



# INTRODUCTION

This quickplay scenario is an introduction to *The Troubleshooters* roleplaying game. We assume that you already know what a roleplaying game is, and are curious about *The Troubleshooters*.

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## SETUP

This scenario supports up to six players plus a Director of Operations (the gamemaster). We think that 4 players is a good number, but it will be playable with as few as two players plus a Director (although not as fun).

- Ideally, the Director of Operations should be someone who is both familiar and comfortable with the rules.

- The players choose one character each. The descriptions of abilities and complications are listed on each character.
- Hand out two startup handouts to two different players with corresponding plot hooks.
- Start the adventure.

## WHAT YOU NEED

To play this quickplay scenario, you need:

- At least one set of dice (two ten-sided dice, preferably numbered 0–9 and 00–90, and half a dozen or more six-sided dice), though more than one set, or even one set per player, is a good idea
- This scenario
- [The quickstart rules \(separate file\)](#) or the core rules
- Pre-generated characters (from the quickstart rules)
- Printed handouts
- Pen and paper
- A printer (to print the pre-generated characters and handouts)

## GETTING STARTED

If you are using the quickstart rules, start by printing the six pre-generated characters from the quickstart rules. If you use the the core book, transfer the pre-generated characters (page 8-11) to the “emergency passport”, or have the players make their own characters.

You should also print the handouts for the scenario (page 22). Print these single-sided.

Get acquainted with the scenario and the rules.

The scenario is pretty straightforward, going from scene to scene.

## GETTING THE PLAYERS STARTED

Have the players look at the pre-generated characters, and pick one each. Set the rest of the characters aside. You won't be needing them unless you choose to replay the scenario later.

From the characters chosen, pick two as the startup characters. Then pick one startup handout for each character that fits your idea of how to start the adventure.

A special word about startup characters: they are supposed to help you get the adventure going and drag the other characters along. There is a note about that on the handouts, but make sure that the players notice it.

If the startup characters do help you, award them an extra experience tick during the debriefing session at the end. If the other characters make the startup characters feel like the main characters of the night, award them an extra experience tick during the debriefing session.

## TEACHING THE PLAYERS

You will need to teach the players how to play the game. There is a cheat sheet provided in the quickstart rules, which you should print and distribute to your players.

It is a handy reference which explains the basics of the game.

The most important thing for the players to understand is the basic task check:

- Roll percentile dice, usually abbreviated **d%**, and compare the result against a skill value.
- Equal to or lower than is a success, higher than is a failure. Try to fail forward, though; don't let failure stop the action or bring the characters' progress to a halt, but rather let the failure drive the story.
- In opposed checks, on top of succeeding, your roll must be higher than the opponent's in order to win.
- If an action has a modifier, check the **Ones**. If the **Ones** are between 1 and a negative modifier (i.e. –1 or –2 for a modifier of **–2 pips**), the task check fails regardless of whether the roll is lower than the skill value. If the **Ones** are between 1 and a positive modifier (i.e. 1, 2, 3, 4 or 5 for a **+5 pips modifier**), the check succeeds even if the roll is higher than the skill value.
- If the **Ones** and **Tens** are equal, **Karma** happens. If the task check fails, it's **Bad Karma** (something bad happens). If it succeeds, it's **Good Karma** (something good happens).

Sometimes you want the players to participate in a challenge. You will list a number of skills, and the present characters must distribute the task checks among themselves as evenly as possible. The more checks that succeed, the better the challenge goes.

You also need to explain how Damage (**NdX**) and Recovery/Soak rolls (**NdP**) work.

- Roll N number of six sided dice.
- Each 4, 5 or 6 is one point of Damage, Soak or Recovery.
- Damage rolls (**dX**) explode. This means that for each result of 6, roll an additional die. Repeat until there are no more sixes.
- Soak and Recovery rolls (**dP**) do not explode.

Finally, **Story Points** allow the players to influence the story, activate abilities, and change rolls. The players get **Story Points** for **Karma** (good or bad), entertaining the table, activating complications, or being captured by the villains.

Each character starts the adventure with **4 Story Points**, and can have as many as **12 Story Points**.

There are a lot more details, of course, which you can find in the Rules section (page 23) of this scenario.



# FABULOUS!

A Troubleshooters quickplay scenario

## BACKGROUND

Right now, London is the capital of the hippest and grooviest of culture, as the Swinging Sixties is in full swing; mop-tops, mods on scooters and miniskirts everywhere! And across the world, the British music acts are conquering the airwaves; who knows, they might even eclipse religion? And soon, one of Britain's, and by extension, the world's, most popular bands, The Fabulous Fantastics, will soon perform in a historical event; a concert that will be broadcast via satellite to televisions and radios to all over the world.

But the Octopus won't have it! How can you conquer the world if you can't conquer the airwaves? Luckily for them, they've got just the solution. Their plan is to hijack the broadcast by playing specific notes that could reprogram the satellites which would then fall into Octopus' control and then they would control a majority of the world's broadcasts! There's just one hitch; getting onstage!

To accomplish this, the Octopus have sent a set of highly trained operatives acting as body doubles, with

the use of disguises, prosthetics and the amazing face printer that the Octopus has invented, will replace the band for the performance, while The Fabulous Fantastics have been kidnapped shortly before the concert.

But intrepid journalist Diana Steele has realised that something is afoot. At the start of the scenario, she will contact the characters to reveal this to them, but the Octopus has set its sights on her...

### Anachronisms

There are some anachronisms in the adventure which we don't care about.

The magazine *London Life* is first published in October 1965.

Saunders-Roe SR.N6 hovercraft will only "fly" in 1968.

The statue of Winston Churchill at Parliament Square was erected in 1973.



# STARTUP

The scenario is nominally set in August of 1966, the height of the Swinging Sixties. It can be set in 1965 without any modification, and should be set before the psychedelic Summer of Love in 1967. Of course, rulers of the airwaves at this time would be a certain fabulous quartet from Liverpool and the Director together with the players can decide for themselves if they (or other real bands) are around or not. The date of the broadcast will be on Friday the 5th of August (4th if set in 1965), shortly after the end of the World Cup in London.

- Pick two characters to be plot hook characters, and hand them the appropriate startup handouts. Allow for the characters to meet and decide what to do – or have them already know each other.
- The characters' first stop will be to meet up with journalist Diana Steele, who wants to reveal something very sinister she has discovered...

If the characters are not already in London, then they can travel there, either via air to Heathrow (called London Airport before 1966) or via ferry to Dover or Portsmouth and then via train to King's Cross station. Once the characters arrive in London, one of them will be

contacted via telephone by Diana Steele, who says she has discovered a plot most sinister. She says she can't say much more "lest they find out what I know", but asks the characters to meet her in a small club called Happy Jack's off Carnaby Street.

## THE FLOW OF THE ADVENTURE

The adventure has five general parts:

- **There's no place like London:** Arrival in London, with some room for sightseeing and the meeting with Diana Steele.
- **Havin' a Blow-Up!:** After Diana Steele is kidnapped, the characters visit her flat and learn of the Octopus's nefarious plans.
- **The Concert:** Where the concert is held and the characters must stop the Octopus' plan before it's too late.
- **The Chase:** A chase through the streets of London, trying to catch the Octopus' operatives with different modes of transportation.
- **The Climax:** The chase culminates at Big Ben, where the characters must stop the Octopus operatives once and for all!

# SWINGING LONDON

The 1960's in the United Kingdom, especially London, became known as the Swinging Sixties, with the explosion of youth culture that had an enormous impact during the decade. The movement emphasised modernity and a fun-loving outlook at life, with a high emphasis on culture and fashion. "Swinging" was a term that meant that something was hip and fashionable and became a vocabulary staple in the early 1960s and in 1965, Diana Vreeland, editor of Vogue magazine, cemented London as the capital of swing when she wrote: "London is the most swinging city in the world at the moment." And with 40% of London's population being under 25, it was not a coincidence that London became the Swinging City.

