



WORLD WAR
CTHULHU
LONDON



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This book contains descriptions of real places, real events, and real people. These may not be presented accurately and with conformity to the real world nature of these places, people, and events and are described in terms of the folklore, myths, and legends about them, further reinterpreted through the lens of the Cthulhu Mythos.

No offence to anyone living or dead or to the inhabitants of any of these places is intended. Just as these stories have formed the basis for local folklore, so they are being used here as the basis around which to spin tales about the ancient horrors from the imagination of H. P. Lovecraft and those who have expanded upon his visions.

• INTRODUCTION •



WHAT IS WORLD WAR CTHULHU: LONDON?

World War Cthulhu: London is the meeting of Cubicle 7's *World War Cthulhu* and *Cthulhu Britannica* lines. It is a Cthulhu Britannica sourcebook for a later period, building on the material in the *Cthulhu Britannica: London* boxed set. It provides the Keeper with background, scenarios and rules for running games set in wartime London. This book also adds to the *World War Cthulhu* line, extending Network N's battles to the home front.

While using *World War Cthulhu: London* does not depend on knowledge of our previous publication, *World War Cthulhu: The Darkest Hour*, the two books complement each other, allowing scope for further crossovers. *The SOE Handbook for World War Cthulhu* is also referenced, but it is not required.

In *World War Cthulhu: London*, players take on the roles of Londoners caught between the horrors of war and those of the Mythos. These characters may be civilians, civil defence volunteers, members of the Home Guard or auxiliary members of the mysterious Network N. Their adventures will range from simple survival to saving London itself from threats both human and alien.

As the name indicates, London is the focus of this book. The war on the home front involved the entire country. The Blitz caused widespread death and destruction in Birmingham, Liverpool, Plymouth, Glasgow and other cities across the UK, but these events are beyond the scope of this the current supplement.

LONDON

While this book presents wartime London as a setting, it is not meant to be a guide to the city itself. London is a huge and ancient city, and *World War Cthulhu: London* only aims to provide a snapshot of one part of its complex

history. Keepers looking for more information about the history and geography of London, as well as details of life in the capital before the war, may find the *Cthulhu Britannica: London* boxed set useful.

THE CTHULHU MYTHOS

The horrors of the Mythos have always existed in the human world, hidden in dark and secret places. War changes everything, however, and not just for mankind. The turmoil of the London Blitz presents a singular opportunity for these nightmares to move out of the shadows, touching lives that would otherwise have been spared. Dark cults are free to make human sacrifices, safe in the knowledge that violent death and disappearances are everyday occurrences. Creatures that feed on human flesh have a bountiful supply of the dead and dying. Ancient horrors, long buried, are awoken by high-explosive blasts. And night-long blackouts provide the perfect breeding ground for nightmares.

As with the other books in the *World War Cthulhu* line, the Mythos has no direct involvement in the war itself. While war provides opportunities for minions of ancient gods to thrive, they do not lurk behind the very human actions that drive the conflict. There are no armies of Nazi sorcerers, no large-scale alliances with dark forces and no otherworldly conspiracies to explain away all-too-human evils. There may be occasional cultists and lunatics within the ranks of the military or government of any country, but their activities are unsanctioned and as aberrant as those of any other dabbler in the Mythos.

THE HORRORS OF WAR

World War Cthulhu: London is set in a dark time. Londoners face the threat and consequences of attack every day. Diminishing resources, rising crime and constant worry about friends and family at war abroad all take their toll. During the Blitz itself, death, injury and sudden homelessness are part of everyday life.



As a horror game, *World War Cthulhu: London* focuses on these darker aspects of life in wartime. There was, however, hope mixed with the horror. Some historians have suggested that the famed Blitz Spirit was largely a propaganda exercise designed to keep the public mood lighter, but there is little argument that the peculiarly British combination of stoicism, tempered optimism and black humour sustained Londoners as the bombs fell. As much as the Blitz brought destruction, it also brought people together. This is reflected in the battles fought by investigators against the forces of the Mythos.

The Blitz is only just beginning to slip out of living memory, and there are still plenty of people living in the UK who were children and young adults at the time. We have made every effort to remain respectful to their experiences, keeping the setting as rooted in the real world as is possible for a game involving alien gods and monsters.

LONDON AT WAR

When people think of London at war, they usually think of the Blitz, when German bombs rained down on a nightly basis. The truth, however, is that the Blitz made up a comparatively short part of the overall conflict. There were a number of distinct phases to the war, each shaping London life in different ways.

The main focus of *World War Cthulhu: London* is on the Blitz, and all three of the scenarios presented here later in the book take place during those months. This does not mean that your games should be limited to this period. The later stages of the war posed their own problems, with shortages of essential supplies, restrictions on travel and rising crime rates. German attacks in the form of the V-1 and V-2 rockets followed, bringing a return to the immediate threat of sudden and violent death. Even the end of the war did not bring an immediate return to normality, and many of the hardships of war persisted until the early 1950s.

THE PHONEY WAR (SEPTEMBER 1939 - SEPTEMBER 1940)

While Britain formally declared war on Germany on the 3rd of September 1939, following the invasion of Poland on the 1st of September, it took over eight months to build into a major conflict and a year for the war to reach the home front. This period of comparative inactivity was known as the Phoney War due to its lack of impact on everyday life.

Even as war was being declared, many of London's children were evacuated as part of Operation Pied Piper, sent to stay with families in rural locations across the country. Most of these children returned home when the threatened German assault failed to materialise and were back in London by the time the Blitz began.

Petrol rationing started almost immediately, in early September. Food rationing started a few months later, in early 1940, and quickly included most meat and dairy products.

Probably most importantly to any games set in this period, blackout restrictions began on the 1st of September 1939, and able-bodied men between the ages of 18 and 41 became liable for conscription into the armed services as of the 3rd of September 1939.

THE BLITZ (SEPTEMBER 1940 - MAY 1941)

Starting on the 7th of September 1940, the Luftwaffe bombed London for 57 nights consecutively, starting with round-the-clock attacks on the first day -- the only daylight raids for the duration the Blitz. Even after this initial onslaught, frequent raids took place until the 16th of May 1941, when German air forces were redeployed for the invasion of the Soviet Union.

