. Given the pressing nature of the scenario, investigators will likely wish to accelerate this process: key information can be discovered through skimming its pages. For each full (uninterrupted) day spent in such study, an investigator can attempt either a Hard Language (Own) roll or a Hard Occult roll. Each such success yields one of the details below. The details will be discovered in the order listed below:

A. The book describes occult forces from beyond mundane reality, that may be summoned to our world through rituals. Summoners gain mystical power through the process.

B. There is a special symbol or sigil that is vital to gaining the attention of the otherworldly forces. A core part of the ritual to summon the being involves a willing sacrifice spending at least an hour contemplating the symbol beneath the light of a flame.

C. The symbol is so intimately tied to the supernatural being that the mirror inverse of the sigil is its bane, literally the geometry that can cause its existence to evaporate.

D. The summoning ritual also requires some of the blood from the willing sacrifice. After the ceremony is complete that person is marked and when the being arrives it will claim its prize and cannot safely be denied.

Owing The Book

Owing The Book — which means being its sole possessor for more than 48 consecutive hours — means taking over its curse. When this happens, the extradimensional voices that speak through the book stop their whispering in the mind of the former owner and switch their seductive words to the new possessor. The first time this happens it is
very disturbing, prompting a SAN loss of 1D2/1D8. Each day thereafter a new SAN roll of must be made to avoid 1 point of further loss.

Once the new owner has lost 5 SAN through this process, he or she begins to learn some of the book’s secrets (A., B., and D. above), gaining one new fact each day thereafter. This knowledge is imparted by the whispered voice. The ‘Devil’ will not whisper details about its vulnerability (point C. above) — those details can only be discovered through reading or skimming The Book.

The owner does not need to be in physical proximity to the book to hear the whisper; it is a disembodied voice which speaks inside their skull, promising whatever the owner most desires — if only he or she will learn the ritual described in the book and carry it out.

The owner of the voice does not possess any special knowledge about things in our reality, although it will not hesitate to hint at secrets that it can disclose if its will is followed.

In addition to making a SAN roll each day (per above), the owner must also make a POW roll — each failed roll means that the promises of the ‘Devil’ are starting to sound more attractive. After five failed rolls, the owner has been convinced — however a critical success on a POW roll negates all prior failures and resets the tally to zero.

The only way to blot out the voice (short of passing ownership onwards) is through alcohol or other depressants. By spending most of the day inebriated or comatose, the SAN roll can be totally bypassed. Sobering up (or waking up) for even a couple of hours will undo this benefit for the day. Voluntarily giving up ownership is difficult if the owner has accumulated failed POW rolls, as shown below:

<table>
<thead>
<tr>
<th>Tally of failed POW rolls</th>
<th>Consequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Owner can freely give up the book without making a roll</td>
</tr>
<tr>
<td>1</td>
<td>Owner must make a Hard POW roll to give up ownership</td>
</tr>
<tr>
<td>2</td>
<td>Owner must make an Extreme POW roll to give up ownership</td>
</tr>
<tr>
<td>3+</td>
<td>Owner cannot willingly give up ownership of The Book</td>
</tr>
</tbody>
</table>

Staking Out The ‘Devil’

As the scenario progresses, Investigators are likely to end up in a situation where they think they know who has been marked as a future victim. Conceivably they may wish to patrol the streets of Sydney in an effort to ‘stake out’ the creature to learn more about it or even fight it with force.

Spotting the ‘Devil’ can be difficult: it has a very high Stealth skill and will appear as a smoky, shadowy outline for a lot of the time. Its glowing horns become only evident when it is within a short distance of its prey. To perceive it, an investigator must succeed in an opposed roll which compares their Spot Hidden against the creature’s Stealth. If they are more than 50 yards apart, the investigator has a penalty die on his or her roll.

The ‘Devil’ is cautious by nature and will closely stalk a victim for hours even on the night it has zeroed in on it. The Devil will always attack its prey as its primary concern but will also attack anyone who gets between it and its prey. See the creature’s stat block at the end of the scenario.
Two Devils on the Loose?

It is quite possible that as the two sorcerers independently pursue their programme of ritual summonings, an occasion will arise when both Trevorick’s and Brinkworth’s ‘Devils’ are on the loose in Sydney on the same night. This creates a potentially volatile situation, as the creatures are fiercely territorial when it comes to their attempts to open a gateway to our dimension. After all, only one of them can fulfil the grand goal of summoning their Master to follow, and each ‘Devil’ desperately wants to be the one to achieve that goal.