The culture was one you heard, as music was integral. The music scene would see bands that mixed the catchy hooks of pop with the rawness of rock. Famous music clubs like The Marquee in London would see bands like *The Who*, *The Yardbirds* and *The Rolling Stones* on its stage, while The Cavern Club in Liverpool was the home of The Fab Four – *The Beatles!* Bands that would soon graduate from club stages to stadiums. In the UK, you could hear them on pirate radio stations like Radio London, located offshore on anchored ships or

marine platforms to avoid Britain's strict broadcasting laws. Their enormous success would soon spread out of the U.K. and all over the world, where it became known as The British Invasion.

It could not just be heard, but seen on the movie screen, where British cinema would become the epitome of cool and hip filmmaking. This was seen in the likes of the films by Richard Lester, like *The Knack ...* and *How to Get It*, and especially his Beatles-films such as *A Hard Day's Night* or *Help!* Michael Caine became one to personify much of the Swinging Sixties-era cinema, with films such as the romantic comedy *Alfie* or the crime caper *The Italian Job*. Michelangelo Antonioni's daring art film *Blow-Up* from became an equally important cinematic symbol of the decade. And no one was as cool as the Savile Row suit-wearing, Vodka Martini-drinking and Aston Martin-driving secret agent named... Bond, James Bond, who made his cinematic debut during the decade. On the telly, the spy show *The Avengers* became an important symbol, personified by Emma Peel, played by Diana Rigg.

But something that could be seen and that was integral to the Swinging Sixties was the fashion. In





London, Carnaby Street and King's Road in Kensington became the meccas for the latest in fashion. The look was exemplified by the subculture of mods, who were the leaders of new and hip fashion, with men's fashion popularised by tailored suits and ex-military parkas. For women, the symbol was the miniskirt (and minidress), designed by fashion designer Mary Quant. The hair was equally important, from the mid-length mop-top popular among men and the short Vidal Sassoon among women, immortalised by Twiggy, one of the eras defining supermodels, together with Jean Shrimpton and Pattie Boyd. For those wanting to keep up with the times, they could read it in the new magazine London Life. Both the Union Jack and Royal Air Force insignia became symbols for the mod subculture and Swinging Sixties.

But no mod was complete without their scooter, with a Lambretta or Vespa being the most popular mode of transportation. They were practical in the inner city, fairly cheap and they themselves became fashion accessories, being kitted out in a slew of mirrors or symbols. For those desiring larger transportation, the Mini was so popular it also became a symbol of the decade, or for those that could afford it, few things could beat the curves of a Jaguar E-Type.

Of course, there were quite a bit of backside with the rise of Swinging London. Amphetamine use was

rampant, as a way to be able to stay out dancing until 5 A.M. The biker gangs of Rockers would often pick fights with mods and the fights became so widespread that the rivalry resulted in riots in seaside towns like Brighton.

### Inspiration

**A Hard Day's Night** (Richard Lester, 1965)

**Blow-Up** (Michelangelo Antonioni, 1966)

**The Italian Job** (Peter Collinson, 1969)

**Thunderball** (Terence Young, 1965)

**Quadrophenia** (Franc Roddam, 1979)

### London in a nutshell

**Foundation:** 47-50 CE

**Population:** 7,615,000

**Area:** 1,569 km<sup>2</sup>

**Elevation:** 11 m

**Climate:** Temperate oceanic

**Notable landmarks:** Greenwich Royal Observatory, Cutty Sark, Trafalgar Square, Tower Bridge, The Tower of London, Buckingham Palace, London Underground, St Paul's Cathedral, British Museum.





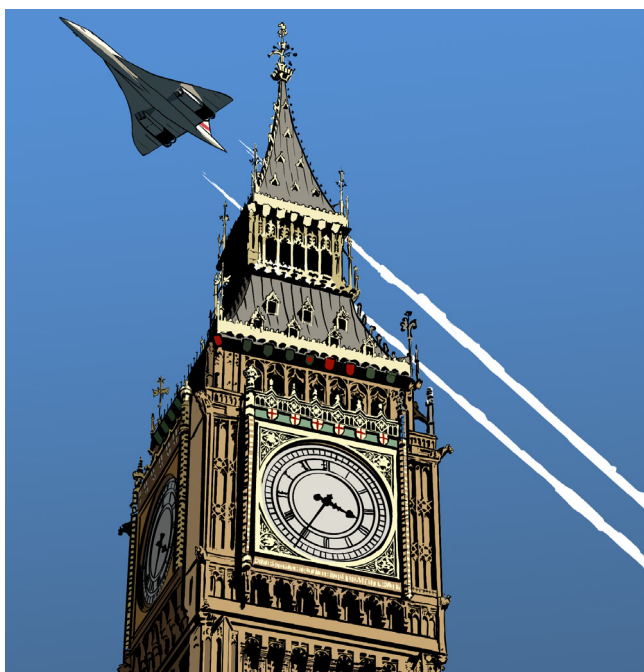
## Languages in London

78% of the population of London speaks English as their native language and most of the rest speak English as a secondary language. Although about one in five people in London is a foreigner or foreign origin, London is such a melting pot of nationalities that very few ethnicities make up more than 1% of the population. So everyone speaks English. Only about 3.5% do not speak English well, and only 0.6% do not speak English at all.

While German and French are the most common languages after English on signs, government services and vending machines, Polish and Indian languages (Bengali, Gujarati, Tamil, Punjabi etc) are actually the ones most in demand because of the sizable minorities.

While being extremely mono-linguistic, one should not make the assumption that if you just speak English to some extent, you will be able to communicate well with people in London. London is not only a melting pot of cultures internationally, but also of Britain and the Empire. As a result, you will hear a bewildering array of English accents, from Yorkshire, Geordie, Scots, Irish, Carribean, American, South African and so on, plus the pretty unique London accents. So if you were only taught the “standard English” accent, chances are that you will have some communication problems.

Languages in London	Chance (%)
English	99%
Polish	2%
Any Indian language	4%
Any other language	1%



## Money in London

Great Britain currency (GBP) consists of pound, shilling and pence, with 12 pence (d) to a shilling (s) and 20 shillings to a pound (£). There are numerous denominations of coins, each with its own name. This can of course be rather confusing for tourists, but luckily the polite shop owners are used to helping tourists.

Coin	Value
Half penny	½d
Penny	1d
Threepence	3d
Sixpence	6d
Shilling	1s
Florin	2s
Half crown	2s 6d
Crown	5s

The exchange rate is 13.6 francs to the pound.

## Slang

**Brilliant!:** Something that's very good

**Bugger:** A multipurpose word, with similar use to the F word, as “Oh bugger!” (dissatisfaction), “Bugger me!” (acute surprise) or “Bugger off” (get lost!)

**Cheers:** Thank you.

**Deck:** Making fun of some. “Oi, did you see me deck those tickets?”

**Face:** A hip mod who's hip and with the in-crowd. An especially hip mod could be known as “ace-face”.

**Flashkick:** A delightful experience, a flashier kick!

**Fuzz:** The police.

**Gab up:** To get dressed, which could take time.

**It's a gas!:** Something that was fun.

**Jump through:** To fight with someone.

**Knackered:** To be tired or exhausted.

**Number:** A regular run-off-the-mill mod.

**Pissed:** Drunk

**Rave-up:** Party

**Seven and six:** Cheap fashion, not desirable

**Shag:** To have sex.

**Taking the piss:** Mocking or taking advantage of someone.

**Ticket:** A bad mod, who's not keeping up with the fashion. Comes from “third-class tickets”.



## City of London

The City of London is a city, ceremonial county and district in London, which is the historic centre and business district of London. Up until the Middle Ages, the City of London was most of what London was (the rest was basically the City of Westminster). Since then, the modern city named London has grown far beyond the City of London, which is now just a small part, only 2,9 km<sup>2</sup>. It has its own mayor, the Lord Mayor of the City of London (which is different from the Mayor of London), has its own city council and has its own police force.