During this period, some 30,000 Londoners were killed and 50,000 injured by the bombing campaign. German bombers dropped incendiary devices, high-explosive bombs and mines, initially targeting docklands and industry, but ultimately causing widespread destruction across the whole of the capital.

Many of the women and children who had returned to London during the Phoney War were evacuated again, heading back to the countryside.

FOR THE DURATION (MAY 1941 - MAY 1944)

With the bombing campaign over, evacuees began to return to London again. Repairs of the widespread damage to homes, businesses and infrastructure commenced almost immediately, but was slowed by shortages of supplies.

In July of 1942, civilian petrol rationing was replaced with the restriction of vehicle fuel sales to essential users, making it unavailable to the general public. Rationing of

paper, clothing and food increased, as did penalties for wastage.

THE 'BABY BLITZ' - V-1 AND V-2 ROCKET ATTACKS (JUNE 1944 - MARCH 1945)

Germany started a second wave of attacks on London, using explosive missiles. These flying bombs, known colloquially as doodlebugs or buzzbombs, were unmanned rockets, launched from the coast of mainland Europe. This renewed attack on London became known as the Baby Blitz, and lasted for over nine months.

The first V-1s were launched on the 12th of June 1944, but none reached London. The first successful strike was the following day, when a V-1 hit Grove Road in Hackney, killing 6 people.

There were often more than 100 V-1 missiles launched in a single day, and any one could cause massive damage and loss of life. On the 18th of June, a V-1 hit Guards Chapel, St James Park, during a morning service, killing 141 people. Over the course of the next three months, V-1s were responsible for almost 6,000 deaths and 18,000 injuries in London.

In early September, Germany switched to the more powerful V-2 rocket. The first hit London on the 8th of September. On the 25th of November, a single V-2 killed 173 in New Cross, when it hit a branch of Woolworths. V-2s were responsible for almost 3,000 deaths and 6,500 injuries in London by the time attacks stopped in late March of 1945.

PEACETIME AND REBUILDING (MAY 1945 - JULY 1954)

Even after the surrender of Germany on the 7th of May 1945 and the subsequent surrender of Japan four months later, it took years for London to recover from the hardship of the war. Some rationing actually became stricter after the end of the war, and final restrictions weren't lifted until the middle of 1950, when petrol rationing finally ended.

The Festival of Britain was held in the summer of 1951 to try to boost public spirits, bolstering the perception that the country was coming out from under the shadow of war and looking to the future.

NETWORK N

World War Cthulhu: The Darkest Hour introduced a clandestine military network operated by a shadowy spymaster, known only as N, from offices in London's West End. Network N, as it is known, serves to fight a second, secret war against the forces of the Mythos, using the resources of the Special Operations Executive (SOE). These battles are carried out alongside the missions of sabotage, subversion and assassination for which SOE would become famous. With SOE operations spread across Europe, North Africa and Asia, it is difficult for N to divert agents to deal with Mythos threats on the home front. To this end, he has come up with an alternative solution.

CIVILIAN AUXILIARIES

Much as the Home Guard provides military defence in case of enemy incursion on British soil, the Network N Auxiliaries defend the home front against the Mythos. The Auxiliaries do not officially exist and have no authority beyond that offered by whatever roles they may serve in civil defence, law enforcement and the like.

Like the SOE operatives who make up the core of Network N, Auxiliaries are recruited by N because they have had brushes with the Mythos. N is constantly on the lookout for reports of strange activities on home soil, and relies on informants and existing members of his network to let him know when promising candidates present themselves. This may mean recruiting a private from the Home Guard who shot down a byakhee after mistaking it for a German parachutist, a spiv who stabbed a priest of Cthulhu to death in an argument over forged ration books, or an astronomer who correlated the position of the Pleiades with a cryptic document from the British Museum, unwittingly saving the lives of millions. Many of the London Voices vignettes scattered throughout this book provide examples of strange events that could lead the narrator to being recruited by N. Additionally, each of the included scenarios may serve either as a mission for existing Network N Auxiliaries or as a path to recruitment.

As with the core agents of his network, N uses a variety of inducements to convince his chosen recruits to accept his offer of employment. These include money, blackmail, appeals to patriotism and threats of imprisonment. N does not expect blind loyalty, and he does not care whether his recruits think him a monster; there are bigger things at stake. Auxiliaries who demonstrate exceptional talent and resourcefulness may find themselves promoted to



full agents of Network N and brought into the SOE. The Auxiliary may not see this as a good thing, especially when faced with the prospect of being dropped behind enemy lines, but N is as forceful in reassigning talent as he is in recruiting it in the first place.

MORE INFORMATION

Additional details on Network N Auxiliaries can be found overleaf. Other organisations are detailed on pg. 36. Full details of N and his network can be found in *World War Cthulhu: The Darkest Hour*.

DAVID REYNOLDS, 28, BUILDER

"I never liked the public shelters. They were cold and damp and they always smelled of piss or worse. Still, if I didn't get home from work or the pub before the bombs started falling, they were better than taking your chances out in the open. It was on one of those nights when I saw the man in the gas mask. We all carried gas masks, but we never had to use them. Jerry dropped plenty of incendiaries and high-explosives, but never gas. We still kept our masks handy in case they changed their minds.

So this bloke comes into the shelter, wearing his gas mask. Everyone looked at him and a few of us asked him if he'd heard something about a gas attack, but he kept shtum. He just sat there on the earth floor and looked around through those big glass eye-holes.

He would have been funny-looking even without the mask. He was tall and skinny, all bones and angles, and his knees seemed too far down his legs. Seeing him sitting there with his legs bent all wrong made my skin crawl. He never took his gloves off neither. And that smell! I don't care how hard it is to find a hot bath, no one should smell that bad.