In practice, whenever there are two of the creatures manifested within 20 miles of one another, both instinctively feel the other’s presence at all times. They can unerringly track down their fellow ‘Devil’ if they so choose. The desire to kick their rival back into their home dimension will be significant but may not overwhelm the instructions given by the summoner. Every time a ‘Devil’ is tested, its summoner will need to consciously assert authority over it (and succeed in a POW roll). If that fails, the entity goes rogue and immediately goes after the other ‘Devil.’

If the conflict between two ‘Devils’ takes place in the presence of other parties (like the investigators), the two extra-dimensional beings will band together to first eliminate the nuisances before settling their score.

Note that ‘Devils’ never fight one another over a sacrificial victim unless somehow that victim has received marks placed by BOTH sorcerers. In that unlikely event, the two will literally tear that individual apart, each devouring the section which bears the mark its summoner placed.

Crafting a Conclusion

The Game moderator has a few options for bringing the scenario to a (hopefully exciting) conclusion. One choice is to simply allow events to proceed as per Trevorick’s and Brinkworth’s cruel plans and identify a couple of climactic situations where the actions of investigators will come into conflict. There are ample resources to allow an organic conclusion to be built directly from the choices made by the players.

If either Trevorick’s or Brinkworth’s ‘Devil’ ever manifests fully in our reality, a much more desperate situation prevails as that extradimensional horror strives to open the way for its (much more destructive) master. This naturally leads to a big and climactic finale. If the Master is allowed to arrive in Sydney, great calamity will ensue ... the GM will need to create a follow-on scenario to deal with the fallout and damage control arising from such carnage.

A Final Twist

An alternative approach to wrapping up the scenario is to introduce a further plot twist that pushes the scenario into its final act. Perhaps the most likely event that can force things into an eventful climax is one that pits the two sorcerers against one another. The easiest way to create such a plot development is simply to arrange for one of the two madmen to make the decision that his rival’s plan is threatening his own ‘Devil’s’ progress.

Maybe Trevorick has noted the predations of the non-Theatre ‘Devil’ and worries that the addition scrutiny created by additional murders (not to mention the attention of the investigators) might put paid to his plans. Alternatively, it could be that Brinkworth becomes alarmed one night when his own ‘Devil’ goes rogue because it senses the presence of another of its species — this loss of control simply cannot be tolerated.

In either case, the aggrieved sorcerer might decide to make his rival the next sacrifice in his own series of summonings. Trevorick might kidnap Brinkworth and tie him up backstage at the next performance. Alternatively, Brinkworth might send a group of thugs to assault Trevorick and drag him kicking and screaming to the summoning sigil in his house. Once the ritual has occurred the now-marked man might be released (or escape) ... but he will know only too well what fate will befall him in a few nights’ time.

It’s up to the GM what this desperate sorcerer does next. Does he approach the investigators and plead for help? Does he retaliate in some way? Is this about to erupt into a kind of supernatural war, with the investigators stuck in the middle? Is it possible that both men may wind up marked for death at the hands of the other’s ‘Devil’?
**Defeating the Threat**

Completely neutralizing the situation with the summond Theatre ‘Devils’ will not be simple. It will involve putting a stop to BOTH Trevorick and Brinkworth — defeating one of the sorcerers may give the temporary illusion of success, but this will be short-lived. A short time after the investigators finish celebrating their victory, the remaining sorcerer will carry out his next ritual which will result in another mutilated body showing up on the streets of Sydney.

For each of the two summoners and their associated ‘Devils’ there are a few ways of permanently ending their activities. These are described below.

**Killing the Summoners**

Killing Trevorick will obviously halt his plans for summoning his ‘Devil’ via theatrical performances. Similarly, killing Brinkworth will stop the non-theatre-related ‘Devil’ killings. To stop the carnage completely, the investigators would need to eliminate both of them.

Note that if a ‘Devil’ is currently manifested in our reality, the death of its summoner will send it into a murderous frenzy (since it knows it will probably never be back in our dimension again). Also, if a summoner has completed a ritual but the ‘Devil’ has not yet manifested to claim its victim, the GM will need to decide whether the entity still arrives and whether it is content with just taking one victim, or goes on a berserk rampage as described above.

Also note that even if both summoners are killed, The Book likely still remains as a dangerous means of future individuals (perhaps even an investigator) becoming seduced into restarting things.

**Marking a Victim with the Mirror Sigil**

If the investigators have researched the ‘Devils’ by reading *The Clavicle of Deviltry* (or at least skimming the relevant ceremonial formulae) they may have learned that mirror image versions of their affiliated symbols are anathema to them. This may prove handy in a couple of ways.

