

Vol.
III

AGE of CTHULHU

Shadows of Leningrad



By Mike Ferguson





AGE OF CTHULHU

Shadows of Leningrad

Volume III

A 1920's

Call of Cthulhu[®]

Adventure

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Introduction

In the months following the Bolshevik Revolution of 1917, many of the private art collections belonging to former members of Russian royalty were confiscated by the state and placed in the State Museum in St. Petersburg. These collections contained some of the most well-known works of art in Eastern Europe, such as Karl Briullov's *The Last Day of Pompeii* and Kazimir Malevich's *Black Square*. Such works of art were put on public display by the new Soviet state, so that all of its people could enjoy their beauty for the first time. Joining these great works of art were pieces by Soviet painters such as Isaak Brodsky, Alexander Deynaka, and Nikolay Katsakin. Exhibited alongside these artists were several works by Charlotte Geoffrey, an American painter married to a rising Soviet politician named Alexei Orkonov.

Winter, 1927: Three years after St. Petersburg was rechristened Leningrad in honor of the original leader of the Revolution, Josef Stalin, General Secretary of the Communist Party of the Soviet Union, expelled Leon Trotsky and his supporters from the Communist party. He then set in motion a number of events that would forever change Soviet society, such as the industrialization of the Soviet Union through his Five-Year Plans, the collectivization of agriculture, and the ruthless purges and deportation of so-called "enemies of the State." As Stalin moved to break up the old Tsarist feudal structure and sweep all before him in a wave of Soviet propaganda, so would be lost the darker aspects of the collective folklore of Russia's peasantry. One of the darker tales to be forgotten from memories long ago were rumors of strange, furry ape-like creatures lurking in the snow-swept shadows of the cities, or ordinary citizens going mad or disappearing. The rumors were considered folly by most, and the disappearances were more likely to mean that someone was an enemy of the State rather than the victim of some creature out of the dark past.

Charlotte Geoffrey, the American expatriate still living in Leningrad, abruptly dies this year. The curator of the State Museum – Yuri Kamzanov – decides that the institution is best rid of her work. Under orders from the Politburo, he invites friends, colleagues, and associates from around the world to Leningrad. His intent is to sell what he can of Geoffrey's works in the Museum, as well as what remains of her private collection, which now belongs to the State.

But Charlotte Geoffrey's secrets did not die with her. They still remain locked away in her art ...

Keeper Information

Long before the existence of the Soviet Union – or, for that matter, the existence of Russia – the people of the Kievan Rus were invaded by the Mongol hordes from the east. Under the iron rule of Batu Khan, the Mongol yoke took control of, or simply ransacked, much of what we now know of as western Russia. The invaders brought many things with them from their homelands in Mongolia – including, some would say, strange and horrid creatures that followed their trail of death and destruction. Some called these creatures *mirka*.

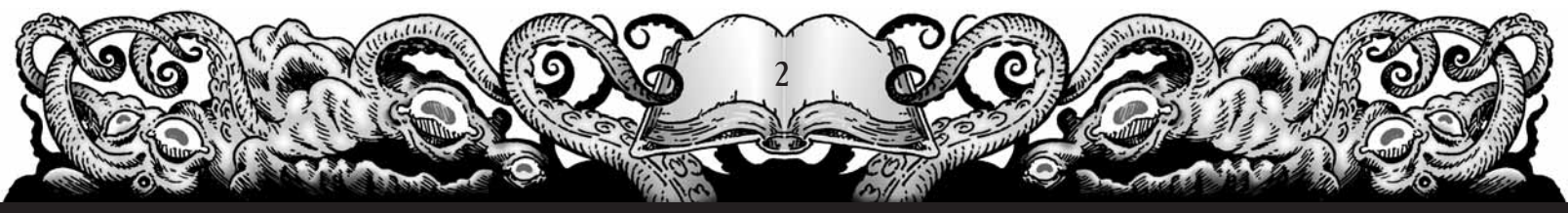
Most called them *yeti*.


Many peasants fought the *yeti*. Many died. The rest learned to live in fear of the creatures. The *yeti*, for the most part, left the peasants alone – as long as the creatures could take what they wanted from the farms and houses of men. However, upon occasion, the *yeti* demanded blood as tribute to Ithaqua, their Lord and Master. And if blood – in the form of sacrifice – was not given willingly, then the *yeti* took it by force.

Amidst these dark times, a priest called Vasilii Orkonov built a church in what was to eventually become St. Petersburg and Leningrad. The Church of Saint Theodosius, built from marble with the gold of nobles and the silver tongue of Orkonov, ostensibly served as a beacon of light for the good people of faith in the area. In the catacombs beneath the Church though, darker secrets lurked. Orkonov's true allegiance lay with Ithaqua, and with the arcane power he hoped to wrest from an arcane tome known only as the **Книга Тёмной Зимы** (Kniga Tyomnoi Zimei) – the *Book of Dark Winter*.

The Cult of Ithaqua, as it became known, grew in secret over the generations, slowly gaining forbidden knowledge and power. Secrets from the *Book of Dark Winter* fell from its pages into the hands of the cult's leaders, who invariably were descendants of Vasilii Orkonov. Though these descendants eventually went mad, they attained great power. Some became archbishops of the Russian Orthodox Church, while others gained power as the Orkonov family eventually became royalty under the rule of Ivan the Terrible in the 16th century.

The heart of the Cult's power – apart from the *Book of Dark Winter* – came from the Inner Sanctum created in the catacombs under the Church. There, the followers of Ithaqua slaughtered hundreds of innocents in bloody, bestial ceremonies, all made in tribute to the Great Old One. Part of these ceremonies included using the blood of their sacrifices





to paint elaborate (and gruesome) murals upon the walls of the catacombs. The high priests conducting the sacrifices often mixed this blood with bright, colorful paints, allowing the murals to be intricately detailed. Many of the murals, in their own horrific way, rivaled works of masters like Da Vinci and Rembrandt. Each successive mural that was created added to the mystical power of the Cult, harnessing eldritch energies from other worlds.

As the power of the Cult grew, however, it could not continue to remain hidden from the notice of the Grand Princes and the Tsars of Russia. Recognizing its malevolent nature, Tsar Peter I (“Peter the Great”) had members of his secret police discreetly assassinate most of the highest-ranking members of the Cult. The rest were shipped off to Siberia, never to be seen again. The church in which the rituals of Ithaqua had been conducted was razed to the ground, and the Cult was thought destroyed forever.


Descendants of the Orkonov family survived, though, and kept the unholy dreams of their ancestors alive, slowly rebuilding the power of their cult. One of these descendants, Alexei Orkonov, became a prominent figure in the Communist party in the early twentieth century. He

managed to reacquire the ruins of the church once built by his family, and built a grand *dacha* over its remains. Shortly thereafter, he married a talented American painter whom he had met in London.

Charlotte Geoffrey fell in love with the new home built for her by her new, mysterious husband. In particular, she fell in love with the ruins it stood over. By chance, she discovered a cache of paints while exploring the ruins beneath the basement, and began to use them in her own works. The ancient paints, infused with the primal energies of Ithaqua and the horrors unleashed in the Great Old One’s name, allowed Charlotte to create some of the greatest works of her artistic career. Her finished works also eventually drove her – and her husband Alexei – utterly mad, as many of her disturbing paintings became gateways to other worlds.

By the time the investigators make their way to Leningrad, it is already too late. Charlotte Geoffrey is dead by her own hand, having escaped her descent into madness by finding the cold embrace of death. Alexei Orkonov and Charlotte’s young daughter Katarina have both apparently become raving lunatics, committed by the State to the sanitarium known as the Revolution Hospital.





But the slumbering evil of Ithaqua, awoken by the works of Charlotte Geoffrey, grows in power with each passing moment, waiting to announce its presence in the mortal realms. It will be up to the investigators to learn the secrets lurking within her paintings, and to stop the growing power of Ithaqua before it is too late.

Investigation Summary

Shadows of Leningrad is designed as a free-form investigation, where the player characters can take any number of paths (indeed, even doubling back on their trail) in their quest to learn the truth about the death of Charlotte Geoffrey and the secrets of her sinister paintings. The adventure is organized into scenes, so that a keeper can move easily from one to the next as necessary, without requiring a strict linear order of events.

Player Beginning, page 5: In which the investigators attend a memorial service, and learn of the mysterious circumstances surrounding the death of Charlotte Geoffrey.

Scene 1 – The Orkonov Estate, page 9: In which the investigators go to the *dacha* of Charlotte Geoffrey, meet a strange fellow, and learn some disturbing things about her paintings and her home.

Scene 2 – The Revolution Hospital, page 15: In which the investigators track down Charlotte’s youngest daughter Katarina, encounter members of the secret police that have their own agenda, and begin to learn the dark legacy of the Orkonov family.

Scene 3 – The State Museum, page 20: In which the investigators see first-hand the full beauty – and the horrors – of Charlotte’s paintings. They also encounter the servants of Ithaqua for the first time, and learn of the ruins beneath the Orkonov estate, as well as a member of that cursed family who might be there still.

Scene 4 – Return To The Orkonov Estate, page 25: The investigators meet up again with the strange fellow, albeit under more dire circumstances. They explore ruins of an unholy church, and find a book that may contain the secrets to stopping an unholy evil – or unleashing it upon the world.

Scene 5 – The Mariinsky Theatre, page 29: In which the investigators uncover the mastermind behind the return of Ithaqua, watch a performance of beauty transform into unspeakable horror, and head into the cold Russian wilderness to avert catastrophe.

Scene 6 – The Frozen Temple Of The Khanate, page 32: In which the investigators journey outside the city and find the ruins of an ancient temple and the remains of a massacre. There, they discover an unspeakable horror attempting to cross through a mystical gateway into the realms of mortal man.

Investigations in Leningrad: The adventure focuses heavily on investigation. While the streets of Leningrad are fraught with danger, investigators can make their way through the city – and the frozen wilderness beyond it – without the need to fight.

Each clue offers several leads that move the investigation forward. The investigators can decide which path the story should take by which lead they choose to follow. The adventure is designed to offer investigators redundant options, decreasing the odds that they might exhaust all their leads. Each encounter offers a number of skill solutions to the investigators that should help them in their efforts, but the keeper is always the final arbiter for each scene, and should encourage the imaginative efforts of the players.

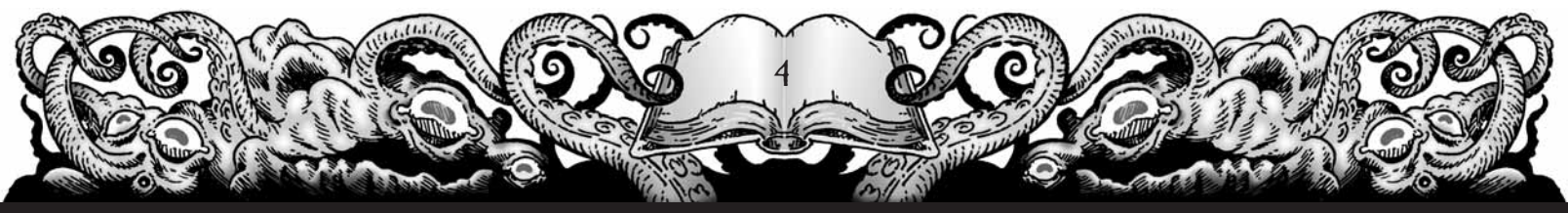
If the investigators find themselves completely at a loss as to what to do, the keeper should allow the investigators


But I Don’t Speak Russian! What Are They Saying???

This adventure is designed to evoke the atmosphere and intrigue of adventuring in the Soviet Union of the 1920s. However, unless the investigators are Russian, odds are that they don’t speak the Russian language.

Rather than bog down the adventure with endless Other Language rolls, it is recommended that the investigators simply be given a base percentage of 50% in **Other Languages (Russian)**, thus allowing them to read and speak the language. They might not be able to understand complex words, or follow multiple ongoing conversations (as per the keeper’s discretion), but it should ease game play by assuming the investigators can engage in ordinary conversation with non-player characters. The pregenerated investigators that can be found in this adventure all have **Other Language (Russian)** for this reason.

As always, it is ultimately up to the keeper to decide how languages – and all other rules – should be handled in the adventure.





to struggle for a brief while before assisting them with an opportune Idea roll. The keeper should also feel free to utilize some of the minor NPCs presented in the various scenes at any point in the adventure (where reasonable) as a method of kickstarting the adventure if things are headed nowhere, and if someone is needed to provide a little guidance to the investigators.

A Note on Skills: The fifth edition of the *Call of Cthulhu* rules does not call for differentiated skill checks. In practice, all uncontested tasks are equally difficult, and it is only the character's skill that comes into question. *Shadows of Leningrad* runs against canon by noting instances in which the task attempted might be more difficult than another – comprehending a coded post-Atlantean spell for instance, as opposed to simply translating the Latin works of occult magician Johannes Trithemius. The keeper is encouraged to disregard or employ this rule, as he sees fit.

When skill checks are listed in the text, they are followed by a percentile figure. For example, **Cthulhu Mythos** (-25%). In this case, the investigator would reduce his chance of success by 25%, making it a challenging task indeed! In some instances, the skill is followed by a bonus, for example, **Archaeology** (+10%), in which case the character would increase his skill by 10%, increasing his odds of success.

In some instances, a skill chance might be elevated above 100%, or reduced to less than 0%. If the skill check is important to the game, the investigator should still make the attempt, given that rolls of 01% or 100% are always a success or a failure, respectively.

Weather: During the course of the investigators' stay in the area, the skies are cloudy, with snow falling intermittently. Thanks to the thick cloud cover, Katarina suffers no serious effects if she leaves the hospital (see **Scene 2**) during daytime.

Player Beginning

Before the adventure begins, give the players **Handouts A & B**, and ask each player to describe his background and relationship with Charlotte Geoffrey, with Yuri Kamzanov, or with the State Museum. Sample stories are provided with the pregenerated characters. If using original characters, the following reasons are suggested as to why the investigators would be headed to Leningrad. Use whatever reason seems appropriate for each investigator.

We're Here For The Paintings: The paintings of Charlotte Geoffrey, while considered macabre by most, are

quite valuable in the art world. Museum owners, antiquarians, and collectors would love to get their hands on her works, especially considering that the strange circumstances of her death have only added to the value of her art.

We're Here For The Book: Any investigator familiar with Cthulhu Mythos knows that there is some connection between the Orkonov family and the *Book of Dark Winter*. Almost anything that was written about the *Book* during the past three centuries was invariably penned by someone named Orkonov. Charlotte's death represents a golden opportunity to track down the *Book*.

We're Here For The Girl: Personal friends or acquaintances of Charlotte might be concerned for the welfare of her young daughter Katarina, particularly as she has been committed to an asylum run by the Soviet state. Concerned investigators from places such as the United States or Great Britain would have an interest in bringing young Katarina back to their own countries, where she could be given the best medical attention of the time.

We're Here For Justice: Although the circumstances of her death are not well known by the general public, rumor already abounds that Charlotte met her tragic fate





under sinister circumstances. Again, friends of Charlotte attending the memorial service would have a vested interest in learning who might have had a hand in Charlotte’s death, and why.

The adventure begins with the investigators arriving in Leningrad via train from Finland. To begin the adventure, read or paraphrase the following:

The frigid wind cuts at you like a knife as you step off the train. There are but a couple of shadowy figures lurking about the station – a few seem lost, but the rest seem to be watching the people coming in and out of the station... including you.

One of these figures walks up to you. He is an older gentleman with a thick white beard, wearing a long woolen coat and holding a crumpled newspaper in his gloved hands. Even from a distance, you catch the scent of vodka on his breath.

“I am Yuri Kamzanov. You received my messages, da?” he asks in heavily accented English. When you nod your assent, he grunts. “Good. You believe in cutting things close, no? The memorial service of Charlotte Geoffrey is tomorrow. I shall take you to your hotel, so you may rest.”

He leads you through the snow-covered streets to a waiting car.

Investigators carefully looking around the station can notice, with a **Spot Hidden** roll, that they are being followed. The man following them is a young man named Piotr Datsyuk, a member of the OGPU, or Soviet secret police. At the moment, Piotr only follows the investigators because they (or some of them) are foreigners, and he wants to make sure that their purpose in Leningrad is solely for Charlotte Geoffrey’s memorial service and artwork. However, as events unfold and as things get stranger, Piotr might have a hand in trying to frame the investigators for Charlotte’s murder, depending on how much the keeper wants to use that particular plotline. (See **Sidebar: How Secret Is The Secret Police?**)

If the investigators confront Piotr in the train station, he gets red-faced once he realizes that his covert surveillance has been blown, but admits to little. Instead, he demands to see the investigators’ identification and paperwork, and insists on knowing why each of them has come to the Soviet Union, all the while ignoring Yuri’s loud protests.

If the investigators resist, Piotr arrests them, and takes them directly to the Revolution Hospital, where they are thrown into the North Wing of the Revolution Hospital (the regular prisons are more or less full, and Piotr knows he can

keep a better eye on the investigators there). If this happens, have the investigators start directly at **Scene 2**, and use the notes provided there for the contingency of them being arrested.

If the investigators behave themselves (at least reasonably so), then they can get to the car and away from Piotr fairly quickly, although with the stern warning “I am watching you – do not forget!”

Investigators can also attempt to **Sneak** (-20%) past Piotr if they notice him; however, if they are successful, it just means that his suspicions are aroused and he will be out to cause them further harm later on during the adventure.

Piotr Datsyuk

STR	CON	SIZ	DEX	POW	HP
14	13	15	11	09	14

Damage Bonus: +1D4

Weapons: Nagant M1895 Revolver 45%, damage 1D10. Billy club 40%, damage 1D10 + db. Grapple 30%, damage special. The revolver holds seven rounds.

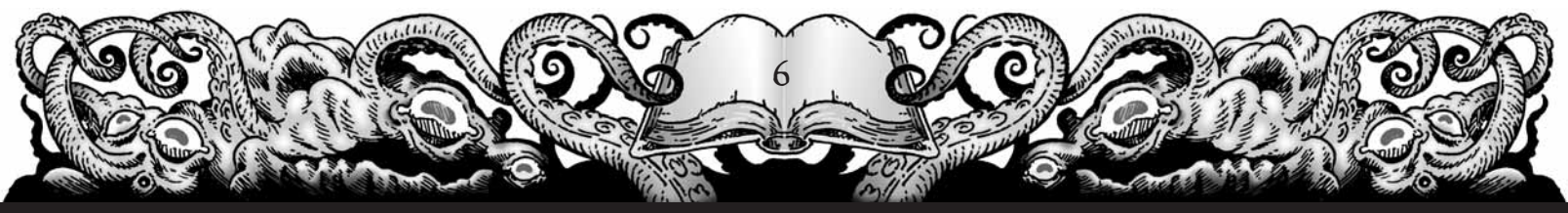
The investigators are taken to the Angletterre Hotel, overlooking the closed St. Isaac’s Cathedral in the heart of the city. In the morning, they are picked up by Yuri again and taken to the Tikhvin Cemetery at the Alexander Nevsky Monastery.

Once the investigators are assembled at the memorial service, read or paraphrase the following:

And so it begins, with an ending – the ending of a life of an artist whom everyone seemed to know, yet who had no friends at all. A woman who was a wonderful wife and mother, yet whose family is remarkably absent from her memorial service, and was even absent when her body was put in the ground two weeks ago. The one thing you learn for certain about Charlotte Geoffrey during her memorial service is that she was a mystery wrapped inside an enigma.

The ceremony is simple and brief. All in all, more than fifty people dressed in black stand alongside you as those who knew Charlotte Geoffrey speak of her works and deeds. You all stand in silence, heads bowed in respect, looking over at the fresh gravestone marking the end of a sad and somber life. At the end of the memorial, some of the crowd leaves, but other more hardy souls remain, talking and remembering their acquaintance with the dearly departed.

If the investigators choose to speak with anyone in the remaining crowd, this is what they learn simply from general conversation:



- Charlotte, according to the newspapers and police, died from a self-inflicted knife wound. Although the official cause of death is suicide, there are rumors that her death was in fact an act of foul play – but such rumors are, of course, utter nonsense.
- Charlotte’s husband Alexei Orkonov was found at the house next to her body, badly wounded and stark raving mad. He was institutionalized at the Revolution Hospital. Their youngest daughter – Katarina, age 9 – was also found at the house, uninjured, but unfortunately insane. She was also committed to the Hospital.
- An older daughter – Elena, age 18 – is a dancer at the Mariinsky Theatre. She was not present at the house during the gruesome deaths and discovery of the body. After speaking briefly with the police, she has not been seen since, and was noticeably absent when her mother’s body was buried, and during the memorial service that the investigators just attended.
- The only other witness to the crime scene is Charlotte’s manservant Jonah, an “odd fellow from the east.” He is still currently at the Orkonov house. For some reason, the police have allowed him to stay there, and have entrusted him with guarding the house and keeping it safe until their investigations are complete.
- The police have done a superb job handling the death of a foreign artist, and the sooner things are wrapped up in this unfortunate affair, the better. This is said many times, usually with a nervous edge and a glance over the shoulder.