It was hard enough to sleep in one of them shelters with the walls shaking every time a bomb went off, when you was wondering if the next one would be the one that got you. Having the man in the gas mask sitting ten feet away, leaning against the wall, looking around like he was following a fly... Well, that did my head in. Still, I was knackered, so I nodded off; next thing I knew it was morning. There was no sign of him when I got up. The warden said no one had gone out in the night, but both the man in the gas mask and a girl called Mavis were missing. I knew Mavis' dad from the pub, and I found out from him a while later that she never made it home that night. Her dad thought that she'd been caught by a bomb, with nothing left to identify. Maybe he's right. Still, every time I think about her, I picture that man and wonder what he was hiding under that gas mask."



• NETWORK N AUXILIARIES •

In a gloomy office, above a closed Bookshop near Trafalgar Square, sits a man with an agenda. This man, known only as 'N', has insinuated himself into the highest levels of the British government, using military resources to prosecute his own private war. To this end, N has built up a network of elite agents, many within the Special Operations Executive (SOE), who carry out strange and deadly missions under cover of war.

A full description of N and his network can be found in *World War Cthulhu: The Darkest Hour*. While this book is not required to play *World War Cthulhu: London*, the two books complement each other, offering a fuller picture of N's network. There is plenty of scope for overlap between N's international and domestic interests.

Network N is a strange, Byzantine organisation, inscrutable to those on the outside and labyrinthine from within. The niche that N has carved within SOE forms the core of his network, but tendrils reach into other areas of Britain's wartime effort.

N is aware that the chaos of war has provided opportunities for the Mythos to thrive on the home front as well as on the battlefields of mainland Europe. While he can sometimes find a pretext for SOE to tackle domestic threats, this diverts resources from the war effort and can sometimes risk the secrecy he values so highly. To this end, N has taken to recruiting suitable civilians or members of the Home Guard into what he refers to as "the Auxiliaries".

The Auxiliary network differs from the civilians that Network N recruits in occupied Europe in that it exists outside normal channels, lacking even the pretext of being an arm of the military. While N pays the members well for their work, they are granted no special authority beyond N's almost supernatural ability to make legal problems go away. The work of the Auxiliaries is inglorious, dangerous and often fatal. N and his operatives are always on the lookout for suitable recruits to replace those killed, maimed or driven insane in the line of duty.

RECRUITMENT

Candidates for recruitment should fulfil a few basic criteria. First and foremost, they need to not only have experience with the Mythos, but to have shown resolve

and ingenuity in the face of horror. N knows better than to demand that his operatives have triumphed in such an encounter, but he needs people who have proved unlikely to fall apart or flee when action is required.

Candidates also need to have useful skills that they can bring to their new role. In game terms, any investigator will, by dint of the character generation process, have skills that are useful to Network N; the important fact is that NPCs in the Auxiliaries are also skilled. N has a particular interest in recruiting those involved in civil defence (ARP wardens, firefighters, ambulance staff and so on), law enforcement (police officers or members of the security services, including MI8/Radio Security Service volunteers), criminals, academics and members of the Home Guard, but will approach people in other walks of life should they prove useful.

Finally, N needs something that will motivate the recruit to join and remain within the network. Usually this is a financial inducement or an arrangement to make a problem go away, but N is not above using blackmail or extortion to ensure loyalty. If an investigator is recruited during play, this motivation may be linked to the situation that brought them to N's attention – avoiding prosecution for arson or the murder of a cultist, for example. Should the investigator be generated as a member of the Auxiliaries, the inducement will be part of their Backstory. See **Creating Network N Auxiliaries** on pg. 26 for more details.

THE LIFE OF AN AUXILIARY

Not all Auxiliaries meet N, and some have only the vaguest idea of who they are working for. N's trusted operatives are usually vague when approaching potential recruits, hinting that they are part of the security services. Occasionally a group of Auxiliaries will be involved with a significant mission that demands the attentions of N himself, and he will brief them and monitor their progress, but more usually he entrusts this to an experienced member of his network. In some games this handler may be an investigator from another *World War Cthulhu* campaign, such as an SOE agent with a number of missions under his or her belt.

The usual pattern is for Auxiliaries to continue with their normal lives until N has a mission for them. When this



happens, they are expected to drop everything, making excuses to family, friends and colleagues before throwing themselves to the task allocated them. A handler will brief the Auxiliaries and arrange for any resources they need, but from this point the Auxiliaries are usually on their own. In especially dangerous or complicated situations, the handler may provide more hands-on assistance, but they normally have other things to worry about.

Should an Auxiliary be injured or suffer a bout of insanity on a mission, Network N will arrange for them to receive treatment at a military hospital or, in extreme cases, the Eilean Chathastail facility in the Scottish Isles (see *The SOE Handbook*, pg. 114). Auxiliaries who die in service will have their funeral expenses met, and their dependants will receive a small pension, usually without explanation.

After a mission, the handler usually debriefs the Auxiliaries. If the mission was a notable success, uncovered some alarming new information or went wrong in a very public way, N himself may attend the debriefing to share his thoughts. Auxiliaries who fail badly will be dismissed from the service, unless there are extenuating circumstances, and may face criminal prosecution. Those who breach security or commit blatant and unauthorised crimes may well disappear entirely.

RESOURCES

While they are not officially members of the military, N provides his Auxiliaries with weapons and equipment normally unavailable to civilians. Auxiliaries may request guns, explosives and vehicles, but will need to

provide a plausible reason and return any serviceable equipment once the mission is over. If the reason given by an Auxiliary is not plausible (such as requesting plastic explosives to deal with someone stealing Mythos tomes) then a Persuade roll will be required. Any Auxiliaries caught lying about a mission to procure supplies for other purposes can expect to be disciplined.

If absolutely necessary, N grants Auxiliaries access to parts of his private library, as well as arranging for them to have access to the restricted collection at the Bodleian Library in Oxford (detailed in *The SOE Handbook*, on pg. 111). An Auxiliary who spends a day reading through one of these collections may make a Library Use roll in place of the Cthulhu Mythos skill to uncover useful information.