Firstly, investigators can brandish copies of the mirrored sigil to try to frighten a ‘Devil’ away — this will cause the entity to flee unless it succeeds in a Hard INT test, rolled each round.

If the investigators can somehow arrange for a ‘Devil’ to consume a victim who bears the mirrored mark, that ‘Devil’ will be permanently banished from our reality. The easiest way to achieve this is to locate an intended victim and paint/draw/cut the mirror sigil onto their body.

An alternative approach is to apply the mirrored sigil to some other individual (not the marked sacrificial victim) and then throw them to the ‘Devil’ in the hope that it will kill and eat them. This is less likely to succeed, and the GM should consider calling for an Extreme POW roll or Cthulhu Mythos roll by the investigators to coerce the ‘Devil’ to take the ‘bait’.

Unfortunately, for either of these tactics to yield a successful result a person needs to be killed and consumed by the ‘Devil’. Thus, investigators following this course of action are knowingly allowing a victim to die — and take 1D3/1D6 SAN accordingly.

Also note that banishing Trevorick’s ‘Devil’ in this manner will do nothing to affect Brinkworth’s ‘Devil’ and vice versa. To properly solve the problem, both will need to be banished or destroyed.

**Destroying the Summoning Sigils**

Investigators may come to learn that the key to the summoning is the large sigil that forms the centrepiece of the ritual. For Trevorick’s theatre summonings this is the huge sigil painted onto some of the scenery flats (and covered over with other scenes). For Brinkworth it is the much more obvious design painted on a wall inside his house. Destroying, or hugely altering, these summoning sigils will cause any future summoning rituals to automatically fail. Of course, if the mad summoners can notice the change they may be able to restore it to its correct design. Making more subtle alterations has a different effect — allowing a summoning to succeed, but for the summoned ‘Devil’ to be so affronted by the erroneous sigil that it devours the summoner in disgust.

Again, it’s important to note that altering Trevorick’s Summoning Sigil will only impact the ‘Devil’ he summons; messing with Brinkworth’s house sigil will only change the rituals relating to his ‘Devil.’ Both will need to be independently neutralized.
Destroying The Book

Investigators who find (or even take) The Clavicle of Deviltry might consider destroying it as a means of halting the manifestations in Sydney. This won’t work, since both Trevorick and Brinkworth have memorized enough details from the book to be able to perform the ritual again and again. Conceivably if they needed to inscribe a new blade or a new summoning sigil then the absence of the book might complicate their endeavours (although both would probably attempt to make something from memory).

One advantage to destroying The Book, however, is that no future owners of the book will be seduced by the whispering ‘Devils’. This might be a helpful in eradicating the longer-term threat of the situation recurring.

Mythos Options

Three alternative Mythos-related mysteries are offered. Keepers can decide which they will employ. Each will have some effect on the clues to be found during early parts of the adventure — as well as some of the special powers possessed by ‘Devils’ and the identity of their Master.

Option A: As Sober As A Judge

If using this option, the events described in the scenario all began with New South Wales’ Judge Advocate, Richard Atkins, even though he himself will likely play a background role in the adventure (perhaps not appearing in person at all).

As described in the core Convicts & Cthulhu book, Atkins is a colourful character and a master hedonist. Prior to coming to Australia, he was a frequent visitor to a number of different high-society ‘Hellfire Clubs’ across England. It was at one of these that he came into possession of The Book, winning it in a bet with another bacchanal attendee (the act which secured him the win is perhaps best left unexplored). It was only days after coming into possession of The Clavicle of Deviltry that its bound ‘Devils’ started to speak to him — quickly becoming an ever-present psychic voice at the back of his mind. Atkins tried to return the book to the masked reveller he had bested at the club, but not only was he unable to locate the man he could not even find anyone else who remembered the masked man being present.

The giver of the gift was in fact a strange supernatural manifestation, somehow allied with The King in Yellow. The creatures that began whispering to the jurist are entities trapped in the extradimensional (?) city known as Carcosa.

The psychic voices from the book greatly disturbed Atkins, but he found that he was unable to voluntarily give it away to anyone else. Through trial and error, he did however discover a way to silence their endless suggestions — by drinking himself into a stupor. Quite quickly this became his constant state; the few moments of sobriety (usually just a short time after waking each day) were torture. It is perhaps a sad indictment on the state of the legal fraternity in this era, that the inveterate alcoholism into which Atkins soon descended did not harm his career in the slightest. Over the next decade he married well and became adjutant to the Isle of Man Corps. Despite this success his excessive lifestyle landed him with extraordinary debts, and to escape creditors he volunteered for a commission in New South Wales, arriving in February 1792.