## HOW TO GET TO LONDON

England being located on an island, you can't take the train from the continent to London, or drive there in your car. There have been plans of making a tunnel since Napoleon Bonaparte, but no "channel tunnel" has been built yet. Instead, you have to get to London by boat or by air.

There are daily services from both Orly and Le Bourget to London Airport (IATA code LHR), and from London Airport to and from just about every corner of the world courtesy of British Overseas Airways Corporation.

Most people come to Britain by boat or ferry. Train ferries go from Calais and Boulogne-sur-mer to Dover. There are car and passenger ferry services between St-Malo and Weymouth, St-Malo and le Havre and Southampton, Dieppe and Brighton, and Boulogne-sur-mer, Calais and Dunkerque on the French side and Dover and Folkestone on the British side. Passenger liner services go between Tilbury and Hamburg, Gothenburg and Antwerp, and the great ocean liners depart from Southampton or Liverpool.

There is also a hovercraft service from Ramsgate to Calais, "flying" Saunders-Roe SR.N6 hovercraft carrying 48 passengers as well as the new and much larger SR.N4 Mountbatten class hovercraft.

Driving in Britain is an experience. Britain has a good and expanding highway system, but if you leave the big roads, the country roads are narrow and curvy. This means that the archetypal British sports car is small, agile and quick, but not very fast compared to German or Italian sports cars.

## WHERE TO STAY

- **Coburg Hotel:** With a great view over Hyde Park and Kensington Gardens, Coburg Hotel also offers French cuisine in the Aubaine bistro.
- **Waldorf Hotel:** Founded by William Waldorf Astor, 1st Viscount Astor, the Waldorf Hotel in Aldwych, London, offers not just room but a place for dinner, afternoon tea, or a drink. The British equivalent of

Guide Michelin is Egon Ronay's Guide to British Eateries, and it started at Waldorf Hotel.

- **The Goring Hotel:** Believe it or not, the Goring hotel was the first hotel in the world in which every room had a private bathroom and central heating. It is still owned by its original owners, and holds a star in Guide Michelin.
- **The Ritz:** If you look up "luxury hotel" in the dictionary, there is probably a picture of The Ritz Hotel there. It opened in 1906, eight years after César Ritz established Hôtel Ritz in Paris. The Ritz has been the scene for secret meetings during both wars. The Ritz bar in the basement is too chic, too popular and too queer for the authorities.

## THINGS TO DO IN LONDON

- **Tour the Tower:** In fact, any kind of tourism in London means that you will be exposed to two millennia of history. The Tower of London is one of the more iconic tourist attractions in London, where you will be guided by Tower Guards, Yeoman Warders ("Beefeaters") or Tower Wardens. Not only can you see the Crown Jewels (at a safe distance, under watchful eyes, and behind armoured and alarmed glass, of course) and the different change of guards, closing and opening ceremonies, you will also be yelled at by the guides, free of charge.
- **Football:** There are many football clubs in London – Chelsea, Arsenal, West Ham United, Fulham FC, Crystal Palace, and Tottenham – and their fans take the sport and the teams deadly seriously. If you pass through London, do try to get a seat at a game of any of these teams, if nothing else than for the amazing energy of the fans.
- **Go shopping:** London is the Mecca of male fashion. Any impeccably dressed gentleman likely has a suit from one of the tailors on Savile Row in Westminster.
- **Enjoy some music:** No matter if you are looking for jazz at the 100 club, folk music at The Troubadour, or classic music at the Royal Opera House at Covent Garden, London is the place to be.

## WHY LONDON IS IN YOUR ADVENTURE

- **Someone else's Tower heist:** Someone has stolen the crown jewels from the Tower, and left a card identifying one of the characters as the culprit. Maybe some old lover has a gripe and wants to set the character up.
- **The most civilised murder:** When visiting friends or relatives, the husband of one of the friends suffers the dreadful fate of being poisoned, pushed down the stairs, stabbed and shot. On top of that, the body goes missing. Actually, the husband and his lover have set up the entire thing in order for him to just get out

of the unhappy marriage so that they can run away to Ceylon (it's not yet Sri Lanka) and live happily ever after on a beach. They just went over the top a bit when planning the escape.

- **Curious cuneiform:** The characters stumble across some cuneiform tablets, and the best experts to

decode them and understand them are in the British Museum. They claim to unlock the magic powers of the two Lamassu statues of human-headed winged lion and bull kept in the museum, and refer to their exact location. No matter if it is true or not, The Octopus are also looking for the curious cuneiform tablets.

## HAPPY JACK'S

From the airport, the characters can either take a taxi (the classic Austin FX4 London taxi cab) or take the train to King's cross. From there, they can easily use the Underground (often called the tube) to Oxford Circus and walk. Diana will meet them in a small underground club called Happy Jack's, located off Carnaby Street, in Soho. The trip is a great opportunity for the characters to get exposed to the culture of the Swinging Sixties; play up the fashion of the hip people found in London, especially along Carnaby Street, the home of Swinging Sixties fashion. The street is plastered with posters for the upcoming concert broad, saying THE FABULOUS FANTASTICS – LIVE WORLDWIDE BY SATELLITE FROM THE MARQUEE CLUB!

In the small alley of Marlborough Court, there's a large wooden brown door, with a small and unassuming

sign simply saying "Happy Jack's". Entering the door, the characters come into a spartan stone room, with a stairwell leading downstairs and a small counter off to the side. The walls in the stairwell are plastered with ads for concerts and fashion, now being taken up by the poster for The Fabulous Fantastics. Music can be heard faintly from downstairs. Behind the counter is the bouncer, a large man with slicked back hair, speaking in cockney:

"Oi, who're you? Wha' are you doin' 'ere? Only the 'ippest are allowed at 'appy Jack's!"

The characters must try to get past the bouncer, but there are quite a few ways to go about it: successful task checks for **Charm**, **Contacts** (Diana Steele), **Entertainment** (showing off their knowledge of music), **Status** or good role-playing will get them in. If they get stuck, Diana will come up the stairs to vouch for them and get the characters inside.

They then reach the bottom of the stairs and enter the club itself. A band is playing on stage, a slightly rough rock 'n' roll group and some of the characters might find the volume to be a bit loud. Even if it's daytime, there's still quite a few sharp dressed people in the audience, digging along to the beat. Against the wall is a bar and the characters can order the requisite pint and pub-food if they wish (and are of age). Diana will be waiting by a booth and will wave to the characters to come join her.

Once they do, she will greet them and exchange pleasantries and display some of the famous British politeness and asks how the trip went and how they find London so far. She will then lean in and speak in a more hushed tone, while constantly looking left and right. She says she might be onto something very big – and potentially very dangerous. It started a few weeks ago, when Hedy Allen, a professor in audiovisual computing at Oxford had her office broken into and most of her research regarding sound programming had been stolen. And then the other day, Diana thought she noticed something in a photo she had taken and when made a blow-up of it, she made a discovery that points to a very nefarious conspiracy. And since then,



she's just had this crippling feeling that she's being followed – and this is why she met up with the characters here. She then breathes a sigh of relief, when she says that nobody would be able to find the lab in her flat, where she keeps the negatives. She asks the characters to finish up and asks if they could follow her home – and say that they don't have much time. She then gives the characters her address, at Green's Court and hands one of them a key, just in case. Diana says she wants to show them in private, to make sure no one is listening in...