ADVANCEMENT

Auxiliaries with extensive training and expertise may find themselves called upon to take part in foreign missions, joining SOE and the heart of N's network. This is rare, as N has much need of skilled Auxiliaries to deal with dangers on the home front. It is always an option for players and Keepers who want to shift to a *World War Cthulhu: The Darkest Hour* campaign. In these circumstances, use the options for bringing existing *Call of Cthulhu* investigators into Network N detailed in *World War Cthulhu: The Darkest Hour* on pg. 38.

A promising Auxiliary deemed unsuitable for transfer to SOE or who insists on remaining in the fight on the home front may still be offered training. *The SOE Handbook* details of a number of suitable specialist courses.



CREATING • NETWORK N AUXILIARIES •

As a player in *World War Cthulhu: London* you will take on the role of one of N's Auxiliaries, an ordinary person caught up in the events of the wartime London, enlisted to help combat the agents of the Mythos. Your character may be an Air Raid warden, a market trader, a member of the Home Guard, a backstreet criminal or otherwise, but you are bound together with your fellow investigators as part of N's Network.

The steps within this chapter should aid you in creating an interesting and rounded character ready for play. The Blitz caused great upheaval. For many, this will be the time of greatest crisis and national uncertainty that they will know in their lives. You will take on the role of one of these people, these desperate, frightened and resourceful people, and tell their story.

CREATING YOUR INVESTIGATOR

Download a copy of the character sheet from Cubicle 7's website (www.cubicle7.co.uk). Now, get a pencil and some dice handy. You may need to do some erasing or changing things around, so it's a good idea to initially write faintly, or to make notes on another piece of paper and transfer the information to the character sheet. This character creation system replaces the one from the *Call of Cthulhu* Rulebook. You can use a traditional *Call of Cthulhu* character in *World War Cthulhu: London*, though be advised that such investigators will have fewer skill

points. Pg. 35 contains suggestions for bringing existing *Call of Cthulhu* characters from the 1920s into *World War Two London*, and for using existing *World War Cthulhu: The Darkest Hour* characters too.

The process of creating your investigator is presented in nine steps. The process is quite thorough, and should produce an interesting and rounded character ready for play. If you prefer a speedier method, you may wish to use the **Quick-Fire Method** (see pg. 31); it lacks the depth and detail of the full version, but will get you up and running with the bare-bones of a character who can be further developed during play.

The nine steps of character generation are:

STEP ONE: CHARACTERISTICS

You begin by determining your investigator's key attributes, rating features such as strength and intelligence.

STEP TWO: AGE

Your investigator can start play at any age, and the age you choose can affect their attributes.

STEP THREE: OTHER ATTRIBUTES

Those characteristics that were rolled in Step One, in combination with age, determine other factors, such as how quickly your investigator can move and how resilient they are.

LONDON AS A PRELUDE TO THE DARKEST HOUR

Many of N's Auxiliaries are eventually recruited as fully fledged Network N agents, their activities in London providing them with the necessary experience to operate in Europe or further afield. Investigators in *World War Cthulhu: The Darkest Hour* might well have their time as an Auxiliary included as part of their background or their initial Mythos encounter. However, another option is for the investigators to begin as *World War Cthulhu: London* characters, but after a few successful scenarios to be fully inducted into Network N—at which point the game becomes a *World War Cthulhu: The Darkest Hour* campaign instead.

If this is the intention, create Auxiliaries using these rules as normal—then, assuming N completes their training before they're parachuted into Europe, apply STEP ELEVEN: RECRUITMENT from *World War Cthulhu: The Darkest Hour* pg. 32–33.

**STEP FOUR: IDENTITY AND NAME**

A name and some thoughts about who you are.

STEP FIVE: PRE-WAR OCCUPATIONS AND SKILLS

To begin with, decide what your character did before the outbreak of the war.

STEP SIX: WARTIME EXPERIENCE

Then think about what your character has done during the war and the effect it has had on their lives and abilities.

STEP SEVEN: MYTHOS ENCOUNTER

If your character is already a member of Network N, decide what experience with the Mythos they have had already.

STEP EIGHT: CREATE A BACKSTORY

By now you should be getting a feel for who your investigator is. It is time to go into more detail about various aspects of their background.

STEP NINE: EQUIPPING YOUR INVESTIGATOR

Just what does he have in his pockets? Here we find out.

STEP ONE: CHARACTERISTICS

Characteristics describe your investigator's physical and mental qualities, quantifying how one investigator compares to another. Characteristics are rolled randomly with D6s. Write your investigator's characteristics on the investigator sheet as they are rolled.

- Roll 3D6 and multiply the total by 5, to determine Strength (STR), Constitution (CON), Power (POW), Dexterity (DEX), and Appearance (APP).
- Roll 2D6+6 and multiply the total by 5, to determine Intelligence (INT), Size (SIZ) and Education (EDU).

If your investigator's rolled characteristics are dismal, your Keeper may allow you to do one of the following:

- Rearrange the results from the rolls for STR, CON, POW, DEX, and APP. You can also switch the rolls from INT, EDU and SIZ, if desired.
- If you don't like your dice rolls then scrap them and start again. The Keeper may allow the use of this option whenever a player rolls three or more characteristics below 50.
- Use the **Quick-Fire Method**, see pg. 31.

STEP TWO: AGE

A player can choose an age between 15 and 79 for their investigator. If you wish to create an investigator outside this age range, it is up to the Keeper to adjudicate. Use the appropriate modifiers for your chosen age only (they are not cumulative).

15 to 19 years of age: Deduct 5 points amongst STR and SIZ. Deduct 5 points from EDU. Roll twice to generate a Luck score (see Luck, above) and use the higher value.

20s or 30s (20-39 years of age): Make an improvement check for EDU.

40s (40-49 years of age): Make 2 improvement checks for EDU and deduct 5 points among STR, CON or DEX, and reduce APP by 5.

50s (50-59 years of age): Make 3 improvement checks for EDU and deduct 10 points among STR, CON or DEX, and reduce APP by 10.

60s (60-69 years of age): Make 4 improvement checks for EDU and deduct 20 points among STR, CON or DEX, and reduce APP by 15.