1 In this Atkins was aided greatly by his high birth — he is the son of a baronet.
Although life in the colony is harsh, there is typically a ready supply of rum. This has allowed Atkins to maintain his alcoholic haze and thereby keep the voices from The Book at bay. Some months ago, however, calamity struck — due to circumstances in the colony, there was a period of a few weeks when no form of alcohol was available, even to the colonial officers. In addition to triggering a variety of withdrawal symptoms in Atkins, this situation allowed the voices to return ... and the judge came to realize exactly how horrific and seductive their words truly are.

Knowing that he cannot simply give The Book away, he hit upon another plan to rid himself of its terrible influence. Inviting Henry Trevorick to his office to pick up a bundle of play manuscripts and other papers for the theatre, Atkins arranged for The Book to be left in a prominent place next to the bundle. He then arranged for his office to be left absolutely vacant at the time Trevorick was due, and trusted that the convict would notice the valuable-looking tome and liberate it. This plan worked exactly as planned.

However, one thing that Atkins — in his haste and selfishness — did not count on is Trevorick’s willingness to act upon the voices ...

The ‘Devils’ that Trevorick (and eventually also the independent thief Brinkworth) are summoning to Sydney are Carcosan spirits. If one or both are ever allowed to manifest fully in our reality, there is every chance that they will begin the process of merging Sydney Harbour with the Lake of Hali and bringing the terrible King in Yellow to New South Wales.

**Option B: O Forge My Vindication**

If using this option, the curious situation in Sydney has its origins half a world away in England with an obscure all-female secret society called the Oneiric Order of Samael’s Bride. This group, made up largely of wives of wealthy and absent minor noblemen, is dedicated to understanding the hidden world of dream (also known as Earth’s Dreamlands). They pay handsomely for any artefacts rumoured to be linked (or sourced) from this otherworldly realm.

Several years ago, Henry Trevorick tried to swindle this circle of rich Dreamers by selling them a counterfeit copy of a Hypnos statuette. Although the forger’s skills are considerable, the Order quickly learned of the deception.

Incensed by the deception — not to mention the loss of a considerable sum of money to the lying Trevorick — the group resolved to punish the forger. His punishment was not something as mundane as physical violence or even financial ruin. Instead it was a curse.

The Oneiric Order has extensive experience of the Dreamlands and has explored many of its locations, both light and dark. One terrible secret that they have unearthed in Dream is that of the Lost Legion of Ib. Millenia ago the race of Ib was believed wiped out by the men of Sarnath, who in turn were wiped out by the terrible reptile god Bokrug (see H.P. Lovecraft’s “The Doom That Came To Sarnath”).

For the most part this is true: the warriors of Sarnath did indeed carry out a genocidal purge against the Ib ... but as an act of utmost cruelty they spared one elite legion of the immortal creatures to watch on as their race was destroyed. Afterwards these last remnants of Ib were tortured for a time and eventually imprisoned in a place far below the city of Sarnath. When that place fell, the fate of these creatures became utterly forgotten … that is, until a group from the Oneiric Order explored the perilous dungeons below Sarnath’s destruction.

When they were unbricked from their dark prison, the rubbery and semi-substantial beings were still alive. But after thousands of years of utter isolation in the dark, they were raving madness personified. The explorers could do nothing more than lock them back up and flee.

When it came time for the Order to decide upon a punishment for forger Trevorick, they chose to curse him by linking him mentally to the Lost Legion of Ib. They inscribed a hand-scrawled enchantment on the flyleaf of a mundane occult book *The Clavicle of Deviltry* which ensures that whoever owns the book will forever hear the mad whispers from beyond. They gave the book to Trevorick as a small additional payment to ensure his silence about their activities.

The greedy forger took the bait and became cursed... and shortly after was caught and sentence to be transported to New South Wales. By the time of his sailing, the seductive words from the insane Ib-things had entirely consumed Trevorick;
not only did he decide to take The Book with him into imprisonment, but also resolved that once in Sydney Town he would follow the instructions of the terrible voices.

These ‘Devils’ (twisted survivors of the race of Ib) yearn for nothing else except to be free. They are piteous things, but also utterly insane. Should a ‘Devil’ ever fully manifest, it will put in place plans to bring the ancestral deity of the Ib race — Bokrug — to destroy Sydney, which they mistake for a new Sarnath.

**Option C: A Toad in the Family Tree**

If using this option, The Book — *The Clavicle of Deviltry* — was translated from its Latin original in the 17th Century by Rev. James Robert Brinkworth, an ancestor of thief John Brinkworth. It was he who brought it to New South Wales, only to have it stolen by set-painter Henry Trevorick.