In addition to this general information, the investigators might also find themselves in conversation with the following individuals. The keeper does not have to use all of these various non-player characters; rather, they should be employed where it makes most sense to move the story forward in the way that works best for the keeper.

Vladimir Yezhov, Associate Museum Curator

Vladimir is a young and enthusiastic gentleman who has been placed in charge of acquisitions at the State Museum. He reports directly to the head curator, whom the investigators have already met – Yuri Kamzanov. Vladimir is well-versed in the fine arts, but has a particularly keen interest in paintings. The idea of divesting the State Museum of Charlotte Geoffrey’s work is Yuri’s, not his, and he is reluctant to let them go. He has an easygoing, disarming charm and will gladly talk with the investigators on just about any subject, even if he really has nothing to offer.

Vladimir is vaguely acquainted with Boris Churin (one of the managers of the Mariinsky Theatre) and Charlotte’s estranged older daughter Elena. He knows that both have frequented the exhibits of the State Museum in recent weeks. If pressed on this, he becomes furtive and evasive. However, it is more out of embarrassment than out of any sinister desire to conceal something. He finds the rumors of an intimate relationship between Elena and Boris (a man some thirty-odd years her senior) distasteful, but as Boris has helped the State Museum on many occasions with funding and with acquiring pieces of artwork formerly held in private collections, he cannot bring himself to speak ill of either.

Sample Dialog: “It is most good to meet you, comrades! I only wish our introductions could have occurred under more pleasant circumstances. Perhaps at a later time I can

So How Secret Is The Secret Police?

In the Soviet Union of the 1920s, the OGPU – or Joint State Political Directorate (*Объединённое государственное политическое управление*) – was omnipresent, conducting espionage, suppressing views and individuals that ran counter to the views of the Communist party, and conducting non-judicial trials and executions in the name of “protecting the Revolution.” They were not the “official” police force, which is why they were commonly called the “secret police.” However, their actions were officially conducted in the name of the Soviet government, and their actions could – and often did – supersede that of regular law enforcement.

In *Shadows of Leningrad*, the OGPU is used as a way to enhance the intrigue in the adventure. Not only are the investigators delving into the mysteries of horrors beyond imagination, they must also look constantly in the shadows for the secret police, who would like nothing better than to blame the strange events occurring in Leningrad on the investigators – and then make the investigators “disappear.”

If the keeper has no interest in incorporating this additional intrigue into the adventure, things will function just fine if the subplots using the OGPU are ignored. It is simply a tool that the keeper can choose to use if so desired.



arrange for you to view some of Charlotte Geoffrey's works in the Museum."

Information: During conversation, Vladimir comments, "Charlotte was hitting a peak in her artistic career – one of many reasons today is such a tragedy. She called many of her recent paintings her 'Dark Winter' cycle. She said their beauty came from the paint itself. Can you believe such a thing?"

Dmitri Skoblin, "Artist" And OGPU Agent

Dmitri is a young man with long, shaggy hair and a scruffy beard. He wears a tattered trenchcoat smudged with streaks of paint, and chain smokes cigarettes at a frenetic pace. Despite his bohemian appearance, Dmitri is actually a OGPU agent, though he certainly will not reveal this to anyone at the memorial service. Rather, he passes himself off as a poor artist who admired Charlotte Geoffrey's work, and wishes to pay his respects to "Mother Russia's most gifted adopted daughter."

While Dmitri may initially engage in conversation with the investigators about art, his real aim is to learn about their relationship with Charlotte. Dmitri knows that they claim to be in Leningrad either for Charlotte's artwork or on behalf of her family, but he stubbornly refuses to believe that. Instead, he believes that the investigators have something to do with the sinister events surrounding Charlotte's life and death.

He has collected a substantial dossier on all the incidents at the State Museum involving her paintings, and medical files about several people purportedly driven insane by them. He also has the most detailed report of Charlotte's death – which, while not completely conclusive, does indicate that Katarina could be responsible for her mother's death.

Dmitri does not particularly care about the reasons behind all this weirdness. He just wants it all to end. And if he can find some convenient scapegoats to blame things on – like the investigators – in order to make everything about Charlotte Geoffrey disappear, he is quite willing to do so.

If the investigators do talk to Dmitri about art, allow them to make an **Art** roll (+20% if the investigators specifically have Painting as their area of expertise). If successful, they realize that Dmitri is not all that he seems – he knows enough about art to pass himself off as an artist to an ordinary person, but to a skilled artist, he comes off as a phony.

Sample Dialog: "So sad, is it not? Just a tragic waste of a brilliant artistic mind. I found her work to be exquisite – *A Study in Scarlet*, in particular, was my favorite. Did you like her early works, or did you prefer her more recent paintings, my friends?"

Information: During conversation, Dmitri says, "Have you made arrangements to see Charlotte's daughter Katarina? She's at the Revolution Hospital, I believe. Poor girl. I think I heard someone say that she's the one who discovered her mother's body."

Genrikh Rabohkov, Communist Party Official

Genrikh is a fit, athletic man in his mid-thirties with a close-cropped beard and a penchant for foul language. He was an integral part of the October Revolution and a fanatical Bolshevik. He is a person with a high regard for paperwork and precision – in other words, a bureaucrat through and through.

Although he will not admit it, Genrikh is responsible for arranging the memorial service, and indirectly responsible for bringing the investigators to Leningrad. This is more due to Genrikh's practical nature than to any sort of altruism – he is aware that Charlotte is well-known in the international art community, and that simply disposing of her body might create an incident, one for which he would ultimately be responsible. His goal is to make Charlotte's memorial service something proper, respectable, and quite public. After that, he wishes to get all of her works – through the investigators – out of the Soviet Union for good.

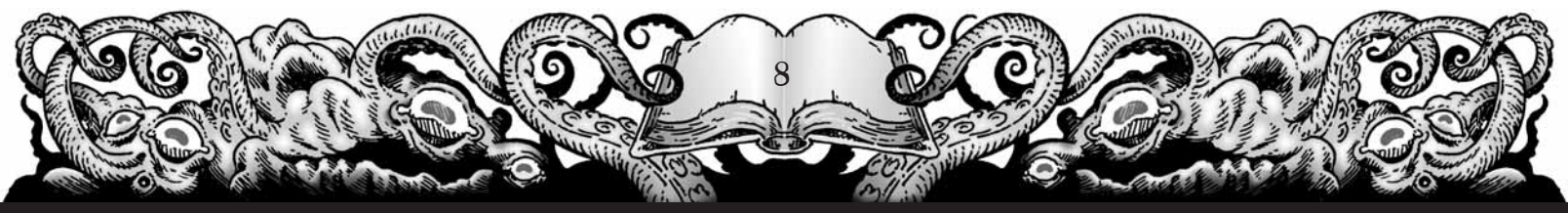
Sample Dialog: "Ah. You are here. Good. I trust Yuri has made arrangements for you to see the paintings, yes? If he hasn't, make sure you do before this evening. While this is a sad time for us all, the State's interests must come before our grief."


Information: During conversation, Genrikh says, "Some of Charlotte's works are still over at her dacha. They had been scheduled to be placed in the Museum as part of a new exhibit. Now, I suppose, they shall go to your galleries in the West, if the price is right. You'll have to talk to that abhorrent servant of hers, though – dreadful beast, he is."

Boris Churin, Director Of The Arts

Boris is an older, heavy-set gentleman who dresses well and constantly smokes cigars. He is one of the managers at the Mariinsky Theatre, and is known as much for the exquisite ballet performances that he arranges and choreographs as for philandering with the dancers in his productions. He is brusque and pompous, acting as an authority on just about any topic, even when he knows nothing about what is being discussed.

One topic that Boris knows quite a lot about, however, is the Cult of Ithaqua. Much like Alexei Orkonov, Boris is descended from a member of the original Cult. For years, Boris kept an eye on Alexei and his family, and has used his





relationship with Elena to gather more information on the discoveries beneath the Orkonov dacha. When he learned that Charlotte had rediscovered the *Book of Dark Winter*, he made his move. He convinced Elena's younger sister Katarina to secretly wear the silver wolf's head medallion, knowing the effect it would have on her. As it began transforming Katarina into a vampire, Boris persuaded the girl to attack her mother and father, and to hide the Book for him until he could take it himself.

If asked why he is present at the memorial service, he merely states that he felt the Mariinsky Theatre wished to show its support for Charlotte Geoffrey's family, as her daughter Elena "was stricken with grief and could not attend." If pressed for details as to where Elena might actually be found, he becomes uncharacteristically terse with his answers, stating that she is "staying north, with family."

Sample Dialog: "Ah. Strangers in a strange land, eh? My condolences for your loss. Not all of Leningrad is so bleak and grim, though. Come to the Mariinsky Theatre later – I insist. There is a place where one can appreciate beauty."

Information: During conversation, Boris mentions, "I never cared much for Charlotte's paintings, to be honest. Too macabre for my tastes. I confess that my tastes run more towards literature – did Charlotte ever discuss literature with you, perchance?"

As the memorial service winds to a close, and before the investigators adjourn, two specific encounters occur:

One: One of the investigators is approached by Genrikh Rabohkov. He hands the investigator a key. "This is to let you into Charlotte Geoffrey's house," he says. "You can examine the paintings that are there at your leisure. Just make sure that nothing is, ah, removed from the house. Rest assured that it has been carefully inventoried. Tell the manservant Jonah that I sent you, and things should be fine."

Two: Another of the investigators is approached by Vladimir Yezhov. He hands the investigator a small, silver medallion, emblazoned with a wolf's head. The eyes of the wolf burn with flames. "I wanted to give this to Elena, but she unfortunately isn't here," he says. "It was her mother's. She wore it constantly. It ended up in Katarina's hands... I had a devil of a time taking it away from that little girl. If you go to Charlotte's estate, can you give it to their servant Jonah for safekeeping? I'm sure it will be safe in his hands."

Those who examine the medallion closely (**History or Art, -10%**) recognize it to be a Far East relic of great

antiquity, possibly from the Himalayas. If **History** was used for this check, the investigator can determine that the medallion was created sometime during the 9th century. Those who look at it with a more practiced eye (**Cthulhu Mythos**) recognize it as a symbol of Ithaqua.

From there, it is up to the investigators as to where to go next!

Scene 1 – The Orkonov Estate

The Orkonov estate is a small, secluded house on the edge of Leningrad. It is but a single story tall and built from marble, with a slender tower – slightly higher than the rest of the house – attached to its west wing. The materials from the house came from the ruins of the old Church of Saint Theodosius. Several large rows of hedges surround the house and the windows are all either barred or shuttered, save for the stained glass windows that can be found along the tower walls.

Read or paraphrase the following:

As you approach the house, you feel an unmistakable chill wash over you, far colder than the bitter wind. The house seems quite cold and barren, save for a flickering light coming from one of the tower windows, and pale gray smoke billowing from the chimney. The walkway leading from the street to the front door is freshly shoveled and clear.

All of the doors to the house are shut and locked. The key given to the investigators by Genrikh Rabohkov opens the front entrance. Additionally, should they knock or ring the bell on the front door, they find that it is promptly opened by Charlotte's manservant, Jonah.

Read or paraphrase the following if Jonah opens the door, and have the investigators make a Sanity check upon seeing him (**Sanity Loss 0/1D3**):

The door swings open, and you see what can only charitably be called a large ape standing in the entrance. The beast, which stands some eight feet tall, wears the formal suit of a butler, as if part of some grotesque joke. Its hairy knuckles literally drag on the carpet of the foyer, and its muscles practically burst the seams of the suit. It wears no shoes, but instead has the feet of an ape as well.

"Happy morning to you all," it says slowly, rolling its head as it speaks. "Come in and take a seat. Would you like tea? The Mistress always liked tea."

If the investigators enter the house by more subtle means, modify the above description appropriately when they do eventually encounter Jonah wandering through the house. The keeper should feel free to have them bump into



Jonah at either the most opportune (or inopportune) time, as best fits the adventure. Jonah seems neither surprised nor upset by the investigator's intrusion into the house – his main concern is that his guests have proper refreshment, and that they mind the blood in the kitchen.

Jonah is in fact, a *yeti*. Any investigator with rudimentary knowledge about such creatures (**Anthropology** or **Biology**, -10%) can make the determination that he is more ape than man. A small number of Jonah's kind – those deemed too feeble or sickly to be warriors – live in service to the descendants of the Cult of Ithaqua. These *yeti* have small holes bored into their heads at an early age, effectively lobotomizing them and making them docile. Jonah has a small, visible scar near the tear duct of his left eye, of which he has no memory receiving. He is the last of the *yeti* servitors born to aid the Cult.

Jonah cheerfully answers all questions that are asked of him, although he often is of little help, merely shrugging and saying, "I do not know." He never lies. The following are some questions that he can answer:

Where Were You When Charlotte Died? "I was mixing paints for the Mistress in the tower. The vapors from the paints gave her bad dreams, or so she said. I heard many screams in the kitchen. When I got there, the Mistress was dead, the Master was dying, and little Katarina stood over their bodies, sobbing."

How Come You're Still Here? "Where else would I go? Also, the good policemen asked me to stay and protect the house; at least until Mistress Elena comes home. Mistress Elena was always good to me."

Can We See The Paintings? "But of course! The good Master Yuri from the Museum said that is why you would come. Most are in the Mistress's studio in the tower. There is another in the parlor. When you decide which ones are yours, you are to talk to Master Yuri, or so I've been told."

What Are You? "I am ... I am a person, like you, of course. That is what the Master told me. I come from mountains high and far away, the highest in the world. They all have hair like me there, I think."

Can We See The Kitchen? "Yes, but mind the blood. That is what the police told me."

The only time Jonah remotely gets angry or agitated is if he sees any of the investigators holding the silver wolf's head medallion given to them by Vladimir Yezhov at the memorial service. If that occurs, Jonah begins to moan, and begins to drum his mighty fists into the floor. He demands that the medallion be given to him ("Give me the silver! It should not be in mortal hands! It should be hidden in its sanctuary!"). If the investigators do not provide him with the medallion, he will not fight them for it, but instead runs away, howling to the tower (or to the parlor, if the investigators are in the tower). If the investigators give him the medallion, he runs up to the master bedroom and opens a safe that is hidden behind a wall panel (see **Area 1-8** for more details). He puts the medallion in the safe, oblivious to whether or not the investigators observe him doing so.

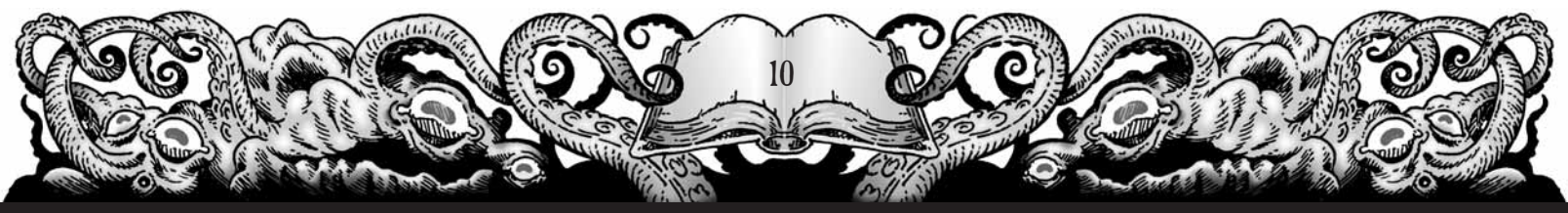
The medallion (at the moment) has no powers of any significance, but if used at **Scene 6 – The Frozen Temple of the Khanate**, it could have devastating and disastrous consequences for the investigators.


The Medallion of the Bad Wolf Плохой Волк (Plohoi Volk)

Though its true origins are lost to time, most scholars of the Cthulhu Mythos agree that the artifact known as the Medallion of the Bad Wolf was forged sometime during the 7th Century in the wilds of Mongolia, most likely by a sorcerous cult involved with human sacrifice and the drinking of human blood. The medallion, no bigger than a walnut, is wrought from pure silver and depicts the likeness of a wolf's head, its fangs bared in rage.

Should a human wear the medallion for a full cycle of the moon, that unfortunate soul is transformed into a vampire with a ravenous thirst for blood. The newly born vampire also is driven slightly mad. Should an investigator succumb to this transformation, a loss of 20 **Sanity** points is instantly incurred at the end of the lunar cycle and the moment the transformation occurs.

The medallion also offers magical abilities to its owners, but at a cost. The medallion provides 3 additional **Magic Points** to any person casting any sort of **Summoning/Binding** or **Call/Dismiss** spell – these **Magic Points** come from the medallion, and not from the caster. However, each time a **Summoning/Binding** or **Call/Dismiss** spell is cast, the caster automatically loses 1d6 **Sanity** points. The medallion also permits its wearer to cast any sort of **Summoning/Binding** or **Call/Dismiss** spell regarding Ithaqua or his servitors (such as the gnoph-keh) without needing to have previously known or learned such spells from other sources.





Apart from this, Jonah gives the investigators the run of the house, only providing gentle reminders not to touch the blood in the kitchen, not to break anything, and offering tea or stronger spirits for refreshment upon request.

Jonah

STR	CON	SIZ	DEX	POW	HP
24	20	18	18	12	19

Damage Bonus: +2D6

Weapons: Grapple 70%, damage special

Area 1-1 – The Parlor: Read or paraphrase the following:

The parlor is dark and garish – its walls are covered with a strange crimson-and-black wallpaper, and the furniture, though appearing opulent, is all made from very dark mahogany. Flames flicker within the fireplace, although the room is oddly cold. A rug from the Orient covers the floor, and a small bar sits near the one of the two doors leading elsewhere in the house.

A large painting hangs over the mantle of the fireplace.

If one of the investigators looks closely at the painting, read or paraphrase the following, depending on **when** they look at the painting:

First Time: *The painting depicts a beautiful woman wearing a simple white toga, glancing up into a lush tree. A man, dressed in fine robes, sits in one of the lower branches. He hands the woman a red, ripe apple. A snake sits in a branch just above the man, watching everything.*

Second Time: *Curiously, the painting depicts a woman wearing a simple white toga, glancing up into a dead tree.*

The flesh from the woman's face has rotted away, revealing bone and a mass of writhing maggots. A skeleton, dressed in tattered robes, sits in one of the lower branches. He hands the woman a rotting apple. The snake that once sat in the upper branches has vanished.

An investigator noticing the change must make an immediate **Sanity** check (0/1D3).

If an investigator looks at the painting a subsequent time, the scene depicted in the painting alternates between the first viewing and the second viewing. Once a **Sanity** check is made for viewing this painting, subsequent checks are not needed.

Area 1-2 – Kitchen: Read or paraphrase the following:

Most of the kitchen is bright, white, and spotless, with cupboards lining the walls and a tall counter standing in the middle of the room. A pile of fine china and a large kitchen knife stained with blood sit atop the counter. A cast-iron stove and a pair of iceboxes stand against the far wall. Next to the stove hangs a cuckoo clock.

Sitting in front of the stove is the noticeable exception to this cleanliness – a large puddle of dried blood, which stains much of the white tile. The profile of a body can still be seen clearly in the crimson stain.

If asked, Jonah points out that the kitchen knife is what killed his “Mistress Charlotte” – the police believe her death to be a suicide, as she plunged that knife into her heart and ended her life. He explains that since the police removed the body from the kitchen, no one else has been in the room.

Clues: A cursory inspection of the study turns up nothing of interest. A **Spot Hidden** check though, near the

Oh, You're Looking At The Paintings, Are You?

Anything painted by Charlotte Geoffrey in the adventure is essentially a portal between the mortal world and other dark dimensions. Each time a painting is viewed, what it depicts might change, or what it depicts might leave the painting and enter the realms of man.

Any time that an investigator enters a room containing a painting, the keeper needs to note if the investigator looks at that painting – and then looks again at that painting later on. This will indicate whether or not the painting has changed, and whether a **Sanity** check is required. This is simpler than it sounds; if the investigator does **anything** after looking at a painting (speaks to another investigator, takes a drink, et cetera), assume that investigator's attention has been diverted away from the painting, and that things will change the next time that it is looked at. Only if an investigator expressly states that he will give a painting his undivided attention will no potential changes occur. (And even then, there might be exceptions.)

For convenience, each painting that is presented in this adventure has a short list of the changes that occur with each viewing, along with the **Sanity** checks that may be required.



stove, reveals a much smaller knife, lying beneath the stove in the shadows. Like the kitchen knife on the counter, the blade of the smaller knife is stained with blood. So is the handle of the knife, which clearly bears the imprint of a tiny hand, about the size of a small child's.