70s (70-79 years of age): Make 4 improvement checks for EDU and deduct 40 points among STR, CON or DEX, and reduce APP by 20.

To make an EDU improvement check, simply roll the percentage dice. If the result is greater than your present EDU, add 1D10 percentage points to your EDU characteristic (note that EDU cannot go above 99). Subsequent improvement checks are compared with the improved EDU score.

STEP THREE: OTHER ATTRIBUTES

Now that you've determined your investigator's characteristics and modified them by age, it's time to figure their other attributes.

Intelligence roll: This is equal to your INT. You can attempt an Idea roll when your investigator is stumped. The Keeper will resolve this.

Know roll: This is equal to your EDU. Use Knowledge rolls to determine if your investigator has some piece of general knowledge or information.



Sanity (SAN): Your investigator's initial Sanity (SAN) is equal to POW. Circle that number on the investigator sheet.

Hit Points (HP): Add your investigator's CON and SIZ together and divide by 10, rounding down. The resulting value is your investigator's hit point (HP) total. Whenever your investigator takes damage, the amount of damage is subtracted from HP.

- When your investigator reaches 0 HP, they fall unconscious.
- If your investigator has a major wound and is reduced to 0 HP, your investigator is dying, and in need of urgent First Aid.
- If your investigator takes an amount of damage equal to or greater than their full Hit Point total in one blow, he or she is killed outright; never again to see the sun rise over the rooftops of London.

Damage Bonus (DB) and Build: Strong and strapping investigators do more damage with hand-to-hand or physical attacks, and weaker, smaller investigators do less damage overall. Add your investigator's STR and SIZ together. If the value is equal to or between...

- ...2 and 64, subtract 2 from any physical attack damage. Your build is -2.
- ...65 and 84, subtract 1 from any physical attack damage. Your build is -1.
- ...85 and 124, damage is unmodified. Your build is 0.
- ...125 and 164, add 1D4 to physical attack damage. Your build is +1.
- ...165 and 204, add 1D6 to physical attack damage. Your build is +2.

This damage is applied to any attacks made using the Fighting skill, but not to firearms attacks.

Movement Rate (MOV): An investigator can move a number of yards (or metres) up to 5 times their MOV value in one round.

- If both DEX and STR are each less than SIZ: MOV 7
- If either STR or DEX is equal to or greater than SIZ, or if all three are equal: MOV 8
- If both STR and DEX are each greater than SIZ: MOV 9

Once a character reaches their forties they begin to slow down:

- If age is in the 40s: deduct 1 from MOV.
- If age is in the 50s: deduct 2 from MOV.

- If age is in the 60s: deduct 3 from MOV.
- If age is in the 70s: deduct 4 from MOV.

Record this on your investigator's sheet.

Magic Points (MP): Your investigator's initial magic points (MP) are equal to the POW characteristic divided by 5. Circle the current value on the investigator sheet. Magic points can be used to cast dreadful spells, and can also be lost through other insidious means.

Luck roll: Your investigator rolls for Luck in situations where luck or chance are the sole determining factors in an outcome. Roll 3D6 and multiply the result by 5 for your Luck score.

STEP FOUR: IDENTITY AND NAME

This is as good a time as any to figure out who your investigator is, with essential elements such as a name, and other less obvious aspects such as where they studied, and where they were born.

Investigator Name: Pick a name for your investigator. Choose carefully, and try to avoid names that are silly or stereotyped, as the joke will grow old quickly.

Colleges, Degrees: If your investigator's EDU indicates a degree, consider where they studied. Furthermore, alumni often bond together during wartime, so this choice can create an instant friendship with someone your investigator encounters.

Sex: Pick a gender for your investigator. Though there were considerable and obvious social differences between the sexes, both genders are treated equally by the rules.

Nationality: Pick whatever nationality you wish for your investigator – many of N's Auxiliaries are recruited from London's general populace, but he did not limit himself to British citizens alone. Your choice does not have any effect on characteristics or other numeric values, but it does influence your character's background and possibly their choice of profession.

London was then as it is now, a cosmopolitan city. Members of all the occupied countries would have been represented, alongside people from the many parts of the British Empire, including India, Africa, Australia and Canada. With the removal of the RAF's "colour bar" in 1939 pilots from all across the Empire flew in defence of Great Britain.



INVESTIGATOR NAMES

Female		Male		Surnames	
Annabel	Imogen	Abraham	Hector	Allen	Jacobs
Beatrix	Iris	Alastair	Jasper	Ballard	Keenan
Bella	Ophelia	Algernon	Lucian	Barnes	McIntire
Bernadette	Pearl	Austin	Maxwell	Boughten	Maynard
Bronwen	Penelope	Basil	Miles	Campbell	Monroe
Cecilia	Primrose	Bernard	Oliver	Connell	Pearson
Clementine	Rosalind	Cedric	Oscar	Daugherty	Perry
Cordelia	Stella	Cecil	Rufus	Fuller	Sykes
Delphine	Tabitha	Dominic	Rupert	Galloway	Willcox
Estelle	Violet	Everard	Theodore	Greene	Woodward
Felicity		Everett		Herring	

Events in Europe during and before the war led to many individuals leaving their country and coming to Britain. As well as refugees and displaced people, there are also foreign reporters and American G.I.s.

French, Belgian, Czech, Dutch, Norwegian and Polish governments-in-exile all moved to Britain during the war. Troops from these countries also served in the RAF and alongside other allied soldiers. The Republic of Ireland was neutral in the war, but many Irish citizens crossed the border to Northern Ireland (part of the UK) or crossed the sea to Britain and joined the British forces.

Germans and Austrians

At the outbreak of war a concern arose about those in Britain whose sympathies might lie with the enemy. All Germans and Austrians over the age of 16 were called to a tribunal. Some were interned (the Isle of Man being a major internment camp) or supervised, but most retained their liberty. Of those, the vast majority were Jewish.

Italians

Thousands of Italians had lived in Britain for decades prior to 1939. In addition, there was an influx of Italians in the early-1930s, when Mussolini came to power. When Italy joined the war, all of these people were suddenly viewed with suspicion. Churchill ordered that the Italians be sent to internment camps, along with the Germans and Austrians.