Far back in the Brinkworth family tree is a connection to the strange (and supernaturally accomplished) peoples of *K’n-Yan*. Digging into the family’s past, the Reverend Brinkworth found secrets to making contact with a degenerate Tsathoggua-worshipping sub-species of the current *K’n-Yan* people. Although these foul parodies of the human form are terrestrial, still living in a hidden realm deep below the Earth’s surface, they project themselves to remote places as semi-substantial forms. These are the ‘Devils’ summoned in this scenario. The secrets to opening the way for these grotesque ‘men’ was written by James Brinkworth into his book, and from the time of its limited publication in 1692 the handful of bound copies have each proven a seductive curse.

One copy of the terrible book stayed in the Brinkworth family, and was handed down to the slimy John Brinkworth a year or two before he signed up to become a private in the New South Wales Corp. He never listened much to its terrible and persistent whispers, although the promises it made to him vastly inflated his own sense of self-importance. Serving as a guard on a convict ship out from England, Brinkworth became friends with Henry Trevorick and bragged incessantly about the high station to which he would rise in the new colony. In one particularly drunken rant, Brinkworth spoke of his “secret advantage” — a ‘Devil’ bound to a book. The inebriated soldier claimed that he knew how to summon it forth, and would do so to destroy any barriers to his path to prosperity in New South Wales. Trevorick, himself an inveterate kleptomaniac remembered this, figuring that the book Brinkworth described must be worth a small fortune. When the ship disembarked at Sydney, the light-fingered convict managed to steal the item.

As described elsewhere in the scenario, the whisperings from The Book eventually compelled Trevorick to follow its instructions to summon a ‘Devil’ using the Theatre as a venue. In the meantime, the news of the circumstances of the first savaged body has roused the interest of Brinkworth, who remembers reading of such odd things in the book that somehow went missing on his voyage to Australia. Reasoning correctly that Trevorick now had the volume, he concocted a plan to steal it back by inveigling Molly Gooch — one of his street thieves — into the theatre company.

If either of the ‘Devils’ being courted by the amateur sorcerers ever fully manifests in Sydney, it will spell trouble. The degenerate entities — once human, but now ‘more’ than human — remain fierce devotees of Tsathoggua and would think nothing of bringing that terrible Great Old One to New South Wales to poison a new corner of the globe.

**Rewards and Penalties**

If the investigators manage to halt the mad plans of both Brinkworth and Trevorick they each receive +2D4 SAN. For each of the ‘Devils’ they permanently banish they earn a further +1D6 SAN. If the book is destroyed, those who personally rid the world of its evil gain +2D3 SAN.

If their actions lead to Sidaway’s Theatre avoiding closure, the investigators receive the thanks of both Sidaway and Richard Atkins, the latter bringing a boost of +5 percentiles to their Credit Rating.

**Statistics**

Game statistics for *Call of Cthulhu 7th Edition* are shown below.
Sydney Theatre ‘Devils’

LESSER SERVITORS

The Sydney Theatre devil is a shadowy supernatural entity. It appears like smoke or mist made over the in form of an unnaturally tall man whose head is topped with glowing horns. It speaks rarely, but when it does its voice is like ill news borne on a fell wind. The Sydney Theatre Devil is brought forth from some monstrous dimension not our own and serves its unspeakable masters diligently. Any promises it makes to human sorcerers which summon it — and it makes many promises — are lies. It means only to gain a foothold in this world in order to call forth its overlord.

A Theatre ‘Devil’ is summoned by the supernatural geometric qualities of its associated summoning sigil accompanied by other ritualist deeds. When it emerges, it must find at least one victim in order to earn its way back to climes more friendly to its dreadful kind, and to build on its power. Normally this victim is the individual whose blood was used in the summoning ritual, although if it cannot devour that individual, the ‘Devil’ will happily consume the summoner instead.

In their dread realm Theatre ‘Devils’ crouch until brought forth once more to wreak havoc upon our world. After the requisite number of summonings have been performed, an individual ‘Devil’ is no longer like fog but manifests in full corporeal form in our world. Once it achieves this form, the ‘Devil’ has no further use for the summoner and will devour him or her mercilessly. It will then begin the task of invoking its Master.

New Spell

BRING FORTH THE DEVIL.

Cost: 5 POW and 1D6 Sanity Points.
Casting Time: 1 hour+ proximity with intended sacrificial victim.