A **Locksmith** or **Mechanical Repair** check of the cuckoo clock reveals that it is linked to a lot of fairly complex gears in the wall behind it. If set at 11:58 PM – two minutes to midnight – a hidden trapdoor slides open in the kitchen floor, revealing a stairway to the old church below (and to **Scene 4 – Return to the Orkonov Estate**). The investigators might be able to find the outline of the trapdoor, but given the amount of blood that covers it, it is hard to notice (**Spot Hidden -30%**). Also, an **Occult** or **Other Language (Hieroglyphics)** check of the cuckoo clock reveals that there are tiny Egyptian hieroglyphs inscribed just beneath each Roman numeral of the clock. When properly transcribed **Other Language (Hieroglyphics) -10%**, the hieroglyphs roughly translate to the following:

The end is nigh, and comes when the cold winds of the North are strong once more.

Area 1-3 – The Pantry: Read or paraphrase the following:

This room is filled from floor to ceiling with shelves. Boxes, cans, and sacks filled with all sorts of food, ranging from the mundane to the exotic, cram the shelves to the point of overflowing.

There is nothing of interest here for the investigators.

Area 1-4 – The Dining Room: Read or paraphrase the following:

A long, narrow oak table fills most of this room. Ten chairs surround the table, with fine china and silverware set for each place at the table. A flickering candelabra sits prominently in the center of the table, along with a bowl of fresh fruit.

Any investigator that looks carefully at the table will notice that some of the silverware is missing. Some light-fingered policemen made off with it during their investigations. If questioned, Jonah knows nothing about this, but appears puzzled by the disappearance of the silverware.

Clues: A scrap of crumpled paper lies underneath the dining table. If the investigators find it (**Spot Hidden**), give them **Handout C**. The note refers to the suspected involvement of Katarina in her own mother's death, as well as (incorrect) suspicions as to the culpability of Vladimir Yezhov.

Area 1-5 – Charlotte Geoffrey's Tower Studio: Read or paraphrase the following:

The studio is in complete disarray. Blank canvases lie tattered and torn across the floor, as does a spectrum of broken paint jars. Scribbles in charcoal and pencil sketches are strewn over the floor and across a large rolltop desk, some torn in two, some partially burned, all damaged in some way.

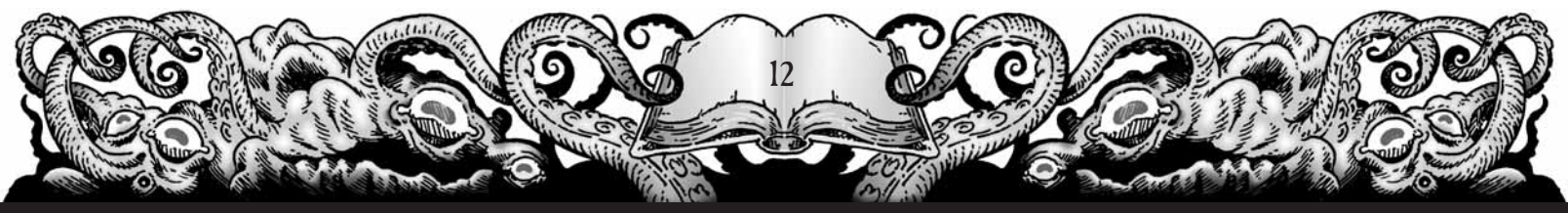
The following is scrawled across the wall in a dark blue paint, in letters nearly three feet high:

HELP ME I CANNOT CONTAIN THE COLD ANYMORE

A painting stands on an easel in the center of the room, covered by a drop cloth. A stool lies broken in front of the painting.

If the investigators uncover the painting, read or paraphrase the following, depending on **when** they look at the painting:

First Time: *The painting depicts a young man, wearing a crown and clad in jeweled robes, staring into the mouth of a dark cave. He holds a scepter in one hand.*





Second Time: *Curiously, the painting depicts an old man with long white hair, clad in the robes of a beggar, staring into the mouth of a dark cave. He holds a large, yellowing bone in one hand. Sinister glowing eyes peer out of the cave at the old man. At the edges of the painting, you think that you can see large, furry humanoids preparing to attack. However, you aren't sure if they mean to attack the old man, or mean to attack you instead.*

An investigator noticing the change must make an immediate **Sanity** check (1/1D4).

If investigators look at the painting a subsequent time, the scene depicted in the painting alternates between the first viewing and the second viewing. Once a **Sanity** check is made for viewing this painting, subsequent checks are not needed.

However—at the keeper's discretion—if the investigators go exploring through the various rooms of the house and lose track of Jonah, feel free to use the following description of the painting if they realize they do not know where Jonah went and decide to go looking for the odd butler:

Special: *The painting depicts a hideous ape-like creature, wearing the ill-fitting clothes of a butler; staring into the mouth of a dark cave. He holds a gas lantern in one hand. Although it seems impossible, the creature turns to face you, and smiles. It is Jonah.*

Investigators noticing this specific change must make an immediate **Sanity** check (1/1D4), regardless of whether or not they have made **Sanity** checks for this painting before. If the keeper uses this option, the investigators should never be able to encounter Jonah again.

Clues: Investigators that search the tower studio thoroughly might be able to find a set of paints, kept in a locked, leather-bound case (**Spot Hidden -10%**). If the case is opened carefully (**Locksmith**), they find the enchanted paints that Charlotte used to create her sinister works, along with a cryptic note that reads:

Found in the church. Perhaps through the hand of fate?

If the investigators merely smash the case open, the jars containing the paints are destroyed, ruining them and rendering the cryptic note unreadable. The entire set of paints consists of sixteen jars, with each jar containing a different color, ranging all across the color spectrum.

Area 1-6 – Guest Bedroom: Read or paraphrase the following:

This small room contains a small bed, neatly made, and

a wooden chest that rests next to it. A small wooden desk and chair, covered with a clutter of papers and documents, stand next to the bed. A framed photograph sits atop the desk.

Investigators inspecting the materials will conclude that the photograph is a portrait of a younger Charlotte Geoffrey, holding her newborn daughter Katarina in her arms and standing with her daughter Elena, her husband Alexei, and her brother Justin. The photograph is dated 1918. A cursory inspection of the documents shows that the documents belonged to Justin, and are some of his personal letters to various friends all over the world.

A **Cthulhu Mythos** check will confirm that Justin Geoffrey was the author of *The People of the Monolith*, a well-known collection of dark poetry, while an **Occult** check will merely confirm that he was a poet who wrote a disturbing collection who later went insane and committed suicide.

Clues: The lower drawers of the desk are locked, but the investigators can easily remedy that problem with a **Locksmith** check. If successful, they find two things of note.

The first is a series of letters between Justin Geoffrey and Charlotte Geoffrey. Their correspondence discusses the written works of an occult scholar named Friedrich Wilhelm Von Junzt. The letters are dated between 1919 and 1921. Though their correspondence rarely mentions specifics, there are scattered references to Ithaqua, “the powers of the north”, and the *yeti* throughout the letters. The letters also make reference to the notion that unlocking the aforementioned “powers of the north” would be possible if the ruins of a certain church could be found. It takes any investigators reading the letters nearly an hour to be able to figure this out – a mere cursory glance over the letters reveals nothing of any interest.

The second is a copy of *The People of the Monolith*, written in the author's own hand.

The People of the Monolith: in English, a volume of poetry, 4" x 6.75", bound in dark red buckram. The title poem is acknowledged as Justin Geoffrey's masterwork. **Sanity loss 1/1D3; Cthulhu Mythos +3 percentiles; 1 week to study and comprehend.** Spells: none.

Area 1-7 – Servant's Quarters: Read or paraphrase the following:

A large steel cot can be seen near the window of this room. A footlocker sits beside the bed. A few crude drawings rest atop the footlocker. Apart from this, this spartan room contains little of interest.





The drawings have no occult properties – they are relics of happier days, and were drawn by Charlotte’s younger daughter, Katarina. They depict Katarina and Jonah playing games together in fields filled with flowers. Apart from this, there is nothing of interest here for the investigators.

Area 1-8 – Master Bedroom: Read or paraphrase the following:

A large canopied bed stands at the far end of the room. An end table sits next to the bed on one side, while a large bookshelf sits at the other side. A pair of dressers is located at the opposite end of the room. The drawers have been pulled out of the dressers, and clothes lie strewn all over the floor. Likewise, the closet adjoining the room appears to have been torn apart, with clothes scattered within it and leading out to the rest of the room.

A large mirror overlooking one of the dressers is shattered, with bits of glass lying all around it. A small painting overlooks the other dresser.

Some of the detectives in the Leningrad police force searched this room, not for clues, but looking for any valuables that the Orkonov family might have had. A cursory inspection of the dressers (**Spot Hidden**) reveals two small wooden jewelry boxes that have been thoroughly emptied of any valuables that they may have once contained. If asked, Jonah tells the investigators that the police looked around the room “for a very, very long time,” but he does not know why.

Fortunately for the investigators, the painting overlooking the second dresser was painted by Charlotte Geoffrey earlier in her artistic career, and is perfectly ordinary. It depicts a ghostly figure overlooking a young child playing in the snow.

Clues: However, if the investigators remove the painting from the wall, or look behind it, they find a small safe mounted in the wall. Cracking open the safe is a nigh-impossible task (**Locksmith** -40%), but Jonah can be easily talked into opening the safe for them with either a **Persuade** or a **Fast Talk** roll. The combination to the safe is 4–8–15–16–23–42.

Additionally, if the investigators show Jonah the silver wolf’s head medallion and he manages to obtain it from them, this room is immediately where he brings the medallion for safekeeping. He puts the medallion in the safe. Investigators that think to follow right behind Jonah into the room are able to note the combination to the safe without difficulty.

Inside the safe, there are several large stacks of money – 50,000 rubles in all (\$10,000 in U.S. dollars). Additionally,

there are several notes about recent paintings that were sold to the State Museum, along with invoices for those paintings. Investigators that spend more than an hour going through the invoices note that most of Charlotte’s correspondence about the paintings was with Vladimir Yezhov, who apparently took a keen interest in her work.

Area 1-9 – Bathroom: Read or paraphrase the following:

A large, white tub fills most of this room. Parts of it are gilded with golden metal, making it a luxury fit for a king – or a tsar. Next to the tub are a sink and a toilet, much simpler and not nearly as elaborate. A medicine cabinet sits over the sink; a mirror that hangs beside it has been smashed.

There is nothing of interest here for the investigators.

Area 1-10 – Children’s Bedroom: Read or paraphrase the following:

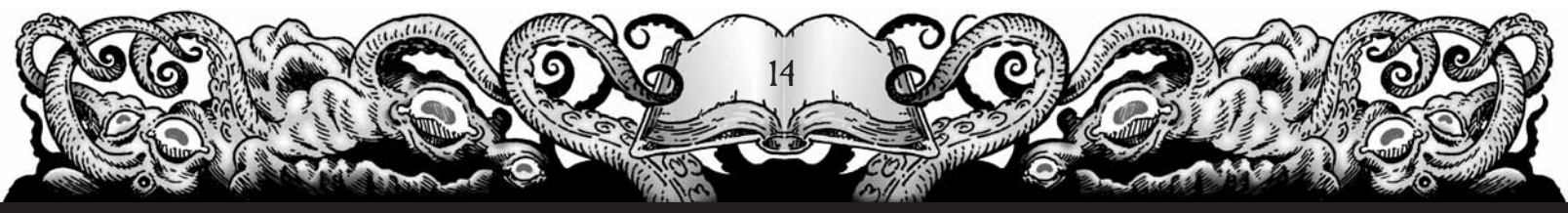
A small canopy bed, fitted with pink sheets, lies close to the door, as does a small dresser. Many dolls and stuffed animals sit atop this bed. Through a crack in the closet door that lies next to this bed, you see a collection of dresses, coats, and shoes fit for a young girl.


In the opposite corner of the room is a slightly larger bed. A night table sits next to the bed, upon which sits a flickering lamp. A rolltop desk also sits near this larger bed, closed and barren. This part of the room appears to have been unused for some time.

The room was once Elena and Katarina’s bedroom. Once Elena left to join the Mariinsky Theatre, it simply became Katarina’s domain and playground.

Clues: Although Elena’s desk is locked, it can easily be forced open (**Locksmith** +10%). Inside the desk the investigators find a number of letters between Elena and Boris Churin, one of the managers of the Mariinsky Theatre, as well as Elena’s applications to become a ballet dancer at the theater. If investigators take an hour or more to carefully read through the letters, they discover that Boris’s interest in Elena seems far less than professional. The letters indicate that he seems particularly intrigued by Elena’s parents and how long she has lived in the house. Elena stayed at a boarding school for quite some time to study ballet, and her return home during the past year is of some interest, according to the letters.

Additionally, at the keeper’s option – if the investigators seem unlikely to head to the Revolution Hospital or they have already visited the hospital but failed to find **Handout D** there – the keeper can let the investigators locate **Handout**





D amongst a pile of Katarina's toys by searching her bed (**Spot Hidden** +10%). Otherwise, that handout should be saved for **Scene 2**.

Wrapping Up Scene 1: After exploring the house (and assuming that the investigators did not manage to stumble prematurely into the basement and **Scene 4**), the investigators should be headed either to the Revolution Hospital in search of answers from Charlotte's daughter, Katarina or husband, Alexei, or to the State Museum to learn more about her paintings. The keeper should let the investigators go wherever they best see fit; however, if they seem unclear as to what to do or where to go, nudging them in one of these directions would probably be a good idea. Have a telegram delivered to the investigators at the house if they seem stuck – the telegram would be from Vladimir Yezhov, inviting them the next day to a special late-afternoon exhibition of Charlotte's paintings at the State Museum once regular visiting hours are over.

Scene 2 – The Revolution Hospital

The Revolution Hospital is a large, dreary building where the sick and infirm go for medical treatment in Leningrad. Its infamous North Wing is also a sanitarium for the mentally ill. As of late, the North Wing is filled with inmates, some genuinely mad, and some just the unfortunate enemies of the Soviet state.

Area 2-1 – Reception Area, North Wing: Read or paraphrase the following:

As you enter the hospital and escape the bitter cold, you find yourselves in the midst of throngs of sad, listless people, mostly clad in gray. Most of the people stand in long lines, either waiting to speak to medical personnel sitting behind large desks, or sitting on cold, hard benches as they wait. The lines move slowly. Occasionally, you hear sad murmurings breaking up the silence, but for the most part, it seems far too quiet.

Unless the investigators decide to cut through the lines and try to bluff their way past the receptionists (**Fast Talk** or **Persuade**, -10%), they need to wait in line in order to schedule an appointment to see Katarina or Alexei. Waiting on line is a long process; the investigators spend up to four hours standing around, doing nothing. Either way, once they get to the front of the queue, the investigators might notice a familiar face in the crowd while they are talking with the receptionists (**Spot Hidden** -10%) – Dmitri Skoblin, who is trying to covertly keep an eye on the investigators' activities. If the investigators confront Dmitri and demand to know why he is at the hospital, he makes up a lame excuse about

visiting his sick grandmother (a successful **Psychology** roll reveals this claim to be completely bogus). Dmitri quickly takes his leave of the investigators and heads out of the hospital if his ruse fails.

Once they are able to speak with the receptionists, the investigators have little difficulty getting access to see Katarina or her "new physician," Dr. Kirill Morozov, provided that at least one of the investigators can explain his personal relationship with Charlotte Geoffrey. If none of them do, it is still possible to see Katarina and her doctor, but doing so takes either a little more charm (**Persuade** -10%, or +20% if they name-drop either Genrikh Rabohkov or Yuri Kamzanov) or a bribe (500 rubles, or \$100 dollars). At this point, the investigators are likely to learn that Alexei is not only insane, but blind as well – his eyes were removed, probably by his attacker. They are told that attempts to talk to him have proved fruitless.

When getting ready to take the investigators to see either Katarina or her doctor, one of the receptionists does mention that Dr. Morozov only took charge of Katarina's case this morning. If asked further about this by the investigators, she says only that her former doctor suddenly took ill, and that Dr. Morozov is a "specialist in psychology" who came in from Moscow specifically to care for the girl. As far as they know, this is true.

Scene Summary: The police and the OGPU in Leningrad are aware of most of the facts about Charlotte's untimely demise. They know that her daughter Katarina is her mother's murderer (true) and that she stabbed her to death (mostly true). They also know that the girl carved out her father's eyes with the knife (true) and drove him insane (not true, since he was already insane, but there is no sense in debating semantics).

The truth of the matter is that the Soviet government does not particularly care about the facts. It simply wants the scandal swept under the rug, so to speak (which is why Charlotte's death was reported as a suicide), and wants her homicidal daughter taken out of the Soviet Union as quickly as possible. If no one from the West wants her, the government is content to let her rot in a state insane asylum.

However, part of the resurrected Cult of Ithaqua is aware of Katarina's plight. These cultists have no intention of letting her stay confined in the Revolution Hospital. The little girl has become an integral part of their plans, and they intend to bring her to the Frozen Temple of the Khanate (in **Scene 6**) as quickly as they can. To this end, several members of the Cult have infiltrated the Revolution Hospital, including Dr. Kirill Morozov who has taken the place of the



girl's actual attending physician, and with several cultists who have taken the place of several hospital orderlies. They intend to spirit Katarina away to the Frozen Temple as soon as night falls when the Revolution Hospital officially closes for the evening.

Much of the action presented in **Scene 2** is predicated on the investigators coming to the Revolution Hospital during the day, and actually trying to visit the girl as per standard hospital protocols. Should the investigators instead decide that they want to sneak into the hospital at night, the keeper should simply amend the areas (particularly **Area 2-5**) as per the notes presented in them, with the investigators basically discovering Dr. Morozov and his cultist followers in the midst of releasing Katarina.

Area 2-2 – Dr. Morozov's Office: Read or paraphrase the following:

The nameplate on the door clearly reads "Office of Dr. Tretyak," but the receptionists who sent you here assured you that you can find Dr. Morozov here. The office is cramped and tiny, filled with papers that spill out of filing cabinets and desk drawers. The air is filled with smoke. A small, balding man with a black goatee is seated behind the desk. He wears a white lab coat, and he stubs his cigarette out in an ashtray as you enter.

"My greetings, comrades," he says. "You are here to see young Katarina, da? I will assist you as best I can."

Kirill Morozov once was a doctor; however, he has not practiced medicine in many years. In his studies, he came across – and was fascinated by – ancient, arcane texts about Ithaqua and its Cult. Several years ago, he met Alexei Orkonov and devoted his life to restoring the Cult to its glory, all but abandoning his life as a doctor.

When Morozov learned that Katarina (and her father Alexei) had been taken to the Revolution Hospital, he made his move. He learned the identity of Katarina's attending physician at the hospital, and managed to slip poison into the poor doctor's drink – nothing lethal, but enough to make him extremely ill for several days. With some forged documents and a few well-placed bribes, Morozov insinuated himself into the hospital as a replacement physician for the psychiatric ward. Although the deception will not last for long, it is sufficient for Morozov's purposes.

When the investigators speak with Morozov, he speaks quickly and is quite evasive. He is willing to let the investigators – or, if he can manage it, just one of them – speak with Katarina, but only for a very short while. He plays up the thought that the young girl is "in shock" and "extremely exhausted," and in need of much sleep. He seems more than

willing to let the investigators come back the next day to speak with Katarina, and even offers to release her into their custody the following day, but under no circumstances does he entertain the idea of letting the investigators leave the Revolution Hospital with Katarina that day.

If questioned about Alexei Orkonov, Morozov, is summarily dismissive about the man ("*He's a lost cause. Forget him.*") and does not offer any details about the man's medical condition to the investigators. However, if pressed, he reluctantly offers to take the investigators to him. Likewise, if asked for specific details about Katarina's medical condition, Morozov becomes tight-lipped and provides no information. Allow the investigators a **Psychology** roll if they started pressing Morozov for information and he tries to stonewall them – a successful roll means they definitely know something's wrong with his story.

Clues: Sitting atop the paperwork on Morozov's desk is the actual coroner's report for Charlotte Geoffrey (**Spot Hidden** +10%). If Morozov notices the investigators looking at the report, he hurriedly grabs it and shoves it into a desk drawer. If this occurs, though, an investigator with a deft touch (**Conceal** -10%) can grab the report without Morozov being the wiser.

The coroner's report confirms what the investigators might have already deduced: that Katarina killed her mother. However, it does add one troubling detail. Charlotte's body was completely drained of blood.

Area 2-3 – Dr. Rybin's Office:


When the investigators pass by Dr. Rybin's office, have the investigators make a **Listen** check. For just those who successfully make the check, read or paraphrase the following:

As you pass by the frosted glass door of an office, you faintly hear someone calling to you. "In here! And quickly, if you would? It is a matter of life or death!"