Poles

In 1940 the exiled Polish President, Prime Minister and government moved to London, along with 20,000 soldiers and pilots, and more were to follow. Foreign civilians that

accompanied the influx to Britain might be viewed with some suspicion.

Americans

The first G.I.s arrived in 1942. They brought Coca-Cola, nylon, pinball machines, jukeboxes and the jitterbug to Britain. Their wages were far higher than British troops and when they had free time they loved to party. Among the downtrodden Britons they gained the reputation of "overpaid, oversexed and over here".

Around 100,000 black American troops came to Britain during the war. The American army segregated Black American troops from their white counterparts, as they did at home, in non-white regiments. At the time Britain's black population was very low, numbering as few as 7000. Whilst discrimination was widespread in both Britain and America, the ways in which it manifested in society could be quite different.

STEP FIVE: PRE-WAR OCCUPATIONS AND SKILLS

In a standard game of *Call of Cthulhu* a profession is chosen by the player for their investigator. In *World War Cthulhu: London*, a second step is added, incorporating the change that takes place in the investigator's life with the onset of war.

You should begin by deciding what your investigator did before the war. Players may choose any appropriate profession for their investigator. There are long lists of occupations in the *Call of Cthulhu* rulebook and the *Investigator Handbook*. In **Step Six** (see pg. 19) you will

choose what role your investigator has taken during wartime. All manner of people might find themselves working as an Auxiliary; sometimes N recruits his agents specifically for their skill set, but at other times only for their experience with the Mythos regardless of their profession.

To assist you in choosing an occupation, the various occupations are presented in categories, along with an example of each, tailored to this wartime London setting.

Each profession dictates the number of skill points for you to spend:

Professional Skills: The number of professional skill points is calculated according to your chosen profession. Distribute these points amongst the skills listed for your investigator's chosen occupation. You do not have to put points in every skill. Though the degree of skill does not reflect how successful your investigator may be at the occupation, it does reflect competency, so allocate points accordingly. No skill can be raised to more than 99%. Allot all of these skill points: any unspent points are lost.

Personal Interest Skills: Multiply your investigator's INT by 2. Distribute these points amongst any skills you desire, other than the Cthulhu Mythos skill. These skill points represent training, education, aptitude, or other things your investigator does outside their occupation. These points can also be added to occupational skills, if desired, though the Keeper may veto any inexplicable skills. As above, no skill can be raised to more than 99%. These points, too, must be spent, or they are lost.

The London Intelligentsia

London is home to many universities and other such renowned institutions. The city's libraries and museums are a magnet for intellectuals from across the world. Your investigator might be a learned professor, an aspiring author or a questing antiquarian.

Suggested Professions: Antiquarian, Archaeologist, Architect, Author, Member of the Clergy, Dilettante, Doctor of Medicine, Psychiatrist, Judge, Librarian, Occultist, Professor, Psychologist/Psychoanalyst, Scientist.

University Professor

Professors are employed by colleges and universities such as Imperial College, King's College and The Royal Polytechnic Institution to name but three. Larger

corporations may also employ such academics for research and product development. Independent scholars sometimes help support themselves by teaching part-time courses.

For the most part, the occupation indicates a Ph.D. The professor is qualified to teach and to perform competent research, and may have a discernible academic reputation in his or her area of expertise.



Occupation Skill Points: EDUx4

Credit Rating: 40–70

Suggested Contacts: Scholars, universities, British Library.

Skills: Library Use, Other Language, Own Language, Psychology, any four other skills as academic, era or personal specialties.

The Arts

London has long been one of the art world's capital cities, with its wonderful galleries, theatres and concert halls. The city is home to an ever-changing artistic community that frequents certain bars and cafés in the more fashionable districts.



The War Artists' Advisory Committee, (WAAC), was established in 1939. Their aim was to compile a collection of art that would document the war. By the end of the war they had over 5000 works from more than 400 artists. A contract with WAAC could grant an artist access to restricted areas and rationed materials.

Suggested Professions: Actor, Artist, Author, Craftsperson, Designer, Dilettante, Entertainer, Musician, Photographer.

Portrait Artist

In a city like London your skills are in constant demand. You may be employed by the rich and famous, even royalty, to recreate their likeness in oil paint, in which case your work might be hung in the National Portrait Gallery on St Martins Place, just off Trafalgar Square. Alternatively you may be employed as a courtroom artist, newspaper artist, or even as a street artist, creating portraits or caricatures for cash. You are never without a sketchbook and pencil and can capture the likeness of a given subject in moments. Your talent can be used to impress people, especially those who possess a streak of vanity.

Occupation Skill Points: EDUx2 + (DEXx2 or POWx2)

Credit Rating: 9-60

Suggested Contacts: Art galleries, critics, wealthy patrons, the advertising industry.

Skills: Art/Craft (Drawing or Painting), History or Natural World, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), Other Language, Psychology, Spot Hidden, any two other skills as personal or era specialities.

The Medical Profession

In a city of millions, there is always great demand for medical care. London has many hospitals: Middlesex Hospital (central London), Great Ormond Street (Bloomsbury) and Bethlem Royal Hospital (Bromley) to name three. Some hospitals were damaged by bombing during the war. Harley Street is a name synonymous with the medical profession; hundreds of doctors work in hospitals and private practices around area.

Suggested Professions: Asylum Attendant, Doctor of Medicine, Forensic Surgeon, Hospital Orderly, Laboratory Assistant, Nurse, Pharmacist, Psychiatrist, Psychologist/Psychoanalyst, Scientist, Student/Intern.

Ambulance Driver

You are employed by one of the major hospitals in London to transport the sick and injured through the busy

streets. Your job demands that you have a comprehensive knowledge of the streets of London (reflected in the Navigate skill). Not only must you know a route, but you must know short-cuts and alternative routes for when a road is blocked or busy.