This spell summons a Theatre ‘Devil’ (statistics nearby). The summoning requires proximity of the victim for over an hour to the eldritch symbols of the summoning circle, candlelight to illuminate the symbols, and the blood of the victim drawn with a ceremonial blade (i.e., a blade bearing the correct ritual sigils, which can be either etched into its cutting surface or simply painted on).

The ‘Devil’ arrives in our dimension 1D3 days after the ritual has been performed and always comes at night-time.

When summoned, the ‘Devil’ does not obey the summoner but goes immediately to find and destroy the marked victim. Ritual marks remain active for 4 days after the completion of the ritual; if somehow a victim has managed to elude its pursuer for long enough the mark disappears, and the entity will no longer be able to find its prey. Usually in this situation, the ‘Devil’ will decide to simply take the life of the summoner instead.

When the ‘Devil’ devours its sacrifice, it gains points of POW. If the summoner remains alive at the end of the ‘meal’, he or she also gains POW (see the ‘Devil’s’ special power “Assail the Marked”).
Armour: 4 points for oily smoky hide. (Note: the creature can only take damage when some part of it is solid, regardless of whether the solid part and the damaged part are the same).

Skills: Charm 75%, Persuade 75%, Stealth 80%.

Sanity Loss: 2/1D8 to see The Sydney Theatre ‘Devil’.

**A Child of the Sigil:** The ‘Devil’ is mystically associated with a special arcane sigil. This symbol is a key ingredient in its summoning ritual as well as being its way of locating its victim (see below). The ‘Devil’ is, however, especially vulnerable to the mirror-image of its sigil — if shown this mirror-sigil it will recoil (Hard INT test each round or flee), if it ever consumes a person who has been adorned with the mirror-sigil, the ‘Devil’ will be forever banished from our reality. This will also mean that the caster who summoned the banished ‘Devil’ will never be able to use the ritual successfully again (since each summoner has a bond to exactly one extra-dimensional ‘Devil’ and now his or hers is permanently barred from entering our reality).

In this scenario, the exact shape of the sigil (and its mirror-sigil) will depend on which of the Mythos Options the GM has elected to use (see page 30). If using **Mythos Option A** — *As Sober As A Judge*, the sigil is The Yellow Sign. If using **Mythos Option B** — *O Forge My Vindication*, the sigil is the Sarnathian rune for “DOOM”. If using **Mythos Option C** — *A Toad In The Family Tree*, the sigil is The Sign of Eibon. If an investigator inspects the sigil and succeeds in a Cthulhu Mythos roll, he or she can recognize the provenance of the symbol, although it will take a Hard success on the roll for the investigator to know that its use in this context relates to a summoning ritual.

**Devil Mark:** The ritual to summon a ‘Devil’ to our dimension involves the blood of a prepared victim. Even before the ‘Devil’ has arrived, the victim is bestowed with its mark. The place on the victim where the blood was drawn becomes inflamed and pustulous and very sore to the touch. Medical practitioners will consider the carrier a victim of fever or pox. The inflamed region will eventually come to resemble the sigil associated with the ‘Devil’ and invisibly this same mark becomes burned into the bone beneath.

Once the creature arrives, it uses this mark to identify the sacrificial offering. Usually the ‘Devil’ arrives and claims its victim within 3 days of the ritual being completed. During this period, if the ‘Devil’ ever loses track of its chosen victim, it has a 99% chance of regaining their trail by following the ‘scent’ of the Devil Mark. If for some reason the 3-day period elapses and the ‘Devil’ has not claimed it prize, the creature vanishes back to its home dimension. At the same time the cut and soreness dissipate; if the victim is still alive, all signs are gone on the fourth day (although this ‘healing’ does not cause any Hit Points to be recovered). It costs 1/1D4 to receive a Devil Mark.

**Assail the Marked:** The Theatre Devil attacks by making its hands and claws solid as they reach out of the smoky, shadowy mass that is its usual form. See Fighting Attacks above for details. For every dead victim the creature feasts upon, it gains 10 points of POW (and 2 Magic Points). The individual who summoned the ‘Devil’ receives the same boost to POW and MP. The listed POW stat of creature and its current summoner is at beginning of the adventure. (Note: the Devil can attack non-marked victims but their death does not provide it POW).

**Slouching Towards Materiality:** The first time a given ‘Devil’ is successfully summoned, it appears as a very hazy entity but on each subsequent summoning it is closer and closer to being a fully-physical being. On the eighth successful summoning, it has fully entered our reality as a material being. Note that each different sorcerer utilizing the ritual Bring Forth The Devil will make contact with a ‘Devil’ unique to them — but each time they cast the ritual they will summon that same entity. This is important when tracking the count of summonings — at the beginning of this scenario, Trevorick’s has been successfully summoned FOUR times, while Brinkworth’s has been summoned ZERO times.