The Fabulous Fantastics

## DIANA IS WHISKED AWAY

Diana's misgivings are of course well founded, because the Octopus are right on her trail and will kidnap her. This moment will be dramatic and a good way to give the characters a sense of urgency. Here are two suggested ways Diana can be kidnapped:

### At Happy Jack's

Before they leave, Diana will say she just needs to freshen up before they go and will head over to the loo. Let the characters sit and wait a while, until they notice that Diana has been gone for long. If they don't get up to check the loo themselves, they can have a patron at the club scream after entering, to get them to head over and check out what has happened. Once they enter, they can see signs of struggle, with a broken mirror and the door to a toilet stall being knocked off its hinges and a rag lying on the floor. Investigating the room reveals the following:

- A successful **Investigation** or **Melee task check** will reveal that the weight of those who crashed into the mirror and door had quite a bit of mass, so Diana seemed to be able to hold her own before being overpowered. There were a total of four combatants.
- A successful **Medicine task check** on the rag reveals that it's dosed with chloroform.
- The loud music outside helped mask the signs of the fight.
- The window out to an alleyway is broken – this was likely the entry and exit point.
- A successful **Search task check** will spot a ring on the floor, marked with the symbol of an octopus.
- After having gone through the scene, a local and bumbling policeman ("bobby") will enter, to take the characters' statement, and promises that "The Yard will get to the bottom of this". He does not inspire confidence, which should be a clue that the characters need to continue the investigation on their own. Diana has actually been kidnapped by the Octopus body doubles.

### Out in the street

For those looking for a more dramatic kidnapping can have it happen right in front of the characters' eyes! Here Diana will walk towards her flat with the characters and they will stop at a crossing, waiting for the light to turn green. A van will pull up right next to Diana on the sidewalk and the side door will open – revealing three masked figures dressed in black, with one driving the car! Two of them will grab Diana, with one of them putting a rag of chloroform to her nose, knocking her out and pulling her into the van, while the last one aims a sub-machine gun at the player characters. The whole event takes place in just a few seconds and the player characters will not have much time to react to stop it; and if they do, they risk being shot. The van then speeds off.

A successful **Alertness task check** will spot that the license plate to the van was OCT0PU5. A successful **Medicine task check** will recognise that Diana was drugged with chloroform.

Just like if Diana was kidnapped on the loo, a bumbling bobby will appear and take the player characters' statement.



# HAVIN' A BLOW-UP!

With time being of the essence and knowing the police wouldn't solve what has happened in time, it is up to the characters to solve the plot – and right now, their best clue is Diana Steele's flat. The flat is located at Green's Court, an alley of Peter Street, a few minutes walk from Happy Jack's. A green door in the brickhouse leads into the building, accessible with the key given to the characters earlier.

Diana lives up on the second floor, but once the characters reach her flat, they notice that the lock to the door is broken. Once they enter, they find the flat in disarray – it has obviously been broken into and searched. A radio on the floor is blaring pop music and news and can't be turned off. Empty clotheslines all through the flat reveal that any developed photos that Diana took have been stolen. Due to the mess, there are not many clues to be found here.

But all is not lost, because there Diana has a secret photo lab. The characters find it if they check behind a bookcase with records, where they will find a lever that opens the door; or if they turn off the light which will reveal a faint red glow from behind the bookcase. You can also allow one character to make a **Search task check** and another to make an **Investigation task check**, which if successful will reveal one of the clues.

If they flip the lever, the bookcase can be swung open to reveal the secret photo lab. Inside they find Diana's laboratory and the roll of black-and-white 35mm film she recently developed. She has a fully stocked photo lab and prints can easily be made, no matter the size! Now, the characters must develop the photos themselves. The photos are all of each of the members of The Fabulous Fantastics, visiting clubs, shops and or out partying in London. Producing prints takes roughly an hour per batch.

## I'm only sleeping

If the Director wants to inject some suspense after the characters are done developing the photos, they could be ambushed by the body doubles. This can prove an especially effective tool for overconfident players or to create a plot twist. The body doubles will thank the characters for finding the evidence for them and promptly knock them out with chloroform, tranquiliser guns or put on gas masks and throw in a gas grenade. It should happen so fast that the characters don't have time to react.

## Dramatic radio to the rescue

If the characters don't connect the dots and that the concert is where they need to get to next, the Director can let the radio inside Diana's apartment announce a news report about The Fabulous Fantastics' upcoming concert.

### Blowing up photos

"Blowing up a photo" means printing a photo at a larger scale than intended. In the case of analog photography it allows you to see much more details, but you end up with a grainier image.

### Challenge: Developing and interpreting the photos

- **Science**, to handle the chemicals
- **Machinery**, to operate the projector
- **Search**, to find clues in the developed photos
- **Investigation**, to understand what the clues mean

#### Outcome

**Great outcome:** The characters make huge, wall covering prints of the photos that allow them to spot details in the background. Throughout the photos, the characters can spot shadowy figures trailing the band members and examining them, the characters can see that the shadowy figures are dead on copies of the band member in each photo. The doubles wear a ring with the mark of the Octopus. One of the photos also depicts Hedy Allen holding a lecture called "Reprogramming using airwaves".

**Good outcome:** The characters make large prints of the photos and can see that the shadowy figures trailing the band members are all doubles of each band member.

**Limited outcome:** The characters make larger than average prints and manage to spot shadowy figures trailing all of the band members in each photo.

**Bad outcome:** The characters produce too small prints to properly distinguish what's going on in the background of each photo and can just spot some mysterious blur in the background of each photo.

**Abysmal outcome:** The body doubles show up! They throw a gas grenade with knockout gas into the lab and then lock the door to the lab with the characters inside. The characters catch a glimpse of the attackers and see that they look just like the Fabulous Fantastics!

If the characters fail the challenge, they can try again, but this will take another hour and there's now a 40% risk the body doubles will ambush them, which increases by 20% for each subsequent hour.

# THE CONCERT

The characters should now have gathered that there is something going down at the concert that the Fabulous Fantastics are to play at. The concert will be aired live from the Marquee Club. The characters will have to get in the club and stop the impostor band from playing before it's too late and the broadcast satellites fall into the Octopus' hands.

## THE MARQUEE CLUB

Located at 90 Wardour Street, this club is the hottest club in London, with its small stage being the host of all of the most popular pop and rock acts. The characters can easily find the address on the poster or by just asking around, as the concert is a huge event and anybody who's anybody will try to be there.

The reason that it's being broadcast from the club is to properly capture the live magic of the Fabulous Fantastics. Three cameras will capture the concert, with a video mixing table and producer in the back of the club (at the audio mixer) and all of this is then routed to a van located in an alley near the back entrance sending out the signal to a satellite relay.

The club consists of a small stage and an audience area. The club does not serve alcohol. A dressing room is located off to the right side of the stage. The front of the stage is packed with people, all dressed up in the highs of London fashion. Three cameras are capturing the concert. A sound technician is operating the audio mixer table at the back.

**Wardour street:** The street is jam-packed with fans and honking taxis and cars, making it hard to approach the Marquee Club. On the other side of the street is the Fab Fantastic's tour bus, a white double-decker bus with the RAF roundel on the side.

**Entrance:** There is a double door facing Wardour Street. Only one of the doors is open. Bouncers are busy letting people with tickets in and holding everyone else out.

**The mixing table:** Near the entrance is the mixing table and one of the three television cameras. This area is right at the door to the entrance, and as far away from the stage as possible. There is a sound mixer, a television mixer, and a television producer here, plus the camera man.