If the investigators heed this warning as a group while in the company of Dr. Morozov, they are given a cold, rude rebuke by the false doctor. ("*Do you want to see Katarina or not? Stop wasting my time and let's go!*") If they insist on seeing Dr. Rybin, then Dr. Morozov turns on his heel and storms back to his office, refusing to let them see Katarina. He also calls for orderlies to escort the investigators out of the hospital. The orderlies in question are of course the cultists lurking further on in the hospital wing.

If one or two investigators slip away quietly from Dr. Morozov without being noticed (**Conceal** +10%) and into Dr. Rybin's office, read or paraphrase the following to them. Also read or paraphrase the following if the investigators are





merely walking around the North Wing on their own and walk past Dr. Rybin's office.

This office is neat and tidy, although stacks upon stacks of manila folders cover much of the large oaken desk that fills most of this room. An elderly man sits behind the desk, a grave look of concern upon his face. He motions for you to close the door.

"Comrades," he says in hushed tones, "You are here about the girl, yes? Young Katarina? For there is much you should know. The unholy surrounds her; I know this for a fact!"

Dr. Mikhail Rybin is a fixture in the Revolution Hospital – he has been a doctor here for nearly forty years, and served both the family of the Tsar and other noble figures back when the Revolution Hospital was known as the Reform Hospital, and Leningrad was known as St. Petersburg. And in those forty years, Dr. Rybin has never seen a case quite like that of Katarina Orkonov.

He quickly tells the investigators that he does not understand why Charlotte Geoffrey's death is being considered a suicide – he believes that Katarina murdered her mother. When asked for proof, he admits that he has none. However, he knows that the girl has attacked at least three orderlies since her admittance, and nearly tore out the throat of one orderly with her teeth. (*"The girl craves blood," he says. "Blood! Blood! How she sings the word!"*)

He also believes that Dr. Morozov is a phony, but again, he has no proof. However, he says that he thinks Morozov's knowledge of medicine is tenuous at best and that Morozov claims to have gone to certain medical schools and conferences at various times, claims that Dr. Rybin knows to be either unlikely or impossible.

Clues: Once Dr. Rybin finishes telling the investigators his theories, they only have a limited amount of time to ask him further questions (unless they make arrangements to meet him elsewhere outside the hospital, perhaps later in the evening). The elderly doctor gets louder and more agitated as he speaks to the investigators, which draws first the attention of the cultist "orderlies" in the wing, and then the attention of Dr. Morozov. Allow Dr. Rybin to answer three of the investigator's questions before Dr. Morozov appears at the door, asking to have a word in private with Dr. Rybin – and then one of Morozov's orderlies takes Dr. Rybin far, far away, never to be seen again.


The following are some of the questions that Dr. Rybin can answer. The keeper should feel free to fill in other areas of knowledge that he might know, in order to help advance the story in the adventure:

- **Where Is Katarina?** "Cell 5B. Down the hall. I can take you there, if you want."
- **Where Is Katarina's Father (Alexei Orkonov)?** "Cell 5A, across from his daughter's cell. His screams are awful. His eyes were cut out. He's little more than an animal now."
- **Has Anyone Else Come To See Katarina?** "Her sister Elena came to see her the other night, but only for a few minutes. I found it odd; especially since I heard she did not attend her mother's memorial service. An older gentleman accompanied her, but I don't know who he was."
- **Why Is Dr. Morozov Interested In The Girl?** "I don't know. He's scheduled at least five treatment sessions in the past day or so with her, usually at odd hours of the night. I'm not sure what medicine he's treating her with, either – it's not from the hospital dispensary, but something he brought with him."
- **What's Wrong With Katarina?** "She's clearly psychotic. I would guess that she witnessed some event that triggered such a violent psychosis. Probably something quite bloody or gruesome, as she fixates so on blood."
- **Why Are You Being So Secretive?** "Because I don't think Dr. Morozov has anything good in store for poor Katarina, psychotic though she may be. I think he may wish to kidnap her, although I can't fathom why. And the orderlies! There are some new ones here today, and while I don't know if they're with Dr. Morozov, I certainly don't think they're up to any good."

Area 2-4 – Storage:

As the investigators pass by the door to this room, they may hear the sound of muffled cries coming from within (**Listen** -10%). The door is locked. Investigators can get the door open either by surreptitious means (**Locksmith** +10%) or by forcing it open with a shove (the door has a **Strength** of 10; investigators should roll on the **Resistance Table** to break it down).

If Dr. Morozov notices the investigators trying to unlock the door, he berates them (*"It's a storage closet, you dolts! Do you want to see Katarina or not!"*). If they break down the door, he just runs for Katarina's cell, screaming for help. In this case, four "orderlies" come to deal with the investigators two rounds after the door is broken open. These are followers of the Cult of Ithaqua who blindly follow Dr. Morozov's instructions. Although they are in the hospital to



help Dr. Morozov “abduct” Katarina later on in the evening, they have no problems beating up – or murdering – anyone who might get in their way in the meantime.

The room holds four actual orderlies, bound and gagged. One is dead, beaten to death for resisting the cultists. If untied, they quickly tell the investigators that strange men attacked them and locked them in the room, under Dr. Morozov’s orders.

If the investigators engage the cultists in a fight without seeking help, the keeper should let the chips fall where they may. Any doctors or nurses walking through the corridor of this wing simply flee as fast as they can, trying to get away from the fight. Dr. Morozov heads to Katarina’s cell, where he throws some sheets over the girl and attempts to immediately leave the hospital with her.

If any of the investigators think to seek help in the main reception area, Dmitri Skoblin immediately comes over with his gun drawn, and reveals his true identity as a member of the secret police. He demands that the cultists surrender. To his horror – and to the investigators’ (**Sanity** check, 0/1D4) – they promptly reach for cyanide pills hidden in their garments and commit suicide, unless grabbed or forcibly stopped. If any cultists are so restrained, Dmitri handcuffs that cultist and drags him away, all the while telling the investigators that he “will be in touch with them” and that they need to stay at the Angleterre Hotel “if they know what’s good for them.”

At this point, Dr. Morozov is gone, as is Katarina. Their saga continues in **Scene 6**.

Four Disguised Cultists

STR	CON	SIZ	DEX	POW	HP
14	15	12	08	09	13

Damage Bonus: +1D4

Weapon: Billy club 40%, damage 1D4 + db

Area 2-5 – The Cells Of The Mad: Read or paraphrase the following:

The room is padded, its walls grimy with the stains of sweat, dirt, and blood. A small wooden cot is the only thing inside this cell, apart from its sad, straitjacket-clad occupant, who sits in the corner muttering nonsense and oblivious to the rest of the world.

Most of the cells in the North Wing are like this, each holding a heavily medicated and restrained patient. Most are insane, although a few are merely political prisoners who dared to speak out against the Communist party, and

were subsequently diagnosed with sluggishly progressive schizophrenia.

At the keeper’s discretion, any cell inmate that is questioned by the investigators might provide them with additional clues, or can simply drool and utter nonsensical nothings. Otherwise, none of the other inmates held in Revolutionary Hospital should be of interest investigators.

Area 2-6 – The Sins Of The Father: Read or paraphrase the following:

The cot in this room is broken, its sheets shredded into bits of nothing. A man clad in a straitjacket and held to the wall by thick, ugly chains sits despondent on the floor, smashing his head over and over again into the padding on the wall. Thick swaths of bandages cover his eyes, as dried tracks of blood run down his cheeks like macabre tears.

“I CAN SEE! I CAN FINALLY SEE!” he bellows. “TWO MINUTES TO MIDNIGHT, AND THE WIND SETS US FREE!”

This broken shell of a man is what remains of Alexei Orkonov. Any attempt to question him is pointless, as the man’s descent into madness is complete.


Clues: The phrase “two minutes to midnight” refers to the cuckoo clock in **Area 1-2**, in **Scene 1**. If the clock back at the Orkonov estate is set to 11:58, it reveals a hidden trapdoor that leads to the gruesomeness of **Scene 4**.

Area 2-7 – Cell 5B: Read or paraphrase the following:

This room, while bright and stark, appears a little more cheerful than the other drab cells of the wing. A little girl in a dressing gown sits atop a small cot, vigorously coloring odd sheets of paper with crayons. She absently brushes long strands of her black hair as she creates her drawings, not stopping to look up at her new visitors.

Katarina is no longer a little girl. She is a vampire, transformed by the enchanted wolf’s head medallion into an undead monster. The shock of her transformation and sudden thirst for blood caused her to kill her mother and brutally attack her father. The transformation also made her a ruthless, cunning killer – after draining her mother Charlotte dry of blood, she stabbed her dead mother in the chest repeatedly, obscuring the tiny puncture wounds of vampire fangs with the blows.

Clues: Should the investigators examine Katarina’s drawings, give them **Handouts D & E**. The first should be a major tipoff to the girl’s true nature, while the second should be a good indication that further investigation of Charlotte’s paintings at the State Museum is in order, as would be a second trip to the house.



If the investigators enter under the supervision of Dr. Morozov, he immediately smiles at the girl and informs her that she has special visitors, “like the ones we talked about this morning.” At that point, the pale little girl looks up, and addresses whomever appears to be the most kindly (or frail) of the investigators – a young woman would be her first choice, followed by an older man or woman, if they number amongst the investigators.

“I have a secret, but I can only tell that one,” she says, pointing at the investigator she has chosen. “The others must leave.”

If the investigators agree to this, Dr. Morozov leads all but the chosen character into a nearby, empty cell to wait, leaving the chosen character locked inside Katarina’s cell. Then, things get ugly. A few rounds after the other investigators are led to the empty cell; the four “orderlies” show up and just brutally attack the investigators. They try to use the doorway to their advantage, with most of the thugs attempting to pull out an investigator or two into the hallway where they proceed to attack them, while the fourth stays by the door, locking it and standing guard so as to block any attempts at escape.

Meanwhile, the investigator staying in the cell with Katarina listens to the girl mention over and over again that she has a secret, and that it is a big secret. It takes her a minute or so to mention that her secret is the investigator is going to die. At that point, she attacks the investigator, using all of her powers and skills as a vampire.

Under these circumstances, both combats last for ten rounds before the hospital’s other doctors and real orderlies arrive to get the doors open and break up the various fights. In the meantime, whatever happens in the intervening rounds might prove to be deadly for the investigators. If in a locked cell, the investigators cannot escape without some skill and luck. Picking the locks from inside the cell is exceeding difficult (**Locksmith** -15%), and the doors have a **Strength** of 16 if the investigators choose to try and break them down.

Should the investigators fail to fall for Katarina’s ruse, she merely sulks in the corner, “Then you don’t get the secret!” she says. After a minute or two of her sulking, Dr. Morozov loudly proclaims, “My patient is tired. You should return in the morning and you can see her again. Perhaps Katrina will talk to you tomorrow.” By which point, of course, both Katarina and Dr. Morozov will be long gone.

If the investigators enter the hospital after visiting hours under cover of darkness, this scene unfolds differently. In this case, the investigators stumble across Dr. Morozov and his four accomplices removing Katarina from her cell, and

are given the impression that Katarina is being kidnapped. This impression rapidly vanishes, though, when the girl bares her fangs and joins the attack on the investigators.

Katarina, the Little Vampire

STR	CON	SIZ	INT	DEX	POW	HP
22	13	08	15	13	10	13

Move 8

Damage Bonus: +1D4

Weapons: Bite 50%, damage 1D4 first round + blood drain thereafter. A maintained bite stops all resistance from the target, and drains 1D6 STR (blood) from the victim each following round.

Claws (2) 50%, damage 1D4 + db. A successful Magic Point vs. Magic Point roll on the Resistance Table means that the vampire drains 1D3 Magic Points from its victim. Gaze, match POWs on Resistance Table. If the Resistance Table roll succeeds for the vampire, the target is hypnotized and can be made to follow simple instructions.

Powers: Can change into smoke, mist, a wolf, or a bat at will. In smoke or mist form, it drifts at a rate of 1 yard/round. Can reform after hit points are exceeded. A stake through the heart permanently kills the creature.

Skills: Move Quietly 90%, Hide in Cover 75%

Sanity Loss: 0/1D4 **Sanity** points when attacked; 1/1D3 to witness a transformation

Wrapping Up Scene 2: After visiting the hospital (and possibly Katarina’s cell), the investigators should be headed either back to the Orkonov house or to the State Museum to learn more about Charlotte’s paintings. The keeper should be sure to drop additional clues in the Revolution Hospital (if necessary) to nudge them towards either one of these two scenes. Depending on what occurs in this scene, they might learn the following day that Katarina has gone missing from the Hospital, the apparent victim of kidnappers.

Additionally, if the investigators manage to capture Dr. Morozov or any of his followers alive, they might be able to glean the following pieces of information (**Persuade** -10%), so long as the captured individuals see no chance of escape.

- In addition to Katarina, Dr. Morozov and the Cult of Ithaqua need one of Charlotte’s paintings – *The Red Shadow* – which is located in the State



Museum. (Either Dr. Morozov or his followers can provide this fact.)

- Once Katarina and *The Red Shadow* are acquired, they must “head north” to greet their master. (Only Dr. Morozov can provide this information. At this point, he also provides directions to the beginning of **Scene 6**, by telling the investigators the location of the Frozen Temple. However, he is not sure exactly what is to happen there, or why; only that it is “an important place.”)

Lastly, if the investigators do not discover Katarina’s vampiric nature and decide to “liberate” her from the hospital themselves, she happily complies. However, once out of the hospital, she attempts to flee from the investigators and reunite with Elena in time for **Scene 6**.

Scene 3 – The State Museum

Scene 3 takes place at the State Museum, the main Soviet-run exhibition of fine arts in Leningrad. The museum has organized a special exhibit of Charlotte Geoffrey’s work in the wake of her death. Many of the patrons of the museum are foreigners, come to the Soviet Union to view the exhibit, and perhaps to acquire pieces of the exhibit for museums

or private collections of their own. Like the investigators, many collectors and aficionados of art have been invited to the museum by the state in order to possibly purchase the collection and get it out of Leningrad.

Amongst the patrons in the museum are several members of the Cult of Ithaqua, who covet one particular painting, *The Red Shadow*. They seek to acquire it immediately, even if that means stealing it and even if it means that innocents must die in the process.

Scene Summary: The investigators arrive at the State Museum either to ask about acquiring part (or all) of Charlotte Geoffrey’s works for collections of their own, or because they have learned of the connection between her works and some of the strange events surrounding her death. In investigating the museum however, they learn that things are far stranger – and far more dangerous – than they could have imagined.

The purpose of the scene is to direct the investigators, by clues or informants, either to **Scene 2 – The Revolution Hospital**, or to **Scene 4 – Return To The Orkonov Estate**, depending on the events that have already transpired in the adventure.

The default assumption for this scene is that the investigators arrive during the day, either during regular visiting hours for the museum, or during a specially arranged tour of Charlotte Geoffrey’s exhibit (as offered by Vladimir Yezhov at the memorial service, or by a telegram from him at the end of **Scene 1**). If the investigators decide to break into the State Museum at night and snoop around then, that contingency is covered in **Area 3-4**.

Area 3-1 – The Main Entrance Hall: Read or paraphrase the following when the investigators enter the State Museum:

Brushing the snow off of your longcoats, you step into a large, opulent rotunda, bright and far more vibrant than most of the buildings you have visited in recent days. The edges of the pale yellow walls are gilded with shining metallics, and the arched ceilings are decorated in a brilliant baroque style. Despite the victory of the Revolution, it is hard to ignore the wondrous legacy of Russian royalty that permeates every inch of the museum.

You ascend a grand flight of stairs to the second floor, where you find a familiar face waiting for you.

“My greetings again to you, comrades!” says Vladimir Yezhov. The associate museum curator smiles. “Would you like a tour? I think some of these pieces will be of great interest to you. Contrary to any wild tales you may have heard, the paintings do NOT drive people insane. Ha!”



I Don't Know Much About Art, But ...

Call of Cthulhu fans that are familiar with the history of the Soviet Union may be aware that for decades, the Soviet government tightly controlled artistic expression, and that the term “freedom of expression” was not something that most citizens enjoyed. So, would an art exhibit like the one in this adventure even be possible?

The short answer - yes.

The long answer - Socialist Realism, a Communist government policy stating that there could only be “officially” approved types of art in the Soviet Union, was not implemented until 1932. This was a directive of Josef Stalin, who believed that modern art styles such as impressionism and cubism were “decadent bourgeois art,” as they existed prior to the Revolution of 1917.

Prior to this, however, Soviet artists embraced a variety of art forms and these were present in many state-run museums. Radical non-traditional art forms were, like Revolutionary politics, considered expressions of progressive thought and the then-modern styles of art could be found in Soviet art galleries. Many paintings from private collections were also taken from their original owners shortly after the Revolution and placed in public museums. The government then believed that art of all kinds should be shared with the public and not just be the property of the bourgeois.

Should the keeper decide to set this adventure in the 1930s or later, it is recommended that Yuri Kamzanov act as a broker for a private collector, who secretly hoards a collection of strange art pieces. **Scene 3** would still take place at the State Museum, but well after the museum officially closes for the evening. In this case, only the investigators and a few other foreign buyers would be invited to the museum, in order to inspect and possibly buy paintings in the collection. Charlotte’s paintings would not be hanging on display, but would instead be propped up against the walls for a makeshift, hurried viewing. This changes a few minor details of the scene, but the keeper should be able to adjust this with little difficulty.

Whatever year the keeper chooses to set this adventure, it should be kept in mind that one of the reasons the investigators went to Leningrad was to possibly buy Charlotte’s madness-inducing paintings, and to take them back to their own countries and away from the Soviet Union. Regardless of policy, the Soviet government (and Yuri Kamzanov) has no love for Charlotte’s work, and would love to be rid of it.

The investigators are free to take Vladimir up on his offer or to tour the Museum on their own – he does not mind either way. If they do accept his offer however, he first leads them to his office (**Area 3-2**) before commencing the tour. The investigators find little in the museum merely by wandering around (save for its breathtaking opulence and exquisite works of art) until they enter the Rossi Wing (**Area 3-4**) or the Benois Wing (**Area 3-5**) and then all hell literally breaks loose.

If the investigators have gone through **Scene 4** prior to entering **Scene 3**, substitute the older Yuri Kamzanov for Vladimir (see **Area 4-2** for the details why). In this case, if the investigators try to talk to Yuri about Vladimir’s death, he first reacts with nervous disbelief, then excuses himself to call the police if the investigators persist in talking about Vladimir’s unfortunate demise.


Area 3-2 – Vladimir Yezhov’s Office: Read or paraphrase the following:

It is difficult to tell whether or not this cramped room is an office or just a tiny wing of the State Museum – the desk

in the center of the room is barely visible, as is the old chair that sits behind it. The walls are haphazardly covered with paintings, some framed, some not. A large cardboard tube, addressed in English to the United States, sits atop a pile of papers on the desk.

Vladimir is the curator in charge of most of the State Museum’s new acquisitions. He keeps a bottle of vodka and some tumblers in a lower desk drawer; if the investigators follow him into his office, he offers them a drink. While fetching the vodka, the investigators may notice a few things of interest on his desk (**Spot Hidden +10%**), of which they may try to take one or two without detection (**Conceal -10%**).

Clues: Most of the recent letters atop Vladimir’s desk deal with the selling of Charlotte Geoffrey’s works. Based on the tone of the letters, it is clear that Vladimir is only selling the paintings under the direct instruction of his boss, Yuri Kamzanov. Although most of the correspondence is with individuals from other countries, one name is local and should be recognizable to the investigators – Boris Churin,



director of the arts at the Mariinsky Theatre, and he seems to have an obsessive interest in acquiring certain pieces of the collection privately. The main piece that seems to have the interest of Boris is a painting called *The Red Shadow*.

The cardboard tube contains an unfinished work by Charlotte called “Cracks in Time,” and has been sold to the Arkham Museum in the United States. It depicts a broken cuckoo clock, with thousands of spiders crawling out of its cracked form. Its hands are set at two minutes to midnight. If asked, Yuri gladly takes the drawing out of the tube (which has not yet been sealed) to show it to the investigators.

A cursory examination of the office also reveals a stack of papers and newspaper clippings, relating several accounts of people who either committed suicide or attempted to do so, reportedly after viewing one of Charlotte’s paintings.

Buying the Paintings: Although he does not approve of selling Charlotte’s work and will not introduce the idea, Vladimir will entertain any offers if the investigators enquire about buying the paintings. He insists on \$1,000 per painting, but offers the whole collection of paintings – both those in her house and in the exhibit, comprising a total of 12 paintings – for \$10,000 (50,000 rubles). If pressed, however, he settles for half that amount.

Area 3-3 – Yuri Kamzanov’s Office: Read or paraphrase the following:

This office is quite tidy, but cold – a brisk, icy draft filters in from cracks above the window. A single light bulb, hanging from dangling wires in the ceiling, provides the only pale illumination for this dreary room.

A familiar figure sits behind the desk, typing away noisily on a typewriter.