**Call Forth the Master:** After an individual ‘Devil’ has been summoned enough times for it to become fully substantial in our reality, it may begin its task of calling to its ultimate master. By this stage the Theatre ‘Devil’ no longer resembles a smoky entity with moments of becoming indurate, it appears three dimensional and solid, as though a sculpture made of crude charcoal. The task of bringing its Master to Earth involves opening a gate between its home dimension and Earth. This is not a simple task and will involve at a minimum the ritual slaughter and consumption of the individual who summoned the ‘Devil’ to this reality. (In this scenario, neither Trevorick nor Brinkworth are aware of this fact.) This individual must be ritually slaughtered at the gate site.

The opening of the way will likely also involve the ‘Devil’s’ sacrifice of IS Points of POW. The gate remains intact only as long as it takes the master to pass through it. This is typically 1D10 rounds.

*[If Using Mythos Option A] Caul of the King:* The ‘Devil’ can target one victim and utter a single croaking command “MASK!”, thereby causing a weird milky skin-like covering to spontaneously manifest across the individual’s face from chin to forehead — covering all their features. The victim immediately suffers 1/2D4 SAN and is unable to breathe. The skin-like coating can be removed by the victim, but it takes a number of rounds equal to the SAN points lost. During this disturbing task, no other actions can be taken, and the victim can only dimly see what is happening around them. If a victim wants to ignore the weird caul for even one round and perform another task
(or attack) he or she must attempt a **POW** roll. Success means the action can be performed. Any person who has a caul over their face for more than 6 rounds starts taking 1 Hit Point of damage each round due to suffocation.

**[If Using Mythos Option B] Burden of Seclusion:** The ‘Devil’ is a creature of manifest desperation and despair and it is able to focus all these negative feelings into a hypnotic form of attack delivered at range using a directed gaze. Any target who falls victim to this attack is suddenly awash with feelings of psychological dread and a feeling of being trapped alone for millennia in an undying state. The victim must make a **SAN** roll — if he or she succeeds, there is no effect, however if the roll fails he or she goes instantly Temporarily Insane and has a bout of insanity lasting 1D10 rounds as described in the *Call of Cthulhu* Rules. If the roll was fumbled, the victim goes Indefinitely Insane and picks up a relevant phobia. No SAN points are lost in either case.

**[If Using Mythos Option C] Black Pearls of N’Kai:** The ‘Devil’ can vomit out strings of black pulpy spheres coated in a strong acidic slime. These are actually some kind of eggs, although conditions on the surface world mean they can never hatch. Regardless, being struck by the sticky string causes 1D6 damage. The victim must also make a **DEX** roll to avoid the caustic rope from wrapping around a limb or the victim’s neck. If that occurs, the Black Pearls will cling to the victim and must be removed by overcoming STR 40 on an opposed STR vs STR roll. For each subsequent round that the string is wrapped against the victim’s naked skin, he or she suffers a further 1D3 Hit Points of damage as the black goop dissolves everything it touches.

---

**Henry Trevorick**

**Convict Theatre Worker, Summoner, and Dupe, aged 48.**

Henry is medium height and weight wearing the ragged clothes of a convict and a cheap cloth hat. His only distinguishing feature is his fine, artistic hands which are usually spattered with paint or whitewash. He is anxious and dithering, not at all like an occult mastermind; in fact he is no mastermind at all, since his knowledge is really only that of the dilettante. He knows the creature he summons can give him power, but he scarcely understands the nature of the power — freedom from convict servitude is probably its most tangible form to his mind. He also has no idea that the culmination of all this endeavour is his own ritual killing at the hands of the thing he has been summoning.

<table>
<thead>
<tr>
<th>STR</th>
<th>CON</th>
<th>SIZ</th>
<th>DEX</th>
<th>INT</th>
</tr>
</thead>
<tbody>
<tr>
<td>80</td>
<td>60</td>
<td>70</td>
<td>90</td>
<td>70</td>
</tr>
<tr>
<td>POW</td>
<td>EDU</td>
<td>SAN</td>
<td>Hit Points:</td>
<td></td>
</tr>
<tr>
<td>90*</td>
<td>30</td>
<td>00</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Damage Bonus:</td>
<td>Move:</td>
<td>Magic Points:</td>
<td>18*</td>
<td></td>
</tr>
<tr>
<td>+1D4 Build:1</td>
<td>8</td>
<td>14*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* This is Trevorick’s POW & MP at the start of the scenario; each successful summoning may increase it by +10 POW and +2 MP

**Brawl** 50% (25/10), damage 1D3 + Damage Bonus

**Shiv** 50% (25/10), damage 1D4 + Damage Bonus

**Dodge** 50% (25/10)

Skills: Art/Craft (Painting) 65%, Art/Craft (Theatre Design) 40%, Disguise 60%, Occult 45%, Stealth 60%.