**The dance floor:** The dance floor is jam-packed with excited fans. To the right around the corner is the second camera. A third camera is at the stage. Moving across the dance floor requires a successful **Agility** or **Strength task check**.

**The stage:** The stage is about 120 cm higher than the dance floor. It is quite cramped and full of speakers,

instruments, and of course the Fabulous Fantastics themselves. Four beefy security guards stand in front of the stage, almost squashed by the fans.

**Backstage:** The area behind the stage is even more cramped. It's basically just an area for moving stuff from the stage to the loading area in the alley behind. There is a narrow stair to the upper floor where the club's offices are.

**Dressing room:** The dressing room doubles as a storage area for clothes, instruments and speakers. It may be that the characters wake up here (see "Breaking Out" below).

**Richmond Mews:** The alley behind the Marquee Club is a cul-de-sac, reachable from the other side of the block from Dean Street. Parked at the back entrance, there is a television van with a satellite relay and two technicians. The back door is open because of the cables from the van to the mixer table.

## GETTING IN

If the characters haven't been captured, they will have to get inside the Marquee club. This is easier said than done, as thousands of fans are already swarming outside the club, hoping to get in or just try to capture a glimpse of The Fabulous Fantastics. The huge crowd is spilling onto the street and the strict bouncers are trying to keep everyone at bay. The club is full already and no one is to get in. But this won't deter the characters, of course...

The points of entrance are either through the front door or from the back door on Richmond Mews. But to get in, they have to be creative!

Let the players come up with a plan or two for getting in. If it is fun

- "Can I buy your ticket?": The characters could theoretically persuade some of the fans to sell their tickers with a successful **Credit task check**, but it will be so expensive that they will have to take a -2 pips modifier on future **Credit task checks** in this adventure.
- "I am a very important person": At the front door, a successful **Charm, Status** or **Subterfuge task check** would convince the bouncer of a character's and their entourage's importance allowing all of them to be let in.
- "So how much would it cost if I don't have a ticket?": With a successful **Credit task check**, the characters could bribe the bouncer to let them in, but it will require so much cash that they will have to take a -2 pips modifier on future **Credit task checks** in this adventure.



- “I’m part of the crew”: The back loading entrance at Richmond Mews is usually locked, but is now ajar as it’s through here all the cables have been laid to a van that houses the broadcast equipment. It is only used by staff, either at the club or TV personnel. The back door is guarded by three guards, to make sure nobody tries to sneak in. Television crew and roadies have to let in, of course, and it is possible to convince the guards that the characters are part of the crew with a **Subterfuge** or **Charm task check**.
- “It’s okay if nobody sees me”: Similarly, it is possible to sneak past the guards with a cunning diversion or a successful **Subterfuge task check**.

## BREAKING OUT

If the characters were captured in Diana’s apartment, have them wake up inside the dressing room, with a television placed opposite them. The Octopus has

purposefully placed them here so that the characters are forced to watch as the Octopus conquers the airwaves. All characters have their hands tied behind their back and mouth gags, while they are seated upright inside road cases. Diana is also in a separate case and will quickly start to nod to get the characters attention for them to get a move on. As the characters are all gagged, try and have the players communicate without speaking. They can describe their actions, but not talk to each other.

Breaking out takes some ingenuity. The easiest would be a successful **Prestidigitation task check**, where one character could break free of the ropes. But with a successful **Search task check** a character could spot a Swiss Army knife left on a table, which another character could reach with a successful **Agility task check**. If all else fails, Diana will kick the table and catch the Swiss Army knife, a very impressive feat and then help the characters break out.



## STOPPING THE IMPOSTORS

The characters must now stop the impostors, before they play the song that will allow the Octopus to steal all of the broadcasting satellites. To create tension, say that the characters should have roughly one or two songs before the plan commences.

Moving around is tricky, as people are flocking to the stage and it might require a successful **Agility** or **Strength** tasks check to navigate the crowd. At the same time, the large crowd provides a way to blend in and avoid detection. Four security guards are posted by the sides of the stage.

As the band plays, they sound decent. They are not as great as the real deal, but the noise of the screaming and excited audience does a good job masking that they aren't the real band.

The most effective way to stop the body doubles is if the characters can expose the band as impostors. One way to do this would be to show the photos they developed at Diana's apartment to someone appropriate to get them to stop the gig. Another way is to tell someone that Lucy plays the bass, not lead guitar. This could either be someone in the camera crew or the producer, who will then film the photo in question, exposing the band all over television, or the sound technician, who will kill the volume of the band on stage and can give the characters a microphone to explain what is going on. To successfully convince them could require a successful **Charm** or **Subterfuge task check**, or possibly **Red Tape**.

Another option would be to sabotage the gig. One option would be to cut all of the power just when the

impostors are about to play the track. A successful **Security** or **Machinery task check** could have them find the location of the fuse box and main switch, located to the left of the stage. A successful **Search task check** could instead help them track the wires to said fuse box. Another way would be to sabotage the wiring going from the cameras, to stop the broadcast and thus render the impostors' attempt futile, which could be done via **Melee** or **Strength**, prompting the broadcast to cut out. The last option would be to threaten the sound technician to shut off the sound before the song with the help of a successful **Status task check** to intimidate him.

The last option would be to try and storm the stage directly, which would be trickier, as the stage is guarded. The best option would be to sneak into the dressing room with the help of a successful **Sneak task check** to sneak by unnoticed or **Subterfuge task check** (and an appropriate lie) to bluff your way in. Inside the dressing room the characters can also find the bound Diana Steele and help free her. From the dressing room, the characters have a way to get on stage, either to try and fight off the body doubles or expose them.

Once the body doubles have been exposed, they will quickly drop the act and drop a set of smoke bombs to quickly disappear (or disappear once the power cuts out). Once the smoke clears (or power comes back on) the impostors are gone, but they will soon hear the bouncer shout "*‘Ey came through right ‘ere!*" and the characters can take chase.

## THE CHASE

As soon as the characters reach the street, the crowd is in disarray. It went wild once they saw the band leave and to get through one of the body doubles hit a person, causing the crowd to disperse in shock. Once the characters reach the street, there's still a lot of commotion and the characters see the impostors getting into the tour bus belonging to the Fabulous Fantastics, a double-decker bus painted in white with an RAF roundel on the side – and then speed off!

The characters now have to take up the chase! Lucky for them, people will be quick to offer help and the characters are presented with a two options:

- A few mods will happily lend their scooters.
- A few Minis are parked right near the club where their drivers offer to lend them.

The characters can either take one each or pair up, with a Mini seating 4 and a scooter seating 2. From here, the chase after the body doubles commences!

## TAKE ME DOWN THE STREETS OF LONDON

The chase through London will be a dramatic one, as the impostors are speeding towards their final destination, Big Ben. The impostors will drive recklessly to try and shake off the characters, at times driving on the wrong side of the road and leaving the road to drive through pedestrian-filled streets. The chase will also pass many major landmarks of London, allowing for some fast sightseeing on the way!

Run the chase as a Duel. The impostors and the characters take turns selecting one Skill for an opposed task check. The side who wins the task check gets to narrate the outcome, and the side who wins three task



checks first wins the duel. If the characters pick a skill that has been used before, they get a -2 pips modification on that task check.

Use the list to the right as a suggestion. If players want to use other skills, allow the players to come up with any motivation for the skill they want to use, and use it if it fits the situation.

### Duel: Streets of London

- **Vehicles**, to drive
- **Alertness**, to find a way through the obstacles
- **Search** opposed to **Sneak**, to see where the impostors went
- **Willpower**, to dare drive that reckless
- **Subterfuge**, to trick the impostors to do something stupid

The goal of the impostors is obviously to get away: if they win the duel, the characters lose the bus in the traffic. They can still follow the mayhem to Big Ben in Westminster.