The “familiar figure” is Yuri Kamzanov, who is busy writing a letter to Genrikh Rabohkov, the Communist party official demanding that the museum rid itself of everything connected to Charlotte Geoffrey. The letter states that everything is underway, and he expects all sales to be completed within the next two weeks.

Yuri gruffly greets the investigators if they stop by his office, but is emphatic that he has little time for small talk. He offers to meet with the investigators in a few hours, after they have had the opportunity to properly tour the museum.

Clues: If any of the investigators are able to lean over and sneak a peek at the letter in the typewriter (**Spot Hidden +10%**), they note that Yuri has also mentioned the name of one Boris Churin. The letter complains about the repeated inquiries of Boris about *The Red Shadow* and the man’s “insufferable arrogance and persistence.”

If either Yuri or Vladimir are asked about *The Red Shadow*, both respond with a slight rolling of the eyes, and the reluctant offering that it can be found in the Charlotte Geoffrey exhibit, in the Benois Wing of the Museum.

Area 3-4 – The Rossi Wing: Read or paraphrase the following:

You enter a grand hall, with white marble columns reaching majestically from floor to ceiling. The walls are painted a rich, warm red color, and from these walls hang a myriad of paintings, each one finer than the next. Throngs of people stand by many of the paintings, admiring their beauty. Others sit at benches in the center of the room, making sketches, or chatting quietly with one another.

Suddenly, a scream cuts through the air to curdle your blood. A crowd of terrified, shrieking museum-goers begins to push past you towards the exit. From where you stand, you can dimly make out the writhing of a body – and of metallic, glittering scales – in the far corner of the wing, along with the sickening snapping sound of human bones breaking.

The far corner of the Rossi Wing holds a single painting by Charlotte Geoffrey – *The Darkness Serpentine*. If the investigators choose not to flee, but instead approach this scene of sickening horror, read or paraphrase the following:

A woman lies on the ground, surrounded by a slowly growing pool of her own blood. At first, you think that she must be wearing a dress made from some brightly colored, exotic cloth. Sadly, that is not the case. The woman wears just a simple gray dress. And an impossibly long, powerful snake is busy crushing her in its coils, its bright scales undulating in the flickering light of the chandeliers that hang from the ceiling.

Worse yet, two other identical snakes, large and colorful, sit coiled next to this scene of carnage, and appear ready to strike. They sit beneath the shreds of a tattered painting, its frame cracked and broken.

Have the investigators make a **Sanity** check (1/1D6) after viewing this gruesome scene.

If the investigators look up at the tattered painting, read or paraphrase the following, depending on **when** they look at the painting:

First Time: *The painting depicts the upper half of a beautiful woman’s torso. It seems as though she should be standing, looking out into the moonlit waters of a cold lake, but the lower half of her body is missing. Blood and snakes slither out of her torso. She face is frozen in horror, as she*



appears to be screaming in agony.

Second Time: Curiously, the painting depicts a large, furry, ape-like figure standing by a lake. The woman is gone. Impossibly, you see the ape kneel down by the pool of blood that still remains in the painting. You watch as it dips one furry finger into the blood, and then licks it clean. The creature smiles horribly at you.

An investigator noticing the change must make an immediate **Sanity** check (1/1D6).

If investigators look at the painting a subsequent time, the scene depicted in the painting alternates between the first viewing and the second viewing. Once a **Sanity** check is made for viewing this painting, subsequent checks are not needed.

The two snakes in the room immediately attack the investigators, or anyone else foolish enough to get near them. The third snake (busily swallowing a museum patron) joins them five rounds later, when its feeding is complete. If the investigators manage to escape the wing and then return, they find the snakes and the dead woman gone. The painting – *The Darkness Serpentine* – is no longer tattered, and its frame has somehow been made whole once more.

3 Enchanted Pythons

STR	CON	SIZ	DEX	POW	HP
22	13	18	13	10	15

Move 6

Damage Bonus: +1D6

Weapon: Swallow automatic, damage suffocation and digestion. Crush 40%, damage 1d6 + db

Armor: 2-point glistening skin

Skills: Move Quietly 90%, Hide in Cover 75%

Area 3-5 – The Benois Wing: Read or paraphrase the following when the investigators enter this area. The keeper might wish to slightly adjust the text depending on whether or not anything has transpired already in **Area 3-4**, but the basic information should essentially remain the same:

This gallery is silent as the grave, with nary a soul to be found in it. This is odd, considering all of the signs that you saw at the museum entrance for the “Special Charlotte Geoffrey Memorial Exhibit.” But you do not see anyone as you enter this dimly lit wing of the museum. You just see the collection of paintings that hangs along the walls, and the unending sound of dripping water that echoes through the chamber.

As you head farther into the gallery, however, you notice a few unmoving figures sitting on benches, staring blankly at two specific paintings hanging from the wall. That is to say, they would be staring at them, if they still had eyes. Both tongues and eyes seem to have been torn from this small gathering of dead men. Their faces are contorted in expressions of utter agony.

From a dark corner, near one of the two paintings, you hear an ominous growling sound.

The three dead men are followers of the Cult of Ithaqua, sent to the State Museum by Boris Churin to steal *The Red Shadow*. One of them has a 1895 Nagant revolver hidden in his longcoat, along with some other items of interest. However, they did not count on another of Charlotte’s paintings – *Relentless* – rearing its ugly head during their visit.

Have the investigators make a **Sanity** check (1/1D6) after discovering the dead men.

If the investigators look up at either of the two paintings that the dead men are facing, read or paraphrase the following, depending on **when** they look each of the paintings:

Relentless, First Time: *The painting depicts several hunters riding horses, looking for their quarry. Hounds run out ahead of them. From the trees behind the hunters, you see glowering, angry eyes staring out at the hunters. Although it does not seem possible, you swear that you hear malevolent chuckling when you look at this painting. The bottom of the canvas seems to have a slight rip in it.*

Relentless, Second Time: *Curiously, the painting depicts a group of dead hunters, badly mauled and partially eaten, along with their horses. The hounds in the painting feast upon the flesh of their dead masters. Several furry, ape-like men are walking out of the forest, beating their chests with their large fists, howling in triumph.*

The Red Shadow, First Time: *The painting depicts a man in a toga, standing atop a stone tower, watching helplessly as a throng of helpless souls try to climb up the tower walls. A flood of water approaches the tower, though, and threatens to wash them all away. A crimson sun sets upon this desperate scene, casting oddly colored shadows of a reddish hue on the man standing atop the tower.*

The Red Shadow, Second Time: *Curiously, the painting depicts a tower completely surrounded by water. Decaying bodies float in the water surrounding the tower – you swear that you can smell the stench of death in the air. A grinning skeleton stands atop the tower, looking at a pocket watch and holding a staff. The hands of the watch stand at*

two minutes to midnight. Red shadows seem to shroud the skeleton like a cloak.

An investigator noticing the change in either of the paintings must make an immediate **Sanity** check (1/1D6).

If investigators look at either of the paintings subsequent times, the scenes depicted in the paintings alternate between the first viewing and the second viewing. Once a **Sanity** check is made for viewing either painting, subsequent checks are not needed for that painting.

The ominous growling sound heard by the investigators as they enter the room is that of a ghost, which used the painting *Relentless* as a gateway into reality. Unless immediately approached, it waits a few rounds before attacking the investigators, choosing to size them up and determine which of them represents the greatest threat.

If the investigators manage to flee from the ghost and escape from it entirely (the ghost pursues the investigators until destroyed or until it cannot find them anymore), they find that upon returning to the Benois Wing that the creature has vanished. They also find that *The Red Shadow* has vanished as well. Boris Churin, along with his accomplice Elena, has managed to abscond with the painting while the ghost hunted the investigators.

Ghost

STR	CON	SIZ	DEX	POW	HP
22	14	26	13	10	20

Move 10

Damage Bonus: +2D6

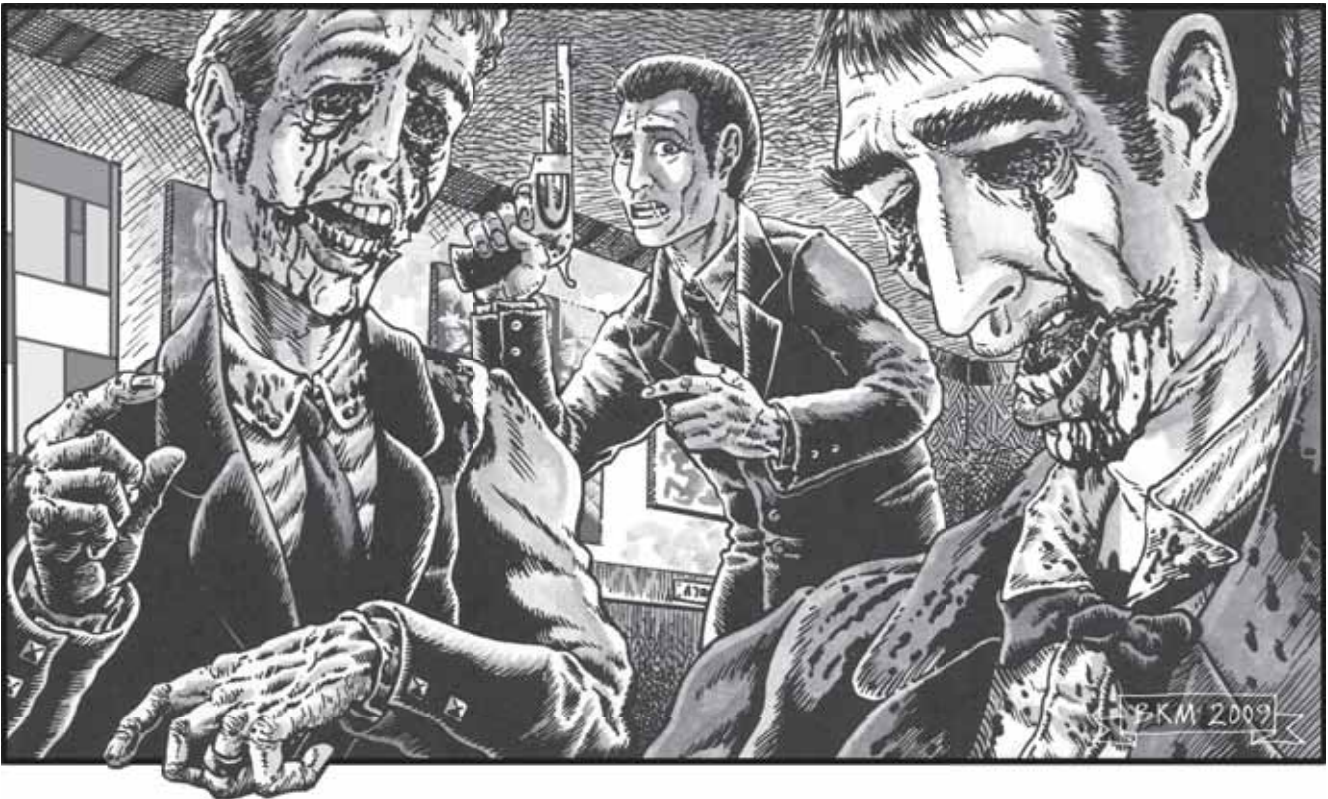
Weapon: Bite 40%, damage 1D10. Kick 25%, damage 1D6 + db. A ghost can kick once and bite once in a combat round.


Skills: Sneak 70%

Sanity Loss: 0/1d8 Sanity points to see a ghost

Clues: If the investigators examine *The Red Shadow* more closely than just looking at it, they find a map tucked away behind its frame. The map shows a path leading from Leningrad to a spot farther north in the Russian wilderness. This is the location of the Frozen Temple of the Khanate (**Scene 6**). Give the investigators **Handout F** if they find the map.

Additionally, if the investigators have an opportunity to search the dead men, they find – in addition to the revolver – several tickets to a showing of “Swan Lake” at the Mariinsky Theatre the following evening. The tickets





are tucked inside a program for the production, which notes that the role of the Baroness in the production is played by one Elena Orkonov. There is also a quick note handwritten in the program, which reads:

Backstage. After the last show. Bring the painting in the car. -B.

Scene Summary: Following the gruesome events that transpire in the State Museum, the investigators should have enough clues to either return to the Orkonov estate for more information (specifically, the cuckoo clock in **Area 1-2**), the Mariinsky Theatre, or to the Frozen Temple of the Khanate. It should be up to the keeper if the investigators can quietly slip away to any of these scenes, or if they are questioned by authorities – the deaths caused within the museum are certainly cause for investigation by the authorities.

If the keeper chooses the latter route, the investigators are met by a wild-eyed Yuri Kamzanov, who demands to know what happened inside the museum. Almost no explanation will be found plausible (or acceptable) to Yuri, who quickly motions over members of the police. At this point, the investigators need to make a **Fast Talk** roll to avoid being detained overnight by the secret police in a jail cell. Otherwise, the investigators spend the next night or two in government custody, during which time they are repeatedly grilled by members of the secret police, before being released. Ironically, the investigators have a better chance of being freed by telling the truth, rather than trying to make up some plausible story about what happened; the truth only makes the OGPU think that the investigators are a bunch of lunatics, and not worth their time.

The keeper should also make sure that the investigators lose track of Vladimir Yezhov if the events of **Scene 4** have not been played out yet (see **Area 4-2** for the reasons).

Scene 4 – Return To The Orkonov Estate

Scene 4 takes place once more at the former residence of Charlotte Geoffrey and the Orkonov family. A return to the estate hopefully means that the investigators have picked up on the various “two minutes to midnight” and cuckoo clock references scattered throughout earlier scenes. If they have not, there is very little for the investigators to find that is new.

Whether or not the investigators have caught the clues about the clock, they do find a few noticeable changes upon revisiting the house. For one thing, Jonah has vanished. In order to enter the house, the investigators must either use the key that was provided to them at the memorial service, or break into the house. If the investigators search the house

for Jonah, they find him trapped inside the painting in **Area 1-5** (and triggering the appropriate **Sanity** Check in doing so).

The other change of significance is that the safe in **Area 1-8** has been opened and completely emptied. If the investigators allowed Jonah to take the silver wolf’s head medallion from them and place it in the safe, it has vanished as well. While the investigators were elsewhere, Elena Orkonov made a quick and stealthy return home, and took everything that was inside the safe.

If the investigators follow up on the “two minutes to midnight” clues and adjust the cuckoo clock in **Area 1-2**, read or paraphrase the following:

As you adjust the hands of the clock, you hear a shrill whirring sound, and then a loud groan, as if some horrid beast had just awoken. With a sharp click, a panel in the blood-stained kitchen floor slides away, revealing ancient, worn stairs that lead to darkness below.

Scene Summary: The investigators arrive back at the Orkonov estate to find more answers about what is happening – whether that be about the disappearance of Katarina or the weirdness surrounding Charlotte Geoffrey’s paintings. In exploring the house this time, they find the remains of the ancient church beneath the house, which should provide them with some answers as to what is happening – and why.

The purpose of the scene is to direct the investigators through their findings either to **Scene 5 – The Mariinsky Theatre**, or to **Scene 6 – The Frozen Temple of the Khanate**, depending on what the investigators uncover.

Area 4-1 – The Sanctum Of Learning: Read or paraphrase the following:

The stone stairs descend into a small, circular cave, dimly lit with the flickering of torchlight. Just a few paces away from where the stairs end, a crude stone table, hewn from the rock jutting out of the floor itself, stands lonely and forlorn. A book and some large, yellowing bones sit atop the table.

A human skeleton sits on the floor, facing the table. The skeleton is clad in old, but beautiful bright silk garments. Beyond the skeleton is a cave opening, which leads to a corridor and further darkness.

The skeleton is that of an ancient Mongol warrior – one who originally brought the wind spirits of Ithaqua to the Russian lands. Investigators making a successful **Archaeology** roll can identify the skeleton’s origins.



Additionally, observant investigators may notice that the warrior has a wolf's head motif embroidered in his garments. This motif is identical to that of the silver wolf's head medallion that they received at the memorial service.

The book on the table is mundane, but invaluable – it details the history of the Church of Saint Theodosius and the Cult of Ithaqua, as well as the involvement of the Orkonov family in the Cult. The book has been handwritten by various members of the Orkonov family over generations. The last entries in the book are written by Alexei Orkonov, who describes his marriage to “the chosen,” Charlotte Geoffrey, and states that “her spawn shall set in motion the return of the Dark Winds to the World.”

Clues: A successful **Spot Hidden** check reveals that the bones on the table are actually scroll cases created from bone. There are three bones in all, and each can be twisted open. One contains a parchment with brutally detailed descriptions of dark, obscene rituals performed by the Cult of Ithaqua centuries ago. Another contains a map, identical to the one found behind *The Red Shadow* in **Scene 3**. Give the investigators **Handout F** if they find this map (assuming they have not found it already).

The final scroll case contains a handwritten note. Give the investigators **Handout G** if they open this case. The note they find inside reads as follows:

Remember, my children. Remember. At night the winds grow still, but when the dawn breaks, it awakens, and its icy hands reach far across the earth, caressing those faithful who respect and fear its majesty, and sinks its claws into the unbelieving heathens. Some see an ending in our fall, brought about by those who would betray our cause. Myself, I only see a lesson to be learned, and a beginning. So do not forget.

As a phoenix arising from its ashes, our rebirth shall take place at the temple of our ancestors. The savages who swept across the steppes and carved their legacy across the land in seas of blood pleased our Lord and Master. He blessed their temple with his cold winds, and thought it good. When our forefathers took the temple by force, and devoted our lives to our Master, once more he provided his blessing to us, and again, he deemed it good.

Now our Master sleeps, for he is disappointed with us. But he has left us the tools to find him again, and awaken him once we are worthy. He gives us a medallion, to be used as a key. He provides us with visions, which step out of the realms of imagination and into our world. And he promises two chosen daughters, who shall hold the key and unlock the gateways to the Great Beyond. Hold the staff, contain the fear, and all shall be ours once more.

We shall not fail. We shall be worthy of our Master, the Great Wind, the mighty Ithaqua.

An appropriate **Cthulhu Mythos** roll allows the investigators to learn the basic background of Ithaqua, the Great Old One. Furthermore, if the investigators compare the writing on this note to the parchment found in the first bone scroll case, they can note that the writer of this note is one Mikhail Orkonov, ancestor to Alexei Orkonov and the leader of the Cult of Ithaqua shortly before Peter the Great arranged to have the Cult destroyed.

Alexei and his fellow cultists have, however, forgotten much of what their ancestor wanted them to remember. They had no idea that these bones contained such valuable information, which is why they scrambled to get their information from obscure places. Charlotte Geoffrey was the only one who really understood much of what was happening. In her own way, she was trying to stop it all. She had discovered a copy of the map to the Frozen Temple, which she hid behind *The Red Shadow*. She did so to protect her daughters, whom she discovered would be needed to summon Ithaqua to the mortal realms. Katarina and Elena are indeed the “two chosen daughters” mentioned in the ancient note.

Area 4-2 – Descent Into Darkness: Read or paraphrase the following:

The earth twists into a winding corridor, which leads somewhere deeper beneath the surface. Though dark, flickering lights coming from somewhere further down the corridor provide faint illumination, allowing you to see where you step. You also see the outlines of horrid drawings scrawled crudely on the walls. Everywhere you look, you see the images of men and women engaged in the most depraved acts of evil.

However, the drawing are nothing compared to what you see at the end of the corridor.

“Help me,” says a voice, which echoes faintly through the corridor. “I can’t feel my legs.”

Investigators that take the time to examine the crude sketches that cover the walls of the corridor may note (**Art -10%**) that the paints used to make them are identical to the paints used by Charlotte Geoffrey in her more recent – and stranger – paintings. They also notice that one section of wall has only the simple outlines of three human forms, as opposed to a more realized drawing of three men. The paint used to make these outlines is quite fresh.

Additionally, a successful **Archaeology** roll reveals that the paintings, while crude, are the works of modern



men, and are somewhere between 300 to 400 years old. Of course, by examining the horrific drawings so closely, they subject themselves to an additional **Sanity** check (0/1D4).

A **Spot Hidden** check allows the investigators to notice recent, faint footprints on the floor – as well as smears of fresh blood. The smears of blood lead to the voice that the investigators hear.

Vladimir Yezhov lies near the entrance to **Area 4-3**. He has literally been ripped in half – his lower torso, from the waist down, is completely missing. He drags himself with his hands towards the investigators. This gruesome sight requires a **Sanity** check (1/1D6). Vladimir came to the Orkonov estate in search of possible hidden or unknown works by Charlotte Geoffrey. He thought the clues from “Cracks in Time” in **Area 3-2** might lead to a veritable treasure trove. Instead, it led to his death.