You typically work shifts with another member of staff. You are often the first medically trained person to arrive at a scene, and as such are often called upon to deliver first aid. You should consider spending points in Mechanical Repair so that you can maintain your vehicle; someone could die while you are waiting for a mechanic.

Occupation Skill Points: EDUx 2 + DEXx2

Credit Rating: 9-30

Suggested Contacts: Hospital workers, doctors, nurses, community workers.

Skills: Drive Auto, First Aid, Listen, Mechanical Repair, Navigate, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), Psychology, Spot Hidden.

Gentry and Aristocracy

London is home to many well-to-do ladies and gentlemen. These people reside in affluent areas such as Belgravia, and shop at Harrods and Fortnum & Mason. Most will have a second home in the country, as well as numerous servants.

The class system is not so strong as it once was, but it is still a manifest influence on society. Burke's Peerage lists the genealogy and heraldry of the elite. In parliament, the House of Lords is dominated by hereditary peers.

Suggested professions: Antiquarian, Artist, Author, Big Game Hunter, Dilettante, Elected (or, more likely, unelected) Official, Explorer, Gentleman, Judge, Occultist.

Wealthy London Gentleman or Lady

You are most likely part of a family that has held a position of privilege for many generations. You live off an inheritance, trust fund or some other source of income that does not require you to work. You almost certainly employ specialist financial advisers to take care of your money.

If male, you probably attended Eton College, Harrow or Westminster School. If female, you may have attended finishing school in Switzerland. Whilst money provides some with the freedom to be eccentric and outspoken, most remain constrained and polite members of the British society elite.

Occupation Skill Points: EDUx2 + APPx2

Credit Rating: 80–99

Suggested Contacts: Other upper class families in London and other European capitals, fraternal organisations, bohemian circles, politicians, high society at large.

Skills: Art/Craft (Any), Firearms (most likely shotgun for shooting grouse and pheasants), Other Language, Ride, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), any three other skills as personal or era specialities.

The Entertainment Profession

Every walk of life seeks out entertainment of some kind. From the cup and ball act on the street corner to grand opera, every taste and pocketbook is catered for in London. The cinemas are full, showing gangster movies, comedies and musicals alongside Pathé news reels. It was common to make at least one outing to the cinema each week.

Radio was king in the home; television had been invented, but all broadcasts were suspended at the outbreak of war, and not resumed until 1946. Big bands and dance halls were popular.

During the war, the government sought to keep up morale among the people, and many entertainers were used to further that aim. The army too needed entertainment, and many of those who would become famous faces (such as Spike Milligan) learnt their craft during World War II.

Suggested professions: Acrobat, Actor, Animal Trainer, Bartender, Boxer/Wrestler, Entertainer, Musician, Prostitute, Stuntman, Waitress (Cocktail).

Big Band Musician

You play an instrument in one of the popular London dance halls. You either sing or play at least one instrument to a high standard, for example: piano, saxophone, trombone, guitar, drums or clarinet. You are part of a band of anywhere from five to twenty members. You play music that people can dance to.

Occupation Skill Points: EDUx2 + DEXx2

Credit Rating: 9–40

Suggested Contacts: Vaudeville, London clubs and music scene, entertainment critics and organised crime.

Skills: Art/Craft (e.g. Play Instrument), two interpersonal skills (Charm, Fast Talk, Intimidate or Persuade), Listen, Psychology, any three other skills as personal or era specialities.

Religion

The majority of people will profess some religious faith, most are Christian, but London is a melting pot and a wide variety of religions are represented. Westminster Cathedral and St Paul's Cathedral are well known, but there are many other churches, as well as mosques, synagogues and other religious institutions scattered throughout the city.

Suggested professions: Member of the Clergy, Missionary, Zealot.

Vicar

The hierarchy of the church usually assigns clergy to their respective parishes. Different churches have different priorities and hierarchies: for example in the Church of England the monarch (King George VI) is the Supreme Governor. The Archbishop of Canterbury is next in the hierarchy (for Southern England), followed by bishops. The archbishops and a number of bishops sit in the House of Lords. On a local level, preaching in every church, is the parish priest, known as a vicar or rector.

Many clergy (not just Catholic priests) bear witness to confessions and, though they are not at liberty to divulge such secrets, they are free to act upon them. This profession could easily be adapted to suit other religions. There were many Jewish refugees that fled to Britain in this period, so rabbis would not have been uncommon.

Occupation Skill Points: EDU x4

Credit Rating: 9–40

Suggested Contacts: Church hierarchy, local congregations, community leaders.

Skills: Accounting, History, Library Use, Listen, Other Language, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), Psychology, any one other skill.

Criminal

The war was a boom-time for criminals. The crime rate rose by 57% between 1939 and 1945. Sneaks and thieves like to operate in the shadows, and what could be better for them than a regular and enforced blackout. Other factors that worked in the criminal's favour was rationing, the increased rate of movement of people through the city and the drain on resources caused by the war. Another factor in the criminal's favour was young police officers being drafted into military service; attempts were made to fill the gap, but the authorities were overstretched.

Rationing led to a demand for certain foods and other goods. Unscrupulous individuals would always find a way



of meeting the customers' needs while lining their own pockets. One butcher transported pig carcasses in coffins supposedly containing the bodies of service personnel – who would think to look there?

London is, and has always been, a transport hub. Many service personnel would pass through London. Then there were all the un-homed and dispossessed. This provided fertile ground for confidence tricksters always on the lookout for a trusting soul in need of 'help'.

Looting took place, especially in the bombed buildings. Places containing especially valuable items might have guards posts as soon as it was possible to do so. Some thieves would disguise themselves as Air Raid wardens (with helmet and armband), enabling them to move around freely and commit thefts when the opportunity arose. Not everyone was enthused with the oft-mentioned 'Blitz spirit'. Some would stoop so low as to steal rings from the fingers of those trapped or injured during the bombing raids.



Criminals come in all shapes, sizes and shades of grey. It was not just the thieves, pick-pockets and confidence tricksters who profited during the war. So called 'legitimate business people' realised that they could charge the government what they wanted for products and services that were in great demand. Not breaking any law they could sit back and watch the money roll in. Deserting the armed forces was a crime, and many deserters continued their life of crime among the civilian population.