The goal of the characters is to catch up with the bus. They will not be able to stop it with scooters and minis – the bus is simply too massive. But they can

catch up just as they cross Parliament Square and may even get aboard.

The chase will pass the following landmarks (use the text after as a suggestion of what happens if the impostors win the task check):

- 1 Piccadilly Circus:** “The bus crosses to the right lane at Piccadilly, and cars veer off to avoid the rolling behemoth, causing a huge traffic jam which is impossible to get through. Maybe you could drive down the stairs to the tube and follow the tracks to Leicester Square, and then possibly catch up at Trafalgar.”
- 2 Trafalgar Square:** “The bus takes a shortcut right through Trafalgar Square, and pedestrians and pigeons flee in every direction possible. The bus makes a lap around the Nelson statue in order to lose you, and then another! And another! And when you are dizzy enough, it turns off towards St James’s Park.”
- 3 St James’s Park:** “In complete disregard of traffic violations and good sense, the bus turns into St James’s Park, driving on the narrow walkway right next to the water. An ice cream vendor suddenly has to dive into the water to escape, and you suddenly find your field of view completely blocked by a colourful umbrella and several interesting flavours of ice cream.”
- 4 Downing Street:** “The bus makes a hard turn to the left onto Downing Street, and before the bobbies on guard outside No 10 has any chance to react, the bus speeds off to Westminster. As you come chasing after, they do find the time to react and rush out into the street to stop you. You narrowly miss them, as well as the cat Peta, the Chief Mouser of the Cabinet Office, but are severely slowed down.”
- 5 Parliament Square:** “The driver of the bus feints you at Parliament Square, right outside the Houses of Parliament, and you” – point at the character who lost the task check – “find yourself and your vehicle going over the railing of Westminster Bridge into the Thames, and the rest of you are way off over Westminster Bridge before you can stop.” (If the players lose this task check, it is the third and final win for the impostor, and going into the water is a fitting end to the chase.)

If the impostors win a lot of checks, it really doesn’t matter. If the characters win a lot of checks, feel free to cut the chase short and go straight from the last landmark to Parliament Square, where the chase will end, one way or the other. If the impostors win, they will leave the bus and force themselves into Big Ben. If the characters win, the characters in the vehicle which wins the last opposed check are able to get onboard the bus.

There they will find the actual Fabulous Fantastics inside tied up as hogs, plus the impostors. There may be a few rounds of scuffle inside the bus, but eventually, the bus rams the statue of Winston Churchill and comes to a complete halt.

THE BUS

There are two entry points into the bus: via the rear left platform, or through the door to the driver's cabin. Jumping onto the rear platform is somewhat easy (don't bother about task checks), while getting into the driver's cabin from the outside is trickier (requires a successful Difficult **Agility task check**).

Zones on the lower deck:

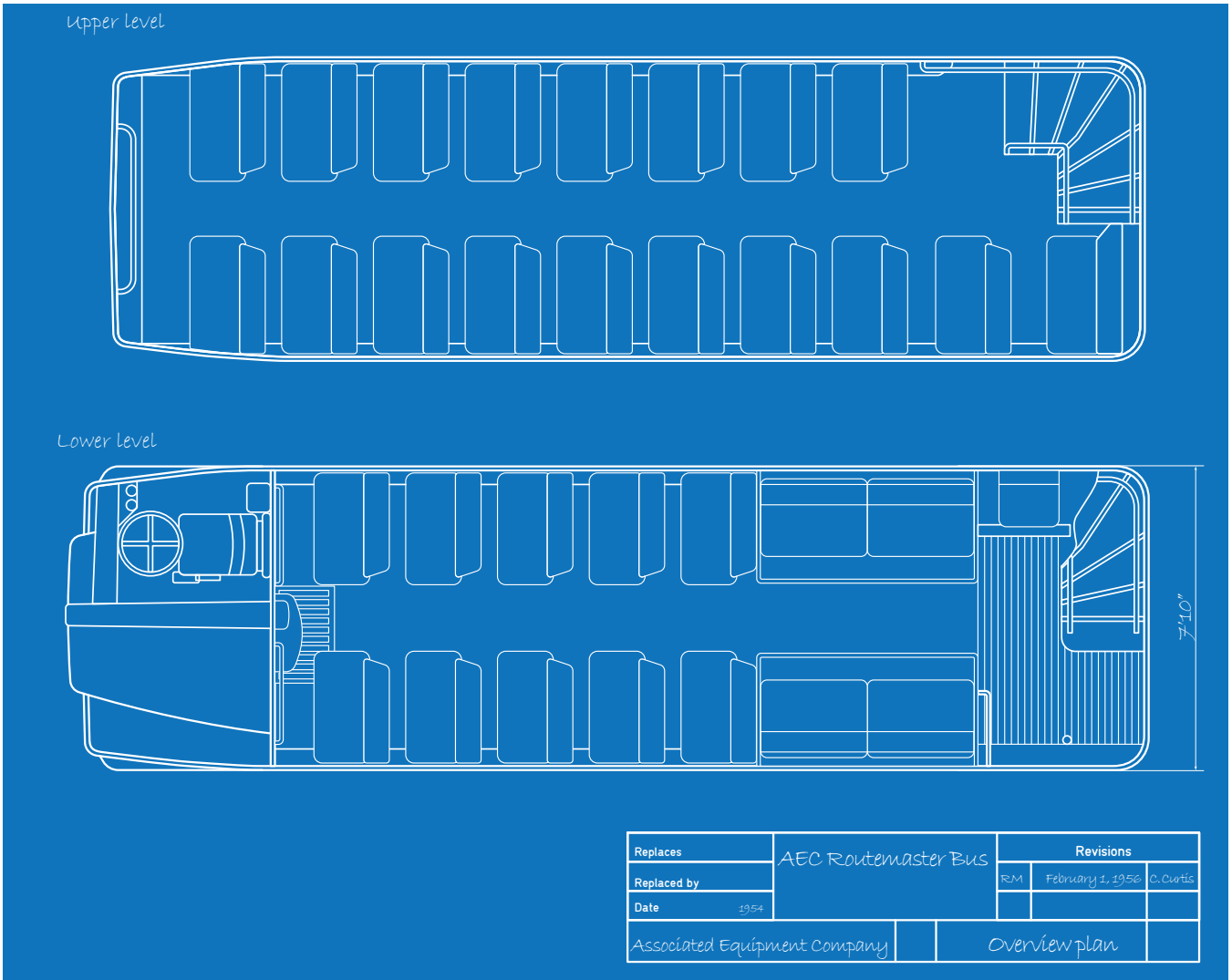
- **Rear platform:** This is one of the two entry points into the bus. Boris fends off any intruders with his bass.
- **Side seats.**
- **Front seats:** If the bus is moving, this zone is *Restricted*, meaning that moving into it or out of it requires

an **Agility task check**. Paul and Jack are hogtied here. John Ringo is ready to attack any rescuer with a microphone stand.

- **Driver's cabin:** A small window separates this zone from the lower deck, and there is a small door to the right. Moving into or out of the zone (including from the outside) requires a Difficult **Agility task check**. Lovely Rita is driving the bus. The cabin is the other possible entry point into the bus.

Zones on the upper deck

- **Stairs:** One person can block any movement through the zone, and must be subdued or removed from the zone to allow passage to or from the upper deck. That person is Mary Anne.
- **Upper deck:** If the bus is moving, this zone is *Restricted*, meaning that moving into it or out of it requires an **Agility task check**. Lucy and Ellie are hogtied here.