Clues: If the investigators do nothing to assist Vladimir, he is only able to answer one question before perishing, and before the zombies that killed him rush out of the darkness to attack. Any investigator that tries to help Vladimir (**First Aid** or **Medicine**) finds saving the poor curator’s life impossible, but can prolong it enough to possibly have two or three questions answered (keeper’s option).

- **What Happened To You?** “The men in the dark... they attacked... I don’t even think they’re alive!”
- **Why Are You Here?** “There was a drawing... it told me about the clock. I thought it would lead me to secrets...”
- **What Did You Find?** “The other room is where the paints came from. *The paints!* That’s where Charlotte’s paints got their power.”
- **What Is This Place?** “A shrine, I think, to some sort of ancient wind god. It seems like Charlotte and her family have known about this for a long, long, time...”
- **Did You Come Here Alone?** “Yes. Although I thought I saw young Elena leaving the house when I came here. She was accompanied by an older man, I don’t know who.”

Before Yezhov’s arrival, the zombies were drawings on the wall, nothing more. They were painted with the same mystical paints used to create Charlotte Geoffrey’s sinister works. The outlines of fresh paint on the walls represent the spot where Charlotte had painted them before they came to “life” to defend the corridor.



3 Zombies

STR	CON	SIZ	INT	POW	DEX	HP
17	17	13	13	01	07	14

Move 6

Damage Bonus: +1D4

Damage: Bite 30%, damage 1D3 + db; large club 25%, damage 1D8 + 1 + db

Armor: None; but impaling weapons do 1 point of damage, and all others do half damage

Skills: Pursue Human Flesh 99%

Sanity Loss: 1/1D8 **Sanity** points to see a zombie

Area 4-3 – Chamber Of Enlightenment: Read or paraphrase the following:

The corridor opens into a circular chamber, hewn from its natural origins in a smooth, symmetrical form. A pair of torches flanking the entrance provides the light to this strange place.

Detailed drawings of strange monsters are drawn upon the smooth stone walls of this chamber, drawings made with far more skill and talent than those found earlier in the corridor. A small stone table stands in the center of



the chamber. On the floor in front of the table, you see a small hatch partially opened, revealing some sort of tiny compartment beneath the chamber.

Clues: Investigators that examine the walls note a lot of strange creatures from the **Cthulhu Mythos** drawn upon them (**Cthulhu Mythos** +10%). In particular, they notice many creatures known as a gnoph-keh surrounding the imposing figure of Ithaqua. Two of the gnoph-keh seem to be blurry and occasionally even seem to flicker.

Investigators that examine the hatch find nothing dangerous. Instead, they find an old, wooden box that appears to once held jars of paint. If the investigators had previously made their way to Charlotte Geoffrey's Tower Studio (**Area 1-5**), allow them to make an **Idea** roll – the strange paints that they found there clearly seem to have originally come from this wooden box.

If the hatch is searched very carefully (**Spot Hidden** -10%), they find the business card of Boris Churin lying carelessly next to the box. Boris and Elena came to this place looking (unsuccessfully) for more things to aid them in their quest to summon forth Ithaqua. The address on the card is that of the Mariinsky Theatre. If searched even more carefully (**Spot Hidden** -30%), they find a false bottom to the compartment. Behind that false bottom is a tome known as the *Book of Dark Winter*.

The *Book of Dark Winter* was written in the 13th century by an unknown Russian scholar, one imprisoned and tortured by Mongol invaders. But this scholar knew many secrets about Ithaqua, including how to summon the dark winds through magic. Although he was eventually driven mad, his arcane knowledge and words of prophecy live on in the book. The prophecies concern ways of not only summoning Ithaqua, but actually controlling the Great Old One, at least for a time. The mad scholar's words speak of two sisters needed to conduct the binding ceremony – one living and one dead.

Книга Тёмной Зимы (*The Book of Dark Winter*) – in Russian, author unknown, 13th century. This volume is dedicated to lore and summoning rituals about Ithaqua and other evil winter spirits. Only six copies of this book are known to exist. **Sanity** loss 1D8/2D8; **Cthulhu Mythos** +15 percentiles; average 30 weeks to study and comprehend. Spells: *Alter Weather, Augur, Bat Form, Call/Dismiss Ithaqua, Cloud Memory, Contact Ithaqua, Contact Gnoph-keh, Dream Vision, Find Gate, Resurrection, Vanish.*

Area 4-4 – The Moon Chamber: Read or paraphrase the following:

This simple chamber is fairly small. Stars and crescent

moons are carved in exquisite detail all over its walls, and a large painted moon is plainly visible at the apex of the ceiling.

The twisted form of a skeleton lies chained to the wall, clad in furs and dried leather apparel. Its wrists are manacled, and maroon stains cover much of the stone floor surrounding its body.

The figure chained to the wall is long dead, his desiccated corpse little more than a withered mummy. Investigators who take a close look at it can deduce that it is a Cossack soldier, probably killed some 300 to 400 years ago (**Archaeology** or **History**, -10%). Additional examination reveals that the man was brutally tortured to death with hundreds upon hundreds of shallow cuts (**Medicine** -10%). Any investigators who discovered the scrolls in **Area 4-1** recognize this horrible death as one of the dark, obscene death rituals performed by the Cult of Ithaqua. An **Occult** check reveals that the painted stars are in alignment for a ritual of power and sacrifice.

Investigators that tarry too long in this room (over five minutes or keeper's discretion) run the risk of encountering great danger. When this moment comes, the moon painted on the ceiling suddenly shimmers. A moon-beast appears in the chamber, ready to destroy all that it sees. If an investigator has the silver moon medallion found in the dead Cossack's robes (*see below*), the moon beast will not attack that investigator so long as the medallion is plainly visible.

Clues: There are several concealed pockets inside the Cossack's robes (**Spot Hidden**). One of these pockets contains a vial of domination serum, while another contains a small silver medallion that bears the likeness of a crescent moon. A successful **Cthulhu Mythos** roll indicates that this medallion can be used to disrupt summoning rituals.

Additionally, give the investigators **Handout H** if the pockets are successfully searched. This tattered parchment describes the symbiotic relationship of "enchanted medallions," and how they may be used to nullify one another's powers. This information may come in handy for the investigators in **Scene 6 – The Frozen Temple of the Khanate**.





Moon-Beast

STR	CON	SIZ	INT	POW	DEX	HP
17	13	21	16	10	10	14

Move 7

Damage Bonus: +1D6

Weapons: Spear 25%, damage 1D10 + 1 + db

Armor: None; but its strange body causes it to lose minimum possible hit points from successful firearms attacks.

Spells: Enchant Spear, Evil Eye, Vanish

Sanity Loss: 0/1D8 Sanity points to see a moon-beast

Wrapping Up Scene 4: Once the investigators have scoured the remains of the old church beneath the Orkonov Estate, they should be aware of the great dangers that lie ahead, and the consequences if they fail to act. They know that Boris Churin and Elena Orkonov intend to summon Great Ithaqua at a place known as the Frozen Temple, unleashing great harm upon the world.

The investigators are left with two main choices. They can attempt to stop Boris and Elena by intercepting them at the Mariinsky Theatre (which leads them to **Scene 5**), or they can head directly to the Temple (which leads them to **Scene 6**). At the keeper's option, if the investigators have skipped over the events of **Scene 2** or **Scene 3**, the investigators can be encouraged to gather clues and information from either of those scenes before heading on to their final confrontation with Boris and Elena.

Scene 5 – The Mariinsky Theatre

Elena Orkonov, prior to her involvement with the Cult of Ithaqua, was an up-and-coming dancer in the Mariinsky Theatre, which features one of the most prominent ballet companies in the Soviet Union. It was her meeting with the Theatre's director – Boris Churin, a member of the Cult of Ithaqua – that turned her towards a dark, malevolent destiny. They have used parts of the Theatre itself as a base for their operations for several months; now, with the arrival of Ithaqua at hand, they are ready to head to the Frozen Temple and face their destiny.

There are two ways for the keeper to present this particular scene. If the investigators come during the day or during the early evening, the keeper should start the scene in **Area 5-1**, during the performance of *Swan Lake*. Using this situation as the beginning of the scene allows for a more cinematic, action-packed sequence of events. The investigators will either need to purchase tickets to the ballet

to get into the Theatre (available at 10 rubles apiece) or use tickets found on the dead men in **Area 3-5**.

However, if the investigators arrive at the wee hours of the morning, the keeper should skip **Area 5-1**, and direct the investigators to the basement of the Theatre and the subsequent areas found there. This approach may also be used if the keeper wishes to run a quieter scene that focuses more on investigation than on action.

Additionally, at the keeper's option, the character of Genrikh Rabohkov can be reintroduced at this point, particularly if the investigators have made their presence notable at strange public events (such as those possible at the State Museum or the Revolution Hospital). The Communist party official waits outside the Theatre for the investigators with a pair of police officers and warrants for their arrest in connection to the deaths surrounding those events. The investigators should be given an opportunity to either evade Rabohkov and his men or bluff their way out if confronted (**Spot Hidden** +10% to notice them; **Fast Talk** -10% to weasel out of an arrest). However, if they fail to do so, Rabohkov has the investigators brought to the Revolution Hospital and imprisoned in the cells there, where their only chances of escape probably involve bribery, attacking the orderlies, or using **Fast Talk** to get one of the doctors to authorize their release.

Scene Summary: The investigators arrive at the Mariinsky Theatre, looking for Boris and Elena. If successful – and if able to prevent the two from leaving for the Frozen Temple of the Khanate – they can avert impending doom, and the arrival of a Great Old One in the realms of mortal man. If unsuccessful, they may have one last, desperate chance to redeem themselves, assuming that they still live.

The purpose of the scene is to let the investigators confront much of the Cult of Ithaqua, in order to stop most of the Cult's nefarious plans (and summoned horrors), or to direct them to **Scene 6 – The Frozen Temple of the Khanate**, depending on how the events of this scene unfold.

Area 5-1 – Swan Lake, The Bloody Version:

If the investigators attend the ballet, read or paraphrase the following:

The auditorium is magnificent in its opulence, a holdover from the days of the tsars. You find your seats – comfortable, and covered in red velvet – and try to relax as it fills with many, many more patrons of the arts. From the orchestra pit at the foot of the stage, you hear the sounds of musicians warming up. From time to time, you also see the purple curtain upon the stage swirl open, as dancers peer out at the audience.



Allow the investigators an opportunity (**Spot Hidden**) to notice that Elena is one of the dancers on the stage. At this point, if they try to sneak backstage to do some investigation, skip ahead to the basement area and **Area 5-2**. If they continue to watch, read or paraphrase the following.

The crowd begins to swell and fill the theatre. It looks to be a full house. The music coming from the orchestra pit slowly grows louder and louder, building up to a mad crescendo, leading ever closer to the opening of the curtain – and then, like the cut of a razor, a howling scream cuts through the noise of the crowd and the orchestra. Everything falls silent, and then the screaming starts again.

The curtain falls open awkwardly. Two men in black robes stand over one of the dancers, repeatedly stabbing her, even though it is clear that she is already dead. Two more robed men, holding shotguns, jump out into the audience and into the orchestra pit, with the continuance of murder their apparent objective. Most of the audience screams in terror and begins to run.

This pleasant scene of murder requires the investigators to make an immediate **Sanity** check (1/1D6).

The purpose of the murders is to create panic and fear, which is something Boris Churin needs. He holds a magical staff, recovered in the basement beneath the Orkonov Estate. (It is referenced in one of the notes in **Area 4-1** – “Hold the staff, contain the fear...” – and reprinted as **Handout G**.) The staff is an artifact known as an eldritch focus (**Occult** check to identify), which amplifies magical energies. For Churin’s purposes, it is needed to aid in summoning Ithaqua and his minions, as it gains power by feeding on the fear of innocents. Boris knows no better place to instill fear than the Theatre, which has well over a hundred and fifty people in the audience.

ELDRITCH FOCUS STAFF: With it, the caster can transform any lost **Sanity** points within 100 feet into temporary **Magic Points**. The conversion occurs at a ratio of 5 lost **Sanity** points to 1 **Magic Point**. Activating the Staff does not cost the caster any **Magic Points**, but instead costs 1D6 hit points and 1 **Sanity** point (which does not convert into **Magic Points**). The caster is then able to acquire **Magic Points** as others around him lose **Sanity** points for ten full rounds; after that, the Staff may not be used again for another 24 hours.

The acquisition of **Magic Points** may allow the caster to exceed his normal allowable amount of maximum magic points, but the effect is temporary – at the end of 24 hours after acquiring the additional **Magic Points**, they vanish and cannot be used by the caster. Additionally, the caster also loses an additional 1D6 hit points at this time.

Investigators seeking to flee from this terrible scene of carnage may do so – the cultists are not specifically going after them – but their movement is halved when trying to head for the exits. If they move towards the cultists in order to stop them, they can move at their normal rate, but might attract the attention of the cultists and invoke their mad wrath.

If about to be captured, the cultists try to turn their guns on themselves. If they can be captured by the investigators, there is little that can be done to make them talk (although the domination serum from **Area 4-4** could come in handy).

4 Mad Cultists

STR	CON	SIZ	INT	POW	DEX	HP
14	12	13	09	10	11	14

Damage bonus: +1D4

Weapons: Dagger 38%, damage 1D4+db. Double-barreled Shotgun 29%, damage 4D6+2.

Area 5-2 – The Dressing Rooms:

If the investigators come to the dressing rooms during the day, they find them mostly empty, apart from a few straggling dancers who have yet to make it up to the stage (and the carnage above). If they come during the evening or after the Theatre is closed, it is completely empty. Read or paraphrase the following when the investigators enter this area, adjusting the text as needed:

This is a large, chilly room, filled with lockers and dressing tables. Costume makeup, dancers’ shoes, and other accoutrements that you would expect from an accomplished ballet company lie scattered on the floor. A pair of couches and a table covered with flowers and letters lie at the far corner of the room, next to a door.

Although most of the metal lockers are bare, one is covered with notes and flowers. Even from where you stand, you can read one of the larger notes – “WE SHALL MISS YOU!!!”

Clues: The locker covered in notes is Elena’s – she announced that she was leaving the Theatre’s ballet company earlier in the day. It is locked, but that is easily remedied (**Locksmith** +10%). Inside her locker are pictures of her younger sister Katarina, upon which are scrawled the likeness of a wolf’s head, identical to the wolf’s head on the medallion that the investigators were given at the memorial service.

In the locker, there is also a copy of the map which leads to the Frozen Temple.



If the investigators come during the day, they might be able to question some of the dancers about Elena. Although the dancers are reluctant to talk, flattery serves nicely to make them change their minds (**Fast Talk** +10%). They mention Elena's departure from the ballet company ("*So sudden! And so surprising!*"), hint at her illicit relationship with Boris ("*That louse is old enough to be her father, poor thing*"), and mention – unless the investigators did something to make this impossible – that Elena brought Katarina to the ballet company before "heading north to see family." ("*Such a cute little girl, her sister. Awfully pale, though; I wonder if she's sick?*")

Area 5-3 – Boris Churin's Office: Read or paraphrase the following:

You hear the sound of shuffling papers and half-muttered curse as you enter this small room. Near the floor, you see a safe imbedded in the wall, visible only because the wall panel that ordinarily covers it has been slid open. A stack of rubles sits on the floor in front of the open safe, along with a packed satchel.

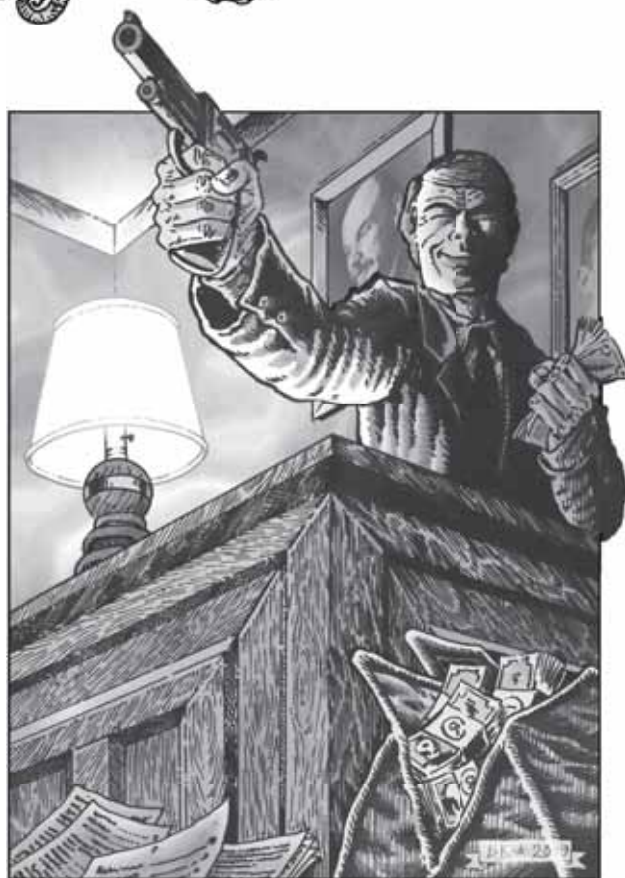
A large man, digging through the papers in the office, whirls around, startled to see you. He holds a revolver in his hand. As he faces you, you realize that this is none other than Boris Churin.

"My advice to you," he says with a cold smile, "is to leave immediately and forget what you see. This is none of your concern."

Elena is already headed to the Frozen Temple. Boris has promised to follow – after relieving the Theatre of some of its assets. The open safe represents his petty attempts at larceny. The stacks of rubles present in the room add up to 75,000 rubles in total (\$15,000 in U.S. dollars).

At this point, Boris Churin has little to hide (and is not too far from completely losing his mind). Any investigator making a **Psychology** roll realizes that whatever he says is the truth, and that the man is dangerously unstable. Questioning Boris might possibly provide some answers, but if pushed, he has no problem shooting the investigators.


To that end, though Boris exhibits a small amount of patience with the investigators, he frequently reiterates his threats ("*Leave, or I'll shoot you.*"). If the investigators acquiesce, he heads to the Frozen Temple (and **Scene 6**). If the investigators attempt to subdue him and succeed, they can bring him to the police who will hand him over to the OGPU. The secret police immediately puts him into a holding cell for his crimes, and promptly clears the investigators of any and all charges of criminal activity that



they might have been facing. (The authorities do not believe a word about the Cult of Ithaqua or any supernatural activity though, leaving the investigators to still deal with Elena and the Cult.)

Clues: If the investigators get Boris to talk, he is able to confirm much of what they know, and fill in the gaps of what they do not. Boris is part of the Cult of Ithaqua, which seeks to summon its master at the Frozen Temple. He knows that his best chances for success lie in using Katarina and Elena Orkonov in the summoning ritual as was prophesized. Alexei Orkonov and Charlotte Geoffrey, while seeking the return of Ithaqua, did not want their children involved in the summoning ritual, which is why Boris undertook lethal measures to remove the parents.

He now intends to head to the Frozen Temple, where Katarina and Elena should be headed (unless the investigators have prevented Katarina from doing so) and where Elena is bringing the staff from the ruined basement and the silver wolf's head medallion (unless the investigators still have the medallion). He makes it clear that if all four of these things are present at the Frozen Temple, Ithaqua's return will be imminent. If only some of them are present, some of Ithaqua's servants will be summoned, and then his "Great Master" will be summoned later.



If any of the investigators let on that they have the silver moon medallion from **Area 4-4**, which can be used to completely stop the summoning ritual, Boris becomes enraged and demands it. He has no problem killing whoever owns the silver moon medallion in order to get it.

Boris Churin

STR	CON	SIZ	INT	POW
14	14	12	15	20
HP	DEX	APP	EDU	SAN
14	13	13	10	05

Damage Bonus: +1D4

Weapons: Revolver 45%, damage 1D10

Skills: Art 50%, Bargain 30%, Cthulhu Mythos 20%, Fast Talk 50%, Hide 20%, Listen 45%, Occult 25%.

Wrapping Up Scene 5: Assuming that the investigators have already been through most of the scenes in the adventure, their next course of action should be quite clear – head to the Frozen Temple, and stop Elena from summoning Ithaqua. Any delay in doing so only increases the odds of

Ithaqua's successful return.

However, if the investigators chose for some reason to go to the Theatre (and this scene) fairly early in the adventure, it is recommended that the keeper send the investigators first to one or two other scenes. In this case, have Boris be far less forthcoming with information. Additionally, send the investigators to places that make the most sense – for example, if the investigators have not yet been to the Revolution Hospital, hint that Elena needs to fetch Katarina from the hospital before going to the Temple.

Scene 6 – The Frozen Temple Of The Khanate

Scene 6 takes place in the Frozen Temple of the Khanate, a ruined citadel built ages ago by Mongol warriors in devotion to the wind-walker Ithaqua. Upon arriving at the ruins of the Temple, the investigators must act quickly, or else all hope is lost. It takes approximately an hour and a half to get from Leningrad to the ruins.