Spells: Bring Forth the Devil (see nearby box); if the GM wishes to make Trevorick a more formidable enemy, add a couple of extra spells and also increase his knowledge of the hidden forces of the Mythos (Occult 20%, Cthulhu Mythos 15%).

---

**Private John Brinkworth**

**NSW Corps soldier, Thief, and Reckless Pretender, aged 31**

John Brinkworth is one of the most disreputable soldiers in the NSW Corps. He is so dissolute and untrustworthy even the convicts want little to do with him. Sadly, some of them have little choice. Brinkworth is acting as a fence for stolen goods purloined by convicts who he forces to help him. He largely sells the provender to ship’s captains who, believing his braggadocio, do not wish to fall foul of someone who is ‘well connected’ with the Corps. (Actually, he isn’t at all well-connected, he is just a good liar). Brinkworth is studiously studying the Clavicle of Deviltry in the hope of summoning the devil and selling his soul for wealth, women and power. The book is driving him mad. Three days after the scenario begins he learns the Bring Forth the Devil spell and immediately begins using it to summon forth his own unique Theatre ‘Devil’ (see scenario for more details).

<table>
<thead>
<tr>
<th>STR</th>
<th>CON</th>
<th>SIZ</th>
<th>DEX</th>
<th>INT</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>80</td>
<td>80</td>
<td>60</td>
<td>50</td>
</tr>
<tr>
<td>POW</td>
<td>EDU</td>
<td>SAN</td>
<td>Hit Points:</td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>60</td>
<td>10</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Damage Bonus:</td>
<td>Move:</td>
<td>Magic Points:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>+1D6 Build:2</td>
<td>8</td>
<td>14‡</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

‡ This is Brinkworth’s POW & MP at the start of the scenario; each successful summoning may increase it by +10 POW and +2 MP

**Brawl** 50% (25/10), damage 1D3 + Damage Bonus

**Bayonet** 50% (25/10), damage 1D6+1 + Damage Bonus

**Musket** 60% (30/12), damage 1D10+4 [Range 100 yards; 1 shot per 4 rounds; Malfunction 95+] 

**Dodge** 50% (25/10)

Skills: Appraise 60%, Charm 55%, Persuade 60%, Stealth 60%.

Spells: (After day 3 of the scenario) Bring Forth the Devil (see nearby box)
Bibliography

There are several other places where a Game Moderator can find further historical information about theatre in the early penal settlement. A few selected sources are provided below.

Books & Articles

Robert Irving, *The First Australian Architecture*, UNSW PhD Thesis, 1975, [https://www.library.unsw.edu.au/study/information-resources/theses](https://www.library.unsw.edu.au/study/information-resources/theses). Irving’s wonderful thesis is published under a creative commons license, and we have used sketch maps from it as the basis for the theatre plans in this supplement as well as the layout of Sidaway’s Lot.


Online Resources


Sidaway’s Theatre [https://dictionaryofsydney.org/building/sidaways_theatre](https://dictionaryofsydney.org/building/sidaways_theatre) (includes radio drama of Sidaway’s life). However the location of the theatre does not agree with Jordan's researches. Gamemasters may wish to use this alternate site if they wish.


Period Plays

The Recruiting Officer (by George Farquar, ~1700): [https://archive.org/details/recruitingoffice00infarq/page/n6](https://archive.org/details/recruitingoffice00infarq/page/n6)

The Busie Body (by Mrs Susanna Centlivre, 1709): [https://archive.org/details/busiebodycomedya00cent/page/n4](https://archive.org/details/busiebodycomedya00cent/page/n4)

The Devil to Pay (by Charles Coffrey et al., 1732): [https://archive.org/details/deviltopayorwife00coff/page/n5](https://archive.org/details/deviltopayorwife00coff/page/n5)

Like what you’ve read, but don’t yet own the core Convicts & Cthulhu sourcebook? [Head over to DriveThru RPG and grab yourself a copy](https://www.drivethrurpg.com), either in PDF or softcover Print-On-Demand. Either can be obtained under a "Pay-What-You-Want" pricing model where you pay only the basic cost of creating the copy ($0 for PDF, or about USD $4 for the softcover book) plus whatever extra you’d like to send the way of Cthulhu Reborn as a "thank you" donation.