## THE CLIMAX

Eventually the bus reaches its destination: Big Ben, near the Palace of Westminster. The characters see the bus parked outside, abandoned. Entering it, they will find the members of the Fabulous Fantastics all tied up! Freeing them, they thank the characters and tell them that the body doubles ran into the tower. As soon they say this, the characters hear the sound of rotors and see a helicopter closing in on the tower. Luckily for them, a set of jetpacks (equal to half the amount of characters) are found inside the bus. Now the characters will have to split up: one set chasing after impostors inside of Elizabeth tower and the other dealing with the helicopter.

This section deals with bad guys that are armed, both in the helicopter and inside the tower. But to keep this section lightweight and fun, most of what they shoot is suppressing fire to keep the characters down, or used as a threat. The climax shouldn't end in a bloodbath.

### VON ZADRITH'S FLYING CIRCUS

The helicopter's main goal is to pick up and extract the body doubles, which they will do from the top of Elizabeth tower, the tower housing Big Ben. The helicopter is piloted by two henchmen and it is armed with a forward facing machine gun, fired from the cockpit. The henchmen in the helicopter are in constant radio contact with the body doubles. Right now, they will focus on laying down suppressing fire in the tower, so that the characters inside the tower won't be able to stop the body doubles. Not remaining behind cover inside the tower would be suicide.

But this is where the characters on jetpacks come to the rescue! Their job is to distract the helicopter in any way possible. The easiest is successful Vehicle tasks check, which means they distract the helicopter and avoid its guns for one turn. But there are other options to deal with it as well: one of the characters might try to board it from the air! This would require a successful Vehicle task check to fly towards it (won't be needed if another character has completed theirs this round, as the helicopter will focus on them) and

a successful **Agility task check** to jump into the helicopter (a failure means that they don't manage to get close enough to get in and will need to try the next round). If one of them enters the helicopter, the henchmen will fight off the character using **Melee**. Gaining control of the helicopter will cause the body doubles inside to surrender.

If the characters manage to take down the helicopter in one way or another, damaging it or coming up with a plan to try and bring it down, the helicopter will start to swerve and crash into the Thames, where the henchmen will get out and surrender.

### INSIDE THE TOWER

Inside the tower, the body doubles have a headstart and will start to run towards the top of the 96 meter high tower (no lift!) Once the characters enter, they have made it about a third of the way. To try and shake off their pursuers, one of the body doubles ("Lovely" Rita) is firing a Sterling submachine gun at them! The characters can avoid the shots by taking cover, but then they risk the body doubles escaping! They can try to avoid the gunfire with successful **Agility** or **Sneak** task checks, where failure means they lose 1 **Vitality**. Repeat this step one more time during the climb.

Once they reach the top, they come to a small and tight room, but quite tall, with a set of metal scaffolding above them (with a stairs leading), where the submachine gun-wielding Rita has taken cover and fires on them. The helicopter will lay down suppressing fire, which is deafening and causes glass and debris to shatter and fly everywhere. The rest of the body doubles will try to best the characters in melee combat when necessary, but will mainly rely on suppressing fire from the helicopter or submachine.

If the body doubles are bested in combat or they lose the help from the helicopter, they will surrender. If the characters fail to stop them, the helicopter will shoot out part of the dial and hover in front of it, allowing the body doubles to escape.

## END OF THE ADVENTURE

Hopefully the characters will stop the Octopus' nefarious plan, save the airwaves, free the Fabulous Fantastics and possibly catch the Octopus henchmen. After the culmination at Big Ben, police will quickly show up and take care of any captured henchmen and take quick statements from the characters. But the Fabulous

Fantastics will soon cut in and vouch for the heroic acts by the characters and then burst out: "We've got a gig to finish!" and insist that the police will allow them all to leave. The characters will then get to see the Fabulous Fantastics play their real gig, where the characters will be thanked, a thank you broadcast all over the world.

They will also be joined by Diana Steele in front of the stage, who asks for an interview with them.

- The scenario will be a partial success if the characters manage to stop the Octopus from hacking the satellites via the broadcast.
- If they also free the Fabulous Fantastics, it will be a major success.
- If they stop the broadcast, free the Fabulous Fantastics and capture the body doubles, the scenario is a complete success.

## REWARDS

If the characters managed to stop the broadcast, they will get a bit of fame. Give the players a Reward check on **Status**.

If they also freed the Fabulous Fantastics, they have saved and gotten close to one of the biggest bands in the world, who will be very grateful. Give the players a Reward check on **Status** and **Entertainment**.

If the Director feels extra charitable, seeing as the characters are heroes, they could also get to meet and be thanked by the queen herself in Buckingham Palace. This could net them a Reward check on **Status**.

# THREAT FILES

## THE GOOD GUYS



### DIANA STEELE

A photojournalist for the hip and newly formed London Life magazine, Diana is in her late 20s and a recent graduate of London School of Journalism. But she's already proven herself to be a very skillful investigative reporter, who never fears to report both the highs and lows of the swinging era, with a pen and words as sharp as her sense of dress. She lives in a flat in Soho.

#### Diana Steele

**Initiative:** 4 **Vitality:** 4

**Skills:** Basic 45%, Photography 85%,  
Investigative journalism 85%

### THE FABULOUS FANTASTICS

The Fabulous Fantastics are currently one of, if not the largest bands in the world (possibly even bigger than religion). They released their first album in 1962 and have since become an international sensation, some calling them bigger than religion. Their music is pop/rock, but with influences from all over the world! The members are from London and are all in their early 20s. The band consists of Paul George (vocals, rhythm guitar), Lucy Diamond (bass), "Jumpin" Jack Flash (lead guitar) and Ellie Rigby (drums).

Their first hit, "Feeling Fabulous", is still played on the radio and is always the first song at any concert.

### Feeling Fabulous

Listen to the song on Spotify using the link below:



<https://open.spotify.com/track/7jQTXU8vCuK-WNnGdgz0W2a?si=ee5e3e9a04b04316&nd=1>



### Paul George

**Initiative:** 2 **Vitality:** 2

**Skills:** Basic 35%, Singing 105%, Rhythm guitar 85%, Dancing 25%, Signing autographs 85%, Making girls scream 105%



### Lucy Diamond

**Initiative:** 2 **Vitality:** 2

**Skills:** Basic 35%, Slappin' that bass 105%, Wiggle hips 55%, Signing autographs 85%, Making boys scream 105%



### "Jumpin" Jack Flash

**Initiative:** 2 **Vitality:** 2

**Skills:** Basic 35%, Epic guitar solos 105%, Signing autographs 25%, Jumping 75%, Creating tabloid scandals 65%



### Ellie Rigby

**Initiative:** 2 **Vitality:** 2

**Skills:** Basic 35%, Hitting things 105%, Getting royally drunk 65%



## THE BAD GUYS

## THE HELICOPTER CREW

Two low-level operatives from the Octopus, sent to pilot the helicopter that will extract the body doubles.

