Arkham Horror
The Roleplaying Game



Arlo Wiley

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The Musician



Skills

5+	**Agility** max. 3+	**Knowledge** max. 3+	4+
6+	**Athletics** max. 4+	**Resolve** max. 4+	5+
5+	**Wits** max. 4+	**Melee Combat** max. 4+	4+
4+	**Presence** max. 2+	**Ranged Combat** max. 4+	6+
5+	**Intuition** max. 3+	**Lore** max. 4+	6+

Knacks

Charming Song (Tier 1) *Music.* Your character may perform a complex action using **Presence** to play or sing pleasant and charming music that fills everyone who hears it with good cheer. If they succeed, all allies within earshot (or 100 feet) add two music dice to their pools. These music dice may only be spent as part of complex actions or reactions using **Presence**.

Empathetic (Tier 1). Once per scene when your character performs a complex action using **Intuition** or **Presence**, they may reroll one die.

Spells

Equipment



Switchblade. Skill (Melee Combat), Range Engaged, Damage 2, Injury Rating 4. **Hard to Find** (attempts made to spot or locate this weapon on a character, even while conducting a physical search, are **difficult**, requiring two successes to succeed).

Smoking Pipe. (Habitual Item, once per session the character may perform a simple action to use a habitual item to remove 1 horror. 3 uses).

Lift-Arm Petrol Lighter. (light source; similar radius as a candle, but with 3 uses)

Other Equipment: Affordable Clothing, Traveling Bag (Medium), Hat, Banjo, $14.05.

Investigator Quick Reference

Simple Actions

Simple actions are hard to fail. They usually cost only 1 die to perform.

Examples of simple actions:

- Move (spend 1 die to move up to 10 feet).
- Stand up or lie down.
- Open or close something, like a door.
- Pull out or grab an object, or put an object away.
- Operate a simple mechanism, like pulling a lever or pushing a button.
- You may spend 1 die to **aid an ally**, giving another adjacent character **advantage** on the next complex action they perform. The target may only benefit from advantage once per action and must be able to spend at least 1 die to perform the check in order to receive advantage.

Complex Actions

Complex actions require skill to perform. They cost one or more dice to attempt.

Examples of complex actions:

- **Disengage:** If in melee with an enemy, perform a complex action with **Melee Combat**. If successful, may move up to 10 feet away from any engaged enemies.
- **Heal Horror:** Perform a complex action using **Resolve** (if healing self) or **Presence** (if healing someone else). If successful, reduce horror die limit by 1. This takes several hours. Narrative scenes only.
- **Heal Wounds:** Perform a complex action using **Knowledge** targeting yourself or an adjacent character. Each success increases the target's dice limit by 1, up to their dice pool maximum. Narrative scenes only.
- **Reload Under Pressure:** While under pressure, perform a complex action using **Agility**. Reload weapon if successful. When not under pressure, reload as a simple action by spending 1 die.

During the Investigators' Turn

- All investigators act together.
- When you act, describe what your character wants to do.
- You spend dice from your pool to perform simple or complex actions.
- **Strain Yourself:** At the start of the investigators' turn, before dice pools are refilled, you may heal all damage (bringing your dice pool limit back up to maximum). If you do, you suffer an injury at the end of your turn (or after your next complex action in a narrative scene).

During the Game Master's Turn

- When it is the game master's turn, you can use reactions.
- Reactions cost 1 die.

Reactions

Reactions are often used on the game master's turn. Most reactions come from knacks or capabilities your investigator has. The one other primary reaction is:

- **Dodge/Block:** To dodge a ranged attack or block a melee attack, roll a single die using **Agility** (dodge) or **Melee Combat** (block). If you succeed, you negate all damage and effects of the attack.

Insight

You gain insight up to your maximum at the start of every game session. You can spend insight in the following ways:

- After performing a successful complex action, you can spend 1 insight to add 1 additional success to the results.
- When performing an action (complex action or reaction), you may spend one insight to perform it with **advantage**.
- You may spend 1 or more insight to introduce a narrative element into the ongoing scene, such as remembering that you had brought along a useful tool or recognizing that a minor character is someone you already know.
- Use the positive side of your personality trait.

Background

Place of Origin: New Orleans, LA, USA

Family and Friends: Other performers at Darke's Carnival

Employment: Performer

Weekly Salary: $9 + 2d6

First Supernatural Encounter: The Monstrous Menagerie

Notable Enemies: Mr. Darke, proprietor of Darke's Carnival

Total XP Earned: 5 **Unused XP:** 0

Personality Trait

Selfless

A selfless character thinks of others first, always trying to help their friends and comrades. They are sometimes even willing to sacrifice their own well-being in order to aid their allies.

Positive: When your character performs the **Aid an Ally** simple action, they may spend 1 insight to also aid a second ally within 15 feet of themself (this does not require spending any additional dice).

Negative: After being triggered, your character may not perform complex actions during their next turn.

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Your Story So Far...

Arlo wasn't always Arlo.