Getting to the Temple: It is 50 miles from Leningrad to the northern ruins of the Temple. Finding a car to get to the ruins by conventional means is exceedingly difficult.

Sometimes You Just Want To Be Subtle

Scene 6 represents the grand finale of this adventure, steeped in the tradition of pulse-pounding pulp action with mad cultists, summoned monsters, and a climactic fight. However, recognizing that such over-the-top pulp action might not be to every *Age of Cthulhu* gamer's style of play, here are some suggestions for quieter, alternate ways of concluding the module. In these instances, Scene 5 is either assumed to become the "new" final scene, or is the launching point for smaller final scenes. In this case, provide the investigators with a reward of 1D6 **Sanity** points at the end of the adventure, rather than the amounts recommended at the end of **Scene 6**.

- **Let The Authorities Take Them Away!** Should the investigators confront Boris Churin in **Scene 5**, they turn him into the proper authorities such as the police, or the OGPU (and perhaps clear their own names in doing so). They are then free to acquire Charlotte's paintings if they so wish, and head home.
- **A Family Affair.** At the keeper's option, Boris can reveal that Elena was planning to return to the Orkonov estate prior to heading off to summon Ithaqua and his ilk. An enterprising keeper can use the material in **Scenes 2** and **4** to set up a final confrontation with just Elena or with Elena and Katarina, depending on how the adventure unfolded. If the investigators had a rough time throughout the adventure, Jonah may prove to be a good ally to help the investigators in this last battle.
- **Elena Is Not Evil.** Again, at the keeper's option, Elena can instead be used in the adventure as a heroic figure rather than a villainess. The investigators should still learn all of the rumors of Elena's unsavory reputation throughout the adventure, but they are just that – rumors, being misinformation spread by Boris. In this alternative, the investigators should meet Elena shortly after defeating or capturing Boris in **Scene 5**. Elena begs them to help her either capture the remaining cultists, or help find her sister Katarina (if the investigators have not already safely secured Katarina somewhere). These confrontations or attempts to find Katarina can take place either in the wilds of **Scene 6** (without horrors like the gnoph-keh or Ithaqua) or in earlier scenes that the investigators may have skipped (for example, at the State Museum if the investigators skipped **Scene 3**).

Feel free to tinker with the events and timelines presented in this module. It is your adventure!



If the investigators brought Boris Churin to justice, or are on good terms with the police or OGPU at this point in the adventure, they might be able to talk someone into letting them “borrow” a car (**Fast Talk** -10%). They also might be able to convince another friend or ally (such as Yuri Kamzanov) into letting them borrow a vehicle with less difficulty (**Fast Talk**).

Otherwise, the investigators will need to liberate a car or vehicle on their own recognizance. Jumpstarting a car requires a **Mechanical Repair** check (+10%). The investigators would most easily be able to take Boris Churin’s car from the Mariinsky Theatre, especially if they have subdued and defeated him. A search of his office at that point (**Spot Hidden**) reveals a set of car keys.

If Dr. Morozov has succeeded in taking Katarina out of the hospital (see **Scene 2**), the investigators might notice blood smears on the back of Boris’ car (**Spot Hidden** +10%). Inside the trunk of the car is the blood-drained corpse of Dr. Morozov, whose limited usefulness to Katarina would have ended once she was reunited with Elena. Boris placed the body in the trunk, intending to dispose of it on his way to the Frozen Temple.

Scene Summary: The investigators arrive at the ruins. Their possible fates: they stop Elena and her fellow cultists from summoning the forces of Ithaqua, they go mad, or they die. It all comes down to this.

Area 6-1 – The Ruins Of The Frozen Temple: Read or paraphrase the following:

You arrive in a desolate region of the frozen forests of mighty Russia. The land is icy and forbidding – appropriate, since it shows the Motherland in all its raw, primitive fury.

Standing amidst the ice and snow, you see the remains of a stone building. Ravaged by unrelenting time, the walls of the building are cracked piles of rubble. However, even from your vantage point, you can see figures standing near bright pits of fire, all facing a stone archway that apparently leads to nowhere. A few of these figures appear quite human. Most others, large and covered with fur, do not. Blue-white crackling bolts of lightning hurtle down from the sky and strike the archway every few seconds, illuminating the entire area with an unholy light.

Despite this maelstrom of chaos, you distinctly hear a woman’s voice, filled with the joy of pure madness, shouting to the heavens as she seeks to find hell itself.

“Mighty Ithaqua!” she shouts. “Your humble servant is here, to let you ride the cold winds of the North once more! Your wolves are here to do your bidding, and to open your doors. No moons are here to shut them once more. Arise! Arise!”

This is the master plan unveiled. At a minimum, Elena is here with two *yeti* followers – eager to free their master, Ithaqua – and two summoned gnoph-keh. Depending on how earlier scenes played out, Katarina might be here as well.

The *yeti* appear similar to Jonah; however, they have not been lobotomized, and they are quite cunning, ruthless, and eager to spill blood.

The presence of the investigators will not be noticed immediately. If they approach the ruins in plain sight, the investigators have one free round to undertake any unnoticed actions against Elena and her followers. If stealth and caution are taken (**Sneak** +10%), they can approach closer to the ruins and have up to three rounds to act unnoticed. Those investigators who make it all the way up to the ruins can use the ruined walls as cover (**Hide** +10%). As noted below, time spent sneaking around is time lost stopping Elena’s mad plan.

If the investigators check out the ruined walls, though, they notice crude drawings of a gateway, of Ithaqua, and of a crescent moon appearing, driving Ithaqua back through the gateway in terror. Investigators who found the silver moon medallion in **Area 4-4** will note that both the drawing and the medallion bear an uncanny likeness.

The Summoning: If all four elements are present and in Elena’s control – Elena herself, Katarina, the silver wolf’s head medallion, and the staff – the investigators are in very big trouble. Elena’s ultimate goal is not just to summon Ithaqua, but to harness the Great Old One’s power and control it. This goal, as with all things related to controlling the Great Old Ones, is ultimately doomed to failure, but it is possible that she could retain control of Ithaqua for a short while.

If missing any of these elements – in particular, Katarina or the silver wolf’s head medallion – she knows she will be unable to control Ithaqua upon summoning the Great Old One. If this is the case, she is summoning another gnoph-keh instead of Ithaqua.

Either way, the investigators have five rounds to stop Elena from finishing her summoning ritual. This can be done either by physically incapacitating her or by throwing the silver moon medallion (found in **Area 4-4**) through the stone gateway. If the investigators manage neither, then the ritual is completed successfully. Depending upon what comes through the gateway, all hell will break free. Elena is able to make whatever comes through the gateway – whether a gnoph-keh or Ithaqua himself – obey her every command, for the time being.

An investigator holding the medallion that runs through the gateway ends the ritual as well. However, the investigator is also hopelessly trapped forever in another dimension, to be driven insane and tormented by Ithaqua for the rest of eternity.

The Final Battle: Should the investigators attempt to stop Elena and the Cult of Ithaqua in combat, they are first confronted by the gnoph-keh. If the gnoph-keh know that investigators are hiding behind the ruined walls of the Temple, they simply slam into the walls, causing them to break further apart, causing 1D10 points of damage to the hiding investigators.

Katarina (if present) transforms into a wolf and she attempts to hunt down and kill straggling investigators who might get separated from the rest of the group. The two *yeti* stand by their mistress Elena, trying to protect her from harm. Once able to chase down a foe, though, they head off to attack and kill their prey.

Elena tries at all costs to complete the ritual of summoning. Her actions must be interrupted for two consecutive rounds in order to break the ritual. So, for example, even if shot during one round, she can complete the ritual if left untouched and uninterrupted for several subsequent rounds. Once the ritual has been interrupted

for two consecutive rounds, it is broken and cannot be restarted.

If the ritual is permanently broken, Elena uses her remaining spells against the investigators before trying to escape (she will gladly take her car or that of the investigators, if they left the keys behind). If Katarina is there, Elena makes sure to include her sister in her escape plans. She knows that if she can survive, perhaps the summoning of Ithaqua can wait for another day.

Ithaqua

STR	CON	SIZ	INT	POW	DEX	HP
50	150	100	10	35	30	125

Move 10/100 flying

Damage Bonus: +8D6

Weapons: Wind gust 100%, damage lift and drop (1d10 x 10 feet, each 10 feet dropped equals 1D6 damage). Claw 80%, damage 6D6 (damage ignores armor).

Armor: 10 points of skin and thick rime

Spells: All Call and Contact Spells

Sanity Loss: 1D10/1D100 Sanity points to see Ithaqua; 1/1D6 Sanity points to hear his howl on the north wind.





Up to 3 Gnoph-Keh

STR	CON	SIK	INT	POW	DEX	HP
31	22	31	16	21	14	27

Move 9

Damage Bonus: +3D6

Weapons: Horn gore 65%, damage 1D10 + db. Claw 45%, damage 1D6 + db

Armor: 9 points of gristle, fur, and hide

Sanity Loss: 0/1D10 Sanity points to see a Gnoph-Keh

Elena Orkonov

STR	CON	SIK	INT	POW
12	14	10	15	20
HP	DEX	APP	EDU	SAN
12	13	13	23	0

Damage Bonus: none

Weapons: Fist/Punch 40%, damage 1D3. Kick 60%, damage 1D3. Head butt 50%, damage 1D4. Grapple 35%, damage special. Staff 45%, damage 1D4 + 2

Spells: Alter Weather, Mists of R'lyeh, Call/Dismiss Ithaqua, Contact Ithaqua

Skills: Art (Dancing) 80%, Cthulhu Mythos 20%, Drive Automobile 60%, Library Use 70%, Occult 60%, Psychology 50%

2 Yeti Servants

STR	CON	SIK	DEX	POW	HP
24	20	16	08	09	18

Damage Bonus: +1D6

Weapon: Club 40%, damage 1D6 + db

Conclusion

The adventure ends in one of two ways: the death of the investigators or the prevention of unthinkable destruction at the hands of an ancient horror. And as in any authentic *Call of Cthulhu* saga, these two endings are not mutually exclusive – it is entirely possible that the investigators are able to stop the gnoph-keh and Ithaqua, only to die in the process or succumb to utter madness.

If the investigators fail, read or paraphrase the following:

You feel the cold grip of winter drain the last of your life from you as you fall, helpless to stop the impending horror that awaits the world. Despite your valiant efforts, Elena and her followers have succeeded in summoning a slumbering horror.

An unholy howl shatters the still of the ruins, screaming its triumph to the stars themselves. Dread Ithaqua stands in your presence. Judging from the fury etched across the horrid face of the Great Old One, it intends to unleash its wrath against all of humanity. And it appears that the first mortal souls to feel its wrath shall be you.

If the investigators manage to survive their ordeal, though, they are victorious heroes for preventing the return of a Great Old One! Should the investigators succeed, they receive 2D6 **Sanity** points for their courage and bravery. Additionally, read or paraphrase the following:

Savage howls fill the winter air. However, such howls do not bring fear to your hearts, but a sense of triumph, as the last of the Cult of Ithaqua falls before you, crying in savage despair. Though your battle was difficult, you managed to avert utter disaster. Your courage, your cunning, and your instincts have kept the might of Ithaqua trapped in strange realms far beyond mortal comprehension, and prevented unimaginable disaster from spreading throughout the world. The souls of humanity may rest easy for another day, thanks to your heroic efforts.

Appendix I: Pregenerated Characters and a Note on Skills

Success in *Shadows of Leningrad* can hinge on a few key skills. While it is not essential that each one of the investigators has all of these skills, it is recommended that the team, as a whole, has the following selection of skills:

Archaeology, Architecture, Bargain, Fast Talk, Locksmith, Medicine, Occult, Persuade, Sneak, and Spot Hidden.

Finally, while violence should always be an investigator's last resort, it never hurts to know one's way around a pistol or rifle.

Name: Reginald Masters

Occupation: Professor

Sex: Male **Age:** 45

Marks, Scars, Mental Disorders: _____

STR: 15 **DEX:** 12 **INT:** 16 **Idea Roll:** 80%

CON: 10 **APP:** 10 **POW:** 10 **Luck Roll:** 50%

SIZ: 10 **SAN:** 50 **EDU:** 23 **Know Roll:** 115%

Damage Bonus: +1D4 **Hit Points:** 10 **Income:** \$6,500



Skills

Anthropology	75%	Bargain	71%
Climb	45%	Credit Rating	80%
Dodge	44%	Drive Auto	30%
First Aid	35%	Fist/Punch	55%
Grapple	35%	Handgun	20%
Jump	30%	Library Use	60%
Listen	70%	Natural History	75%
Other Language (Chinese)	50%	Other Language (Greek)	28%
Other Language (Russian)	80%	Own Language (English)	115%
Sneak	20%	Spot Hidden	60%

History

You are one of the most prominent authorities in the United States on primate studies. Although many of your early papers on evolution were scoffed at by colleagues, you have slowly earned the great respect of your peers, and are known as a man of reason. Little do others suspect that you harbor an interest in the mysterious, particularly in your field of study – secretly, you have compiled a wealth of knowledge about creatures like Bigfoot, the Abominable Snowman, and the mysterious *yeti*.

Though Miskatonic University is your home, you have traveled the world to speak of your more reputable studies, going to universities in England, France, Germany, and even Russia. During your last trip to Russia, you met a promising young politician named Alexei Orkonov, and his ravishing American wife, Charlotte. You found them to be quite charming and personable, and were delighted that they shared your interest in more esoteric subjects like the *yeti*. Even though that meeting was brief, you have maintained correspondence with them through letters over the past few years.

Recently, however, the tone of the Orkonovs' letters has grown quite dark. Still, it did not prepare you for the horrible news of Charlotte's demise, or Alexei's commitment to a mental institution. When you received an invitation to Charlotte's memorial service, you knew that you must go in order to pay your final respects, and to see what you can do for her children.

Name: Leon Sterndale

Occupation: Military Officer

Sex: Male **Age:** 48

Marks, Scars, Mental Disorders: _____



STR: 11 **DEX:** 12 **INT:** 12 **Idea Roll:** 60%

CON: 13 **APP:** 10 **POW:** 12 **Luck Roll:** 60%

SIZ: 10 **SAN:** 60 **EDU:** 14 **Know Roll:** 70%

Damage Bonus: None **Hit Points:** 12 **Income:** \$4,200

Skills

Accounting	15%	Bargain	40%
Climb	25%	Credit Rating	35%
Dodge	40%	Fast Talk	25%
Fist/Punch	50%	Handgun	40%
Law	15%	Listen	25%
Navigate	40%	Other Language (Russian)	40%
Own Language (English)	70%	Persuade	40%
Psychology	45%	Rifle (Elephant Gun)	50%
Sneak	30%	Spot Hidden	20%
Track	30%		

History

A former soldier who fought proudly in the Second Boer War, you're a daredevil with an insatiable lust for going where others have never been. In 1922, you joined the British Mount Everest Expedition in hopes of ascending the highest peak in the world. The expedition's attempts to make history ultimately proved unsuccessful; nevertheless, you stayed in the region for several years, eventually returning to the States to write an acclaimed book about your journeys. You even received a small amount of acclaim from the National Geographic Society, although some of their members sneered at your inclusion of a shadowy picture of a *yeti*, which you still believe you saw one snowy day, high atop the Himalayas.

That picture, however, led you to some interesting correspondence with a variety of individuals scattered around the world. One of these individuals was an American artist named Charlotte Orkonov who was living in the Soviet Union. Despite the macabre nature of some of her thoughts, you enjoy your correspondence with her, finding her to be very keen in her insights and well versed in a variety of academic subjects.

Though you never met her in person, the news of her death still hit you quite hard. You had already been planning a trip to the Soviet Union in the next few months, having been given permission by the Soviet government to investigate a curious place in Siberia called Tunguska. When you received an invitation to Charlotte's memorial service, you saw it as the chance to say farewell to a friend whom you never met.

Name: Mycroft Boothe

Occupation: Dilettante

Sex: Male **Age:** 26

Marks, Scars, Mental Disorders: _____

STR: 15 **DEX:** 11 **INT:** 12 **Idea Roll:** 60%

CON: 12 **APP:** 13 **POW:** 12 **Luck Roll:** 60%

SIZ: 10 **SAN:** 60 **EDU:** 20 **Know Roll:** 100%

Damage Bonus: 1D4 **Hit Points:** 11 **Income:** \$5,500



Skills

Art (Painting)	85%	Art (Ventriloquism)	30%
Astronomy	30%	Credit Rating	80%
Dodge	22%	Fist/Punch	55%
Handgun	35%	Locksmith	30%
Other Language (Arabic)	55%	Other Language (Hieroglyphics)	50%
Other Language (Russian)	50%	Own Language (English)	100%
Persuade	31%	Ride	45%

History

You were born with a silver spoon in your mouth. Since your father was one of the original partners of J.P. Morgan, you've had little to worry about in life, and have spent much of your time either socializing with the high society of Boston or dabbling in various interests at a variety of colleges and universities.

For awhile, you were enrolled in a top art school in Massachusetts, but you quickly learned that life as an artist was not for you, despite your talents. However, you made many friends with other artists there, including a young woman named Charlotte Geoffrey. In fact, your father helped to finance her first art showing that launched her career. You have always considered her a dear friend, if a little eccentric.

Learning about her death was tough on you. However, by going to her memorial service, you feel that you will be doing the right thing. By going to Russia, you want to make sure that Charlotte's legacy is intact. If possible, you'd like to bring some of her paintings back to the States... but more importantly, you want to make sure that her children are well cared for, particularly her younger daughter Katarina.

Name: Colleen Palmer

Occupation: Professor

Sex: Female **Age:** 35

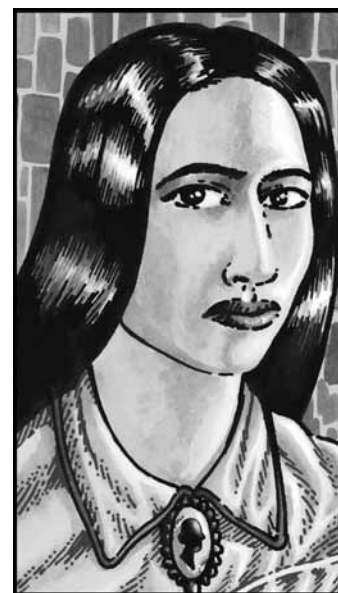
Marks, Scars, Mental Disorders: _____

STR: 10 **DEX:** 10 **INT:** 15 **Idea Roll:** 75%

CON: 11 **APP:** 13 **POW:** 7 **Luck Roll:** 35%

SIZ: 9 **SAN:** 35 **EDU:** 17 **Know Roll:** 85%

Damage Bonus: None **Hit Points:** 10 **Income:** \$4,500



Skills

Archaeology	6%	Bargain	40%
Conceal	25%	Credit Rating	25%
Dodge	40%	Drive Auto	30%
Fast Talk	30%	First Aid	40%
Fist/Punch	55%	Handgun	40%
Hide	30%	History	60%
Library Use	65%	Listen	40%
Occult	12%	Other Language (Latin)	50%
Other Language (Russian)	50%	Own Language (English)	85%
Persuade	32%	Photography	13%
Psychology	40%	Spot Hidden	45%

History

Your life has been all about books. Your father was an antiquarian and a collector of rare, dusty tomes, so it wasn't altogether surprising that you followed in his footsteps. As a professor of history at Miskatonic University, you'd had the chance to read some exceedingly rare and disturbing tomes, and have been able to acquire quite a few books on behalf of your colleagues.

Your recent studies have led you to seek ancient books rumored to be in Russia or the Far East. You believe that if you were to acquire some of these books, you would be able to share a wealth of knowledge with the rest of the university. In particular, one book – the *Book of Dark Winter* – seems like it would be of interest to several professors that you know, including your good friend Reginald Masters.

When Reginald suddenly decided to head to Leningrad to attend the memorial service of his friend Charlotte, you decided to invite yourself along. The opportunity was too perfect – you know that the *Book of Dark Winter* is located somewhere in that region of Russia, and that the Orkonov family somehow has ties to the mysterious tome. You know you'll never have a better opportunity to locate the *Book* than now.

Name: Albion Fitzgerald

Occupation: Artist

Sex: Male **Age:** 38

Marks, Scars, Mental Disorders: _____

STR: 13 **DEX:** 10 **INT:** 16 **Idea Roll:** 80%

CON: 12 **APP:** 14 **POW:** 14 **Luck Roll:** 75%

SIZ: 12 **SAN:** 70 **EDU:** 14 **Know Roll:** 70%

Damage Bonus: +1D4 **Hit Points:** 12 **Income:** \$10,500



Skills

Art (Painting)	85%	Conceal	20%
Dodge	44%	Fast Talk	80%
Fist/Punch	70%	History	25%
Listen	40%	Occult	15%
Other Language (Russian)	37%	Own Language (English)	70%
Persuade	35%	Photography	30%
Psychology	60%	Sneak	40%
Spot Hidden	70%		

History

You've made a name for yourself in the world of art, recognized as one of the earlier pioneers of the Surrealist movement. Though other artists like Salvador Dalí and Yves Tanguy get more acclaim, you've gotten your share of praise as well, and have been able to sell enough of your work to make a comfortable living.