**#7996, Pilot**

**Initiative:** 6 **Vitality:** 5

**Attacks:**

Disneuro projector: 65%, damage 4dX, Paralytic, Reload (0)

Biff! Wham! Whop!: 55%, damage 2dX

Helmet headbutt: 45%, damage 3dX

**Skills:** Basic 35%, Flying helicopters 75%

**#26593, Co-pilot**

**Initiative:** 6 **Vitality:** 5

**Attacks:**

Disneuro projector: 55%, damage 4dX, Paralytic, Reload (0)

Biff! Wham! Whop!: 65%, damage 2dX

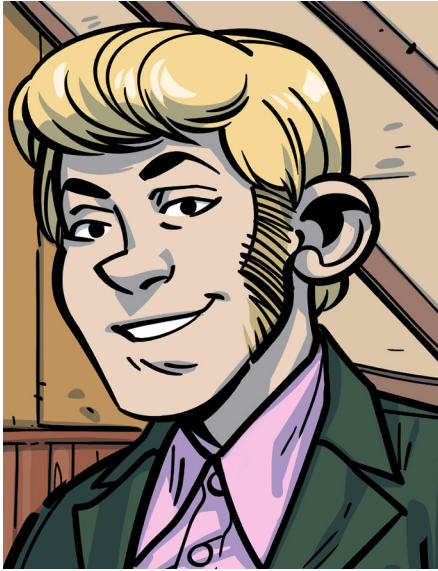
Helmet headbutt: 45%, damage 3dX

**Skills:** Basic 35%, Flying helicopters 65%, Navigation 65%,

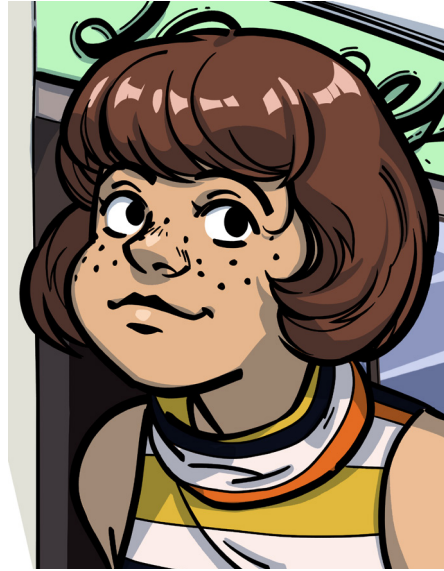
## THE BODY DOUBLES

The body doubles are four operatives working for the Octopus to impersonate the Fabulous Fantastics. They were chosen for the talents and passable likeness to the band and have since been training with musical and vocal coaches to be able to pass well enough for the band musically and have gone through plastic surgery to look close to them (making them almost perfect matches).

The agents consist of John Ringo (vocals, rhythm guitar), “Lovely” Rita (lead guitar), Boris “The Spider” (bass) and Mary “Shaky Hand” Anne (drums). Note that the bass and lead guitar is reversed among the impostors. This is a small oversight which may be noticed by the fans or the characters.

**#636, John Ringo****Initiative:** 10 **Vitality:** 5**Attacks:**

Guitar smash: 65%, damage 5dX,

Stage dive wrestling: 55%, damage 2dX,  
Grappling**Skills:** Basic 35%, Singing 75%, Rhythm  
guitar 65%, Generic dancing 35%, Faking  
autographs 65%**#2419, “Lovely” Rita****Initiative:** 9 **Vitality:** 5**Attacks:**

Guitar smash: 65%, damage 5dX,

Slap from hell: 55%, damage 3dX, Stunning

**Skills:** Basic 35%, Not quite as epic guitar  
solos 75%, Pouting lips 55%, Faking  
autographs 65%**#8252, Boris “The Spider”****Initiative:** 8 **Vitality:** 5**Attacks:**

Bass slap: 65%, damage 5dX,

Headbutt: 55%, damage 3dX, Stunning

**Skills:** Basic 35%, Cool bass rhythms 75%,  
Growling 55%, Faking autographs 65%**#6195, Mary “Shaky Hand” Anne****Initiative:** 7 **Vitality:** 5**Attacks:**

Double Drumsticks: 65%, damage 5dX,

Dangerous high kicks: 55%, damage 3dX

**Skills:** Basic 35%, Keeping the rhythm 75%,  
Faking autographs 65%

# HANDOUTS

## I owe you

*This is a startup handout. Use it to help the director kick off the adventure and drag your friends into the adventure.*

Sometimes there is a chain of I owe yous. In this case, you owe someone who owes someone else, namely Diana Steele, journalist for London Life. She is on a case and could need some muscles right now. So get yourself over to London and meet her at Happy Jack's at Carnaby Street.

And bring some friends!

## Looking for a case

*This is a startup handout. Use it to help the director kick off the adventure and drag your friends into the adventure.*

Journalist Diana Steele has some misgivings about the pop band The Fabulous Fantastics. Of course, she did not have any evidence on her when she contacted you. Instead, she invited you to London to meet at Happy Jack's off Carnaby Street, where she would present what evidence she had.

## Media darling

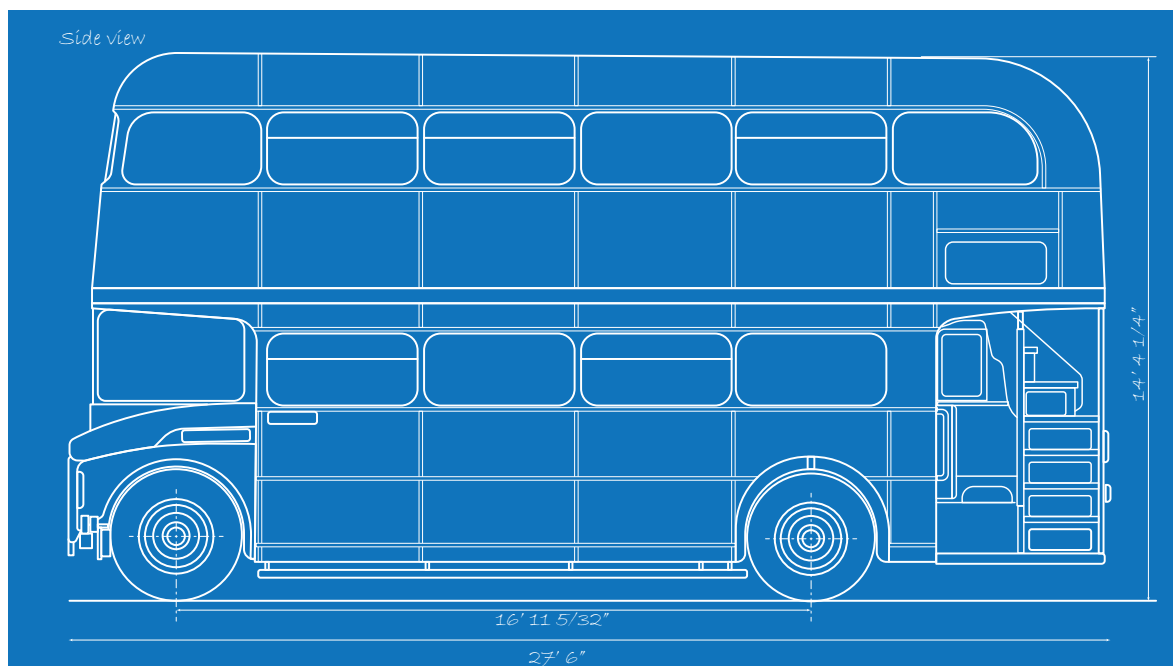
*This is a startup handout. Use it to help the director kick off the adventure and drag your friends into the adventure.*

Journalist Diana Steele has asked for an interview for London Life. Since the date just happens to coincide with the Fabulous Fantastics playing in London, you thought it was a good idea to make the trip, and bring some friends along for the music experience of the decade!

## Arch-Enemy: The Octopus

*This is a startup handout. Use it to help the director kick off the adventure and drag your friends into the adventure.*

According to one of your contacts, the Octopus is up to something in the music industry. They are to do something big and soon, which will have a major effect on just the entire world. You cannot figure out exactly what, but it may have something to do with the biggest pop band on the music scene, the Fabulous Fantastics, who will be playing in London in a few days time. You better get over there to stop whatever no good they are up to.







**the Fabulous  
FANTASTICS**

Live worldwide by satellite from the  
**MARQUEE CLUB**

**Aug. 5, 90 8:00Pm 90 WARDOUR Str.**

**Tickets on sale now**  
**£400 in advance**  
**£450 at the door if available**

**London**