Once, he was Arthur, son of Jasper Wiley, a wealthy New Orleans shipping tycoon. Jasper began his business in 1821, purchasing a transient steamboat that carried passengers along the Mississippi River, from New Orleans to St. Louis, Missouri. Within a few years, he purchased three more steamboats: a luxury passenger line and two more that mainly transported freight – namely cotton.

By the time Arthur was born, New Orleans had become a bustling commercial hub, and the Wiley Steamship Company owned over a dozen steamboats. During Arthur's youth, he enjoyed the benefits of a privileged upbringing. He ate well and had the best tutors money could afford. Often, his father would take him on trips along the Mississippi on one of their luxury passenger boats, where he'd teach Arthur about the family business.

But all Arthur really cared about was making music. Whenever he got the chance, he would hop on the grand piano in the boat's social salon and pluck the keys until he created something resembling a melody. More often, he would sneak into his father's study and steal his old acoustic guitar, improvising tunes on the promenade overlooking the river. What he lacked in formal training he made up for in enthusiasm. Soon, he taught himself how to truly play.

While Arthur's father tried to interest him in the company's future, Arthur's attention turned toward the workers. Over many trips spent traveling the Mississippi, Arthur couldn't help but see the punishing working conditions and the many injustices and inequities that plagued the crew. A precocious youth with a strong sense of right and wrong, Arthur began to question the company's policies. Over the course of many arguments, he learned harsh truths about his father, about the practices that contributed to his family's wealth, and about the business he was set to inherit. Arthur was disillusioned, his childhood over.

Soon, it wouldn't matter. The Civil War devastated the Wileys' business, severely disrupting passenger and freight traffic along the river. Then, as the war ended, Arthur's father and mother grew ill. With post-war expansion favoring transcontinental railroad lines over steamships, the era of the Wiley Steamship Company was over. Arthur's family was bankrupt.

With no friends or family left, Arthur sold what remained of his interest in the company, took on a new name, and left New Orleans for good, carrying only his father's guitar and the clothes on his back. Arthur, now "Arlo," leaned on his love of music to get by. He performed on street corners, in churches, saloons, and train stations throughout the South; anywhere with a place to stand and an audience to listen.

Poverty didn't bother Arlo, especially if it meant avoiding the harm that had bought his family wealth in the first place. He focused instead on spreading joy where he could, using music to entertain everywhere he went. He learned the fiddle, the pipe organ, the banjo. Eventually he joined a troupe of performers,

which was later picked up by a traveling circus. While the show's main act was horseback trick-riding, the circus steadily grew to include exotic animals, slapstick comedy, and other strange acts that gave Arlo goosebumps.

The ringmaster, a self-proclaimed magician who went only as Mr. Darke often called Arlo's musical talents "special," saying odd things about the "truth" behind his "power," and the "beings" that had "taught him." Arlo didn't understand. There was nothing special about his music, aside from its ability to bring a smile to someone's lips.

Even so, Arlo stayed with Darke's Carnival for many years. They traveled by rail throughout the country. The carnival grew, incorporating new acts like magic tricks, fortune telling, acrobatics, and perhaps the most mysterious show of all: "Darke's Monstrous Menagerie."

None of the performers were allowed to see what was caged in the menagerie, and every unwitting patron who paid the exorbitant fee to discover what lurked behind that darkened tent left wide-eyed. More than once, Arlo ventured near the cages to satisfy his curiosity, and each time he regreted it. The sounds emanating from within gave him nightmares for weeks. Arlo decided it was an act not worth seeing.

Then Darke's Carnival reached the outskirts of a town Arlo had never heard of before: Arkham, Massachusetts. That's when Arlo's life turned upside down yet again. It was a strangely quiet night when he first noticed the spectators being ushered into the menagerie's tent – visitors from the nearby towns and farms who'd paid to see what "monstrosities" Mr. Darke had collected. Arlo sat in the nearby shadows and played idly on his banjo, waiting to see how the spectators would react when they emerged.

They didn't.

Over an hour passed. Concerned, Arlo mustered his courage and snuck into the tent. Something sticky gummed his boots as he ventured inside, but it was too dark to see. The uncanny howls he'd heard before were replaced with the gnashing of teeth and the cadenced squelching of something muffled, wet. Trembling, Arlo approached the cage where the sounds originated and pulled aside the canvas covering it.

He immediately wished he hadn't.

Inside was an abomination that could scarcely be described, let alone fathomed; a mass of masticating mouths and swelling flesh with no true shape at all, and no limbs but for several meaty stumps that wiggled erratically in the dark. All its myriad mouths dribbled with a dark, viscous fluid, the very same that pooled at the base of the cage and oozed around his boots. Blood.

Arlo ran for what seemed like hours, eventually finding refuge in a roadhouse along the main road leading into Arkham. For the second time in his life, Arlo was confronted with the harsh truth that everything he knew about the world, and his life, was built on lies. Despite the terror in his heart, he realized that this time, he had to do something about it.