You recently became fascinated with the paintings of an artist you met while attending college: Charlotte Geoffrey. Her macabre work straddles the line between Surrealism and Realism, and possesses a subtlety that you envy. You've corresponded with her once or twice in letters, and even invited her to come to the Arkham Museum as a lecturer. She politely declined, but you still would like to meet her, and learn her secrets.

Even though you barely knew her outside of her artwork, you were still stunned by the news of Charlotte's death. However, when you received an invitation to attend her memorial service, you realized that a grand opportunity had just presented itself to you. On behalf of the Arkham Museum, you could perhaps acquire some of her finer works from the State Museum in Leningrad, and with some luck, you might be able to learn the secrets of her painting techniques as well.

Arkham Advertiser

October 28, 1927

RENOWNED ARTIST DIES IN UNFORTUNATE ACCIDENT

Charlotte Geoffrey Orkonov, 39, a well-known artist hailing from Sutter's End, passed away on Thursday, October 27. Known for her strange but acclaimed paintings such as "A Study in Scarlet" and "The Lady in Thorns", Mrs. Orkonov's works were featured in international exhibits in the State Museum of Art in Leningrad, Russia, and the Louvre in Paris, France. Mrs. Orkonov had been living in Russia since marrying Alexei Orkonov, a noted Russian scholar, several years ago.



A memorial service for Mrs. Orkonov will be held on Sunday, November 21, in Leningrad. More locally, the Geoffrey family shall be holding a service of remembrance in Innsmouth this week-end.

Mrs. Orkonov is survived by her husband and two children. The eldest, Elena Orkonov, 18, is a ballerina in Leningrad; the youngest, Katarina Orkonov, 9, is currently in the care of the Russian authorities. Her brother, the famed poet Justin Geoffrey, passed away three years ago.

Publisher Found Dead

Josef Gutman, 46, a German National, was found dead this morning under mysterious circumstances. Authorities admit to being baffled by how Gutman, a renowned publisher of books on the occult could have swallowed forty-one pounds of fish in what was apparently one sitting. Mr. Gutman's body is currently in repose at Strough & Michaels' Funeral home. Calling Hours are from 5-7 Thursday evening.



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PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

<p>CLASS OF SERVICE</p> <p>This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.</p>	<h1>WESTERN UNION</h1> <p>NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT</p>	<p>SIGNS</p> <p>DL = Day Letter</p> <p>NM = Night Message</p> <p>NL = Night Letter</p> <p>LCO = Deferred Cable</p> <p>NLT = Cable Night Letter</p> <p>WLT = Week-End Letter</p>
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The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME. Received at Main Office. 608-610 South Saltonstall St. Always Open

CPZ481 R516DT 232 LT45 OCT 29 1927 1025P
 LENINGRAD, CCCP

ARKHAM MUSEUM OF THE ARTS
 13 CARCOSA LANE, ARKHAM, MA USA

ESTEEMED COLLEAGUES,

I UNDERSTANDING THAT YOU ARE EITHER PERSONALLY KNEW THE LATE MRS. CHARLOTTE ORKONOV, OR KNOW OF HER WORKS.

ON BEHALF OF THE STATE MUSEUM IN THE SOVIET UNION, I INVITE YOU TO ATTEND HER FUNERAL SERVICES ON NOV 7. WE SHALL COVER ALL TRAVEL EXPENSES. I ALSO WISH TO SPEAK TO YOU ABOUT MRS. ORKONOV'S ART COLLECTION. THE STATE MUSEUM PLANS TO AUCTION THE COLLECTION.

BEST, YURI KAMZANOV

DIRECTOR OF LENINGRAD STATE MUSEUM

Player Handout C

- Wounds appear inconsistent - too many to be self-inflicted? Suicide appears unlikely.

- That wounds tear, meeting into ribcage and lower arms. From someone lower or shorter? Suggests the youngest daughter (Katerina), but seems unlikely.

- Two wounds on victim's neck - **POSSIBLE**.

- Notes recovered from study indicate correspondence with one Thaddeus Szeska, who had obsessive interest in her art. Need to question Szeska - seems like he may either be involved or know pertinent information.

- Where is the other daughter? Need to question her as well.

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Player Handout D

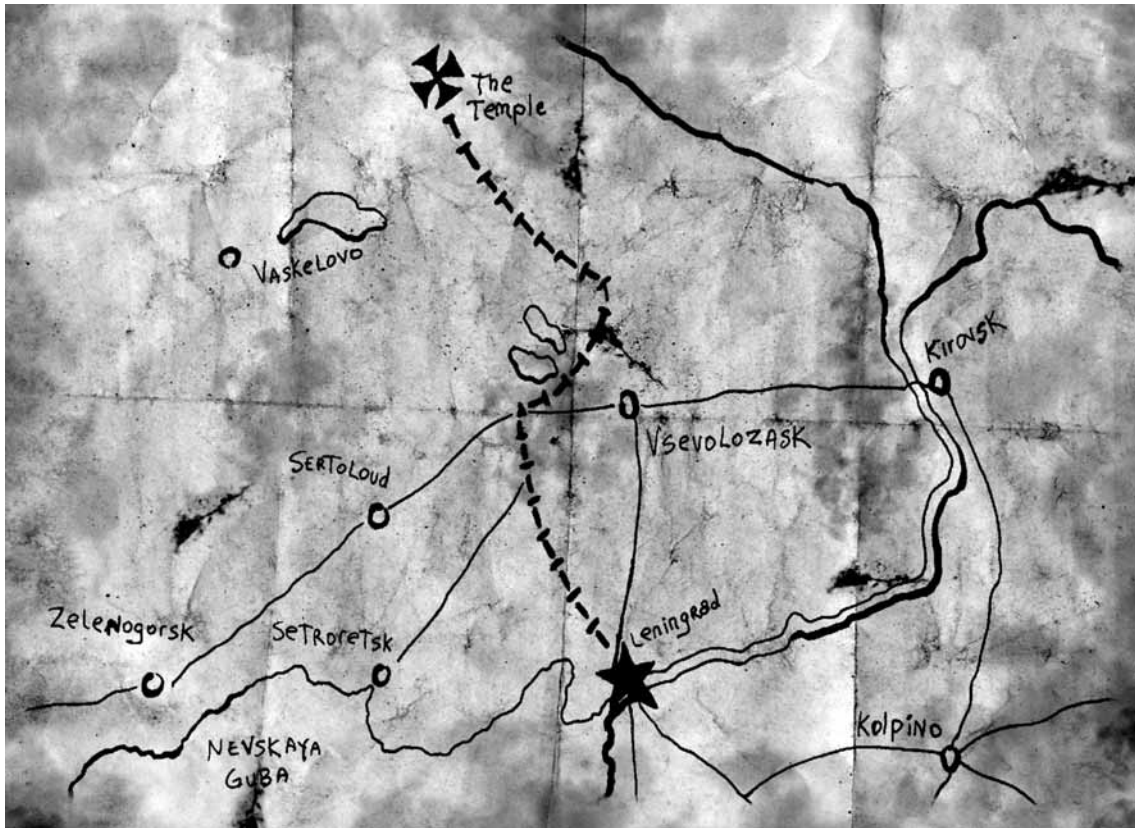
Player Handout E



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Player Handout F



Player Handout G

Remember, my children. Remember. At night the winds grow still, but when the dawn breaks, it awakens, and its icy hands reach far across the earth, caressing those faithful who respect and fear its mystery, and sinks its claws into the unbelieving heartens. Some see an ending in our fall, brought about by those who would betray our cause. Myself, I only see a lesson to be learned, and a beginning. So do not forget.

As a phoenix arising from its ashes, our rebirth shall take place at the temple of our ancestors. The sabages who swept across the steppes and carried their legacy across the land in seas of blood pleased our lord and master. He blessed their temple with his cold winds, and thought it good. When our forefathers took the temple by force, and devoted our lives to our Master, once more he providing his blessing to us, and again, he deemed it good.

Now, our Master sleeps, for he is disappointed with us. But he has left us the tools to find him again, and awaken him once we are worthy. He gives us a medallion, to be used as a key. He provides us with visions, which step out of the realms of imagination and into our world. And he promises two chosen daughters, who shall hold the key and unlock the gateways to the Great Beyond. Hold the staff, contain the fear, and all shall be ours once more.

We shall not fail. We shall be worthy of our Master, the Great Wind, the mighty Ichaqua.

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Player Handout H

The lord and master, who rules the cold,

May be summoned on high

By the gales by the wolf.

The wolf is the avatar of the lord's power,

Whose howl commands his mighty presence.

The lord and master, who rules the cold,

May be banished to the worlds beyond

By the gales by the moon.

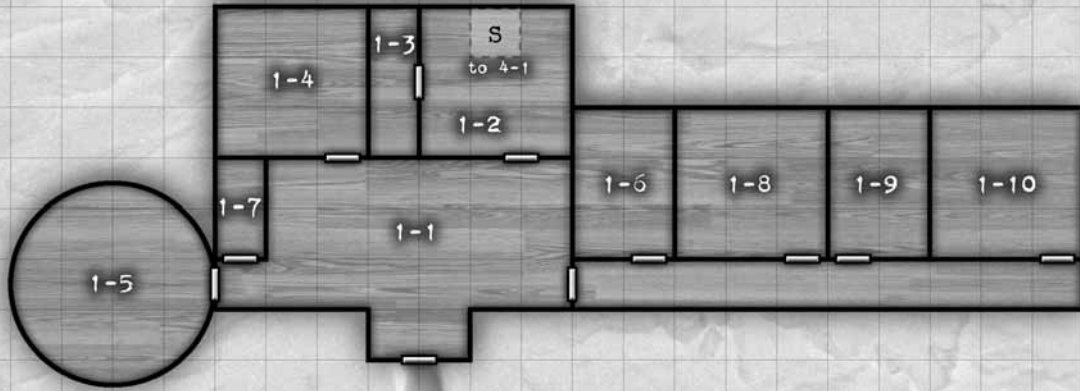
The moon commands the wolf,

And thus may send the master away.



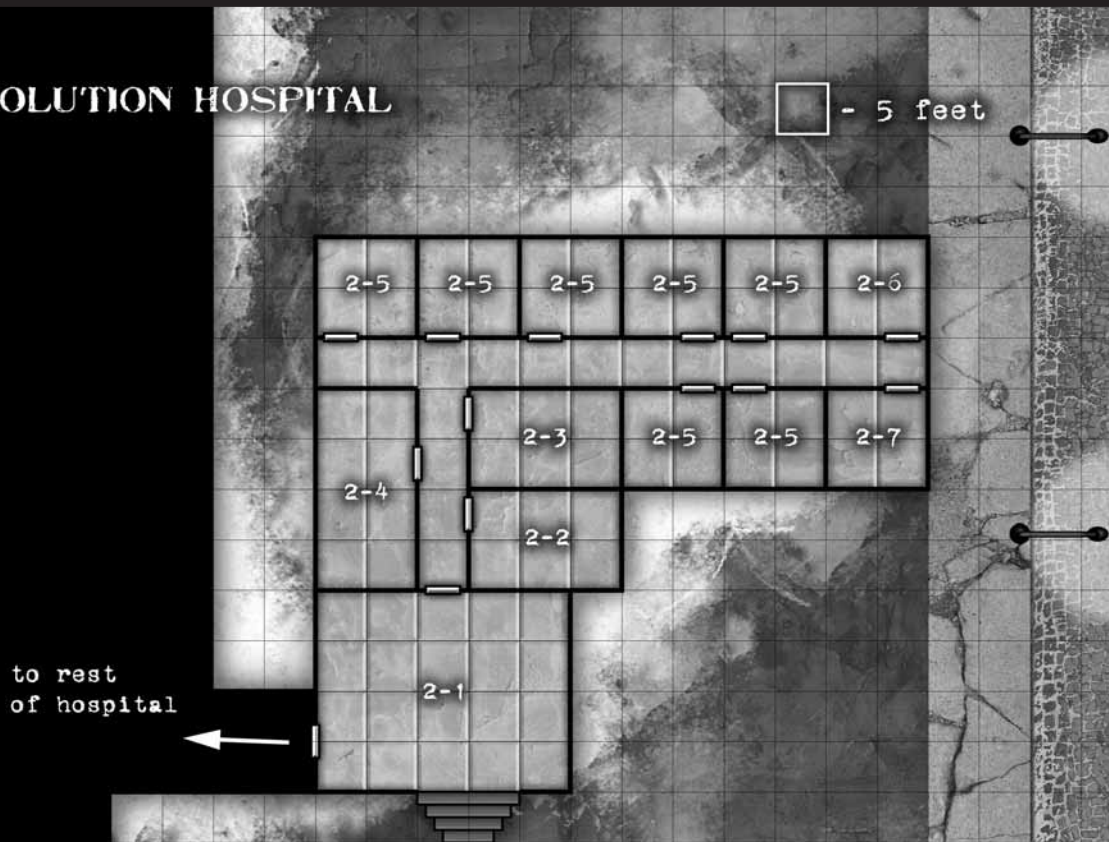
THE ORKONOV ESTATE

□ - 5 feet



THE REVOLUTION HOSPITAL

□ - 5 feet

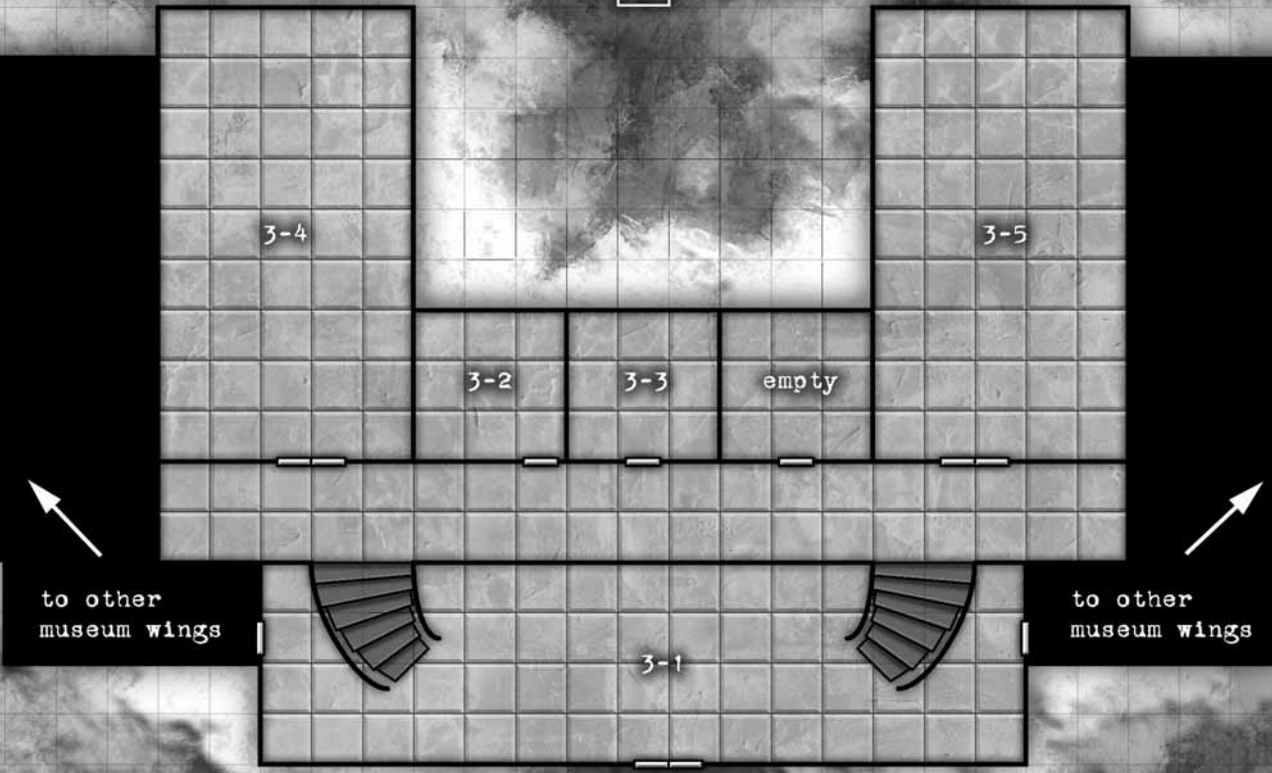


to rest
of hospital



THE STATE MUSEUM

□ - 5 feet



RETURN TO THE ORKONOV ESTATE

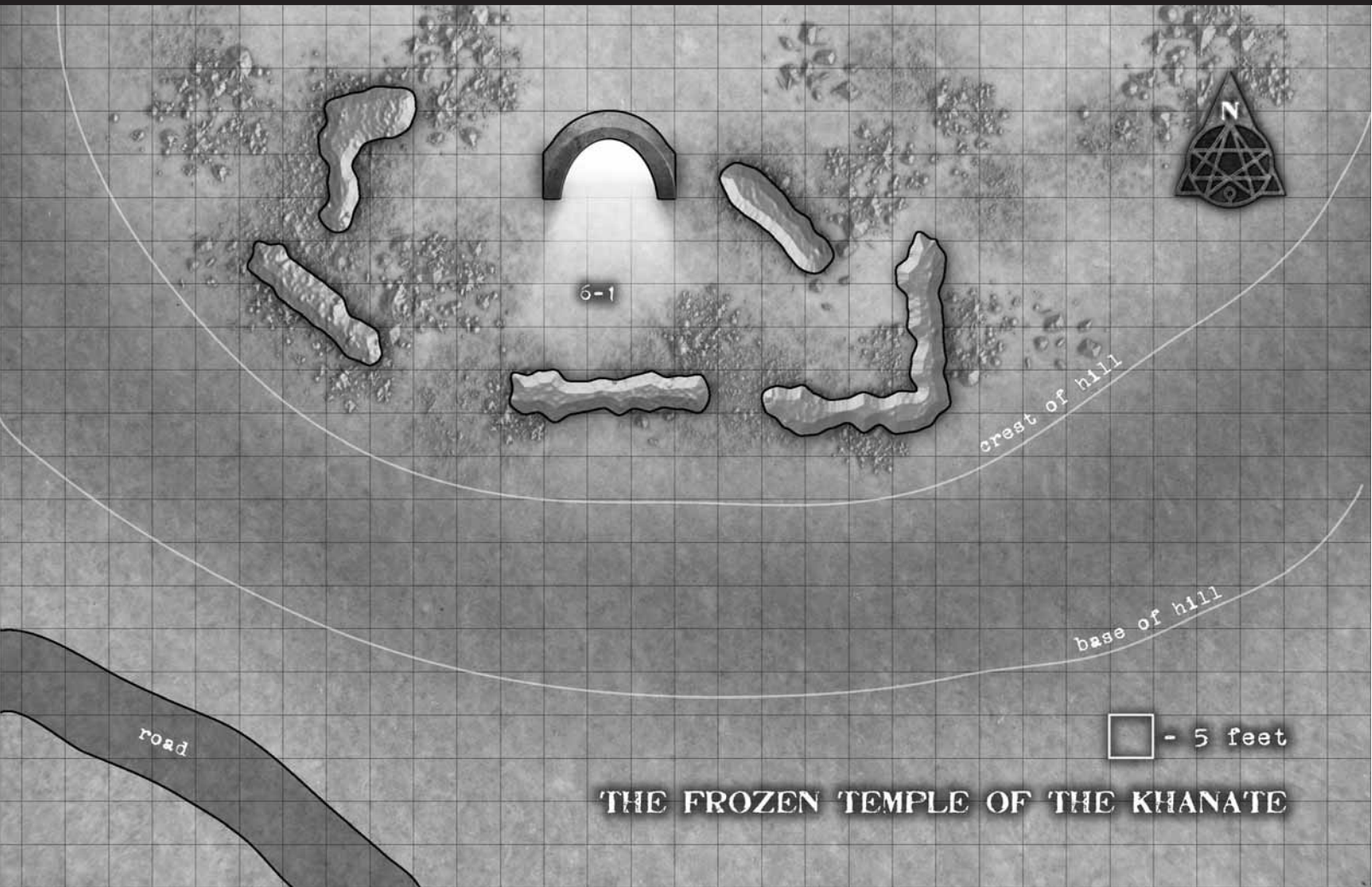
□ - 5 feet



THE MARIINSKY THEATRE



□ - 10 feet



□ - 5 feet

THE FROZEN TEMPLE OF THE KHANATE

AGE of CTHULHU

Shadows of Leningrad

The death of a brilliant artist summons the investigators to Leningrad, setting them in pursuit of a mystery older than Russia herself. But when each secret revealed brings the investigators closer to madness, is the truth worth the price?

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