Suggested professions: Bank Robber, Burglar, Conman, Criminal, Driver, Fence, Forger/Counterfeiter, Gangster, Hooker, Smuggler, Street Punk, Thug.

Spiv (Black-marketeer)

A spiv is a petty criminal dealing in illegal goods (the black market goods during wartime). The term Spiv first appeared in a novel in 1934, and was derived from racecourse slang.

A spiv is typically dressed in a cheap suit and sporting a trilby and moustache. A certain romantic vision of the Cockney spiv, with his quick tongue and even quicker feet has been perpetuated in films and TV, but doubtless many of these individuals were dangerous and unpleasant.

Occupation Skill Points: EDUx2 + (DEXx2 or APPx2)

Credit Rating: 5–45

Suggested Contacts: Other petty criminals, street-level law enforcement, local shopkeepers and suppliers.

Skills: Art/Craft (Acting) or Disguise, Appraise, one interpersonal skill (Charm, Fast Talk or Intimidate), Fighting or Firearms, Locksmith or Mechanical Repair, Stealth, Psychology, Spot Hidden.

The Homeless

Being habitually homeless is not so much a profession as a way of existing. There are always those in London who have nothing and live from day to day, making ends meet as best they can. Often referred to as vagrants, beggars or tramps, these individuals are the outcasts of society. It is not unusual for the individual to suffer some form of mental illness, as well as an addiction and dependency on drugs and alcohol.

There are others who prefer the transient lifestyle, not as a last resort, but as a lifestyle choice. They move from place to place taking work where it is available. The profession of Hobo or Drifter from the Call of Cthulhu rulebook might be adapted for Romany travellers and other Britons who prefer a life on the road to one of bricks and mortar.

Refugees entering Britain (see **Nationality**, pg. 12) would be processed in camps, later to be homed. Many families found themselves abruptly homeless too, as the Blitz took its toll. Characters who have found themselves in this unfortunate situation will be covered in the next step: **Wartime Experience**.

Suggested Professions: Hobo and Drifter (see above).

The London Tramp

If you ever had a profession, it is now a distant memory. Your life is on the streets, and you know your patch like the back of your hand. You know the faces; you know who is kind and who is cruel. You know where to find food and shelter. You see everything that happens on the streets of London, far more than those who hide behind brick walls.

Occupation Skill Points: EDUx2 + CONx2

Credit Rating: 0

Suggested Contacts: Other homeless folk, a few friendly shopkeepers and market traders, soft touches in various neighbourhoods, street-level criminals.

Skills: Climb, Jump, one interpersonal skill (Charm, Fast Talk or Intimidate), Listen, Locksmith or Sleight of Hand, Navigate, Stealth, any one other skill as a personal or era speciality.

Tradesmen

Regardless of the hazards of war, life goes on; people must still eat and drink, and so trade and commerce continues. Many Londoners work in sales and retail in one form or another, from the humble newspaper vendor or door-to-door salesman, to the perfume counter in Harrods. Many others work in the service industries providing support for every aspect of day-to-day life.

Suggested professions: Antique Dealer, Bartender, Book Dealer, Chauffeur, Labourer, Lawyer, Librarian, Mechanic, Pharmacist, Salesperson, Shopkeeper.

Market Trader

You work on a market stall. Each stall specialises in one type of goods, it might be fruit and veg, fish, clothes, flowers, sweets, meat, etc. If the stall is family-run, relatives will be employed to staff it. You will hear all the local news and gossip and know a lot of faces from the local area. You may have black market contacts if you wish.

Occupation Skill Points: EDUx2 + (APPx2 or DEXx2)

Credit Rating: 20-30

Suggested Contacts: Local residents and businesses, local police, suppliers, customers.

Skills: Accounting, two interpersonal skills (Charm, Fast Talk, Intimidate or Persuade), Listen, Mechanical Repair, Navigate, Psychology, Spot Hidden.

The Media

Among the many daily newspapers titles are *The Times*, *The Daily Telegraph*, *The Manchester Guardian*, *The Daily Express*, *The Mirror*, *the News of the World* and *The People*. Producing a daily newspaper requires a host of people all working together: journalists, editors, photographers, typesetters, printers, distributors, delivery drivers and salespeople. There are also a host of local newspaper titles in London, such as *The Croydon Advertiser* and the *Waltham Forest Guardian*. Foreign correspondents from other countries work in London; this is an ideal profession if you want to play an American civilian far from home.

As is covered elsewhere (see pg. 62), there are no British television broadcasts during the war. News reporting takes place on the radio, in newspapers and in newsreels shown at cinemas.

Suggested Professions: Artist, Designer, Editor, Foreign Correspondent, Journalist, Photographer, Photojournalist, Reporter, Researcher.

London Newspaper Reporter

You are a keen reporter, chasing stories and interviews across town. You may work for one of the broadsheets or tabloids, or one of the lesser known regional newspapers. Your press card can open doors and grant you access to places otherwise off limits. The status of your newspaper is important; *The Times*, for example, carries a lot more clout than *The Camden Enquirer*. You are never without a notebook and pen.

Occupation Skill Points: EDUx4

Credit Rating: 9-30

Suggested Contacts: News and media industries, political organisations and the Houses of Parliament, business, the Metropolitan Police, street criminals, high society.

Skills: Art/Craft (Acting), History, Listen, Own Language, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), Psychology, Stealth, Spot Hidden.

Public Order

Public order is maintained in many ways, both by the police and by private establishments that do not wish to see their interests harmed. Alternatively you might be a private investigator or security guard. The military also play a role in public order, especially around the royal palaces.



Suggested professions: Military Officer, Police Detective/Officer, Private Investigator, Soldier.

London Bobby

You may be a member of the Metropolitan Police (Greater London) or the City of London Police (the central 'square mile'). You patrol the streets of London in your shiny black boots and uniform. You carry a truncheon and a police-whistle but no firearm. You also have access to something that everyone today is familiar with, albeit for a very different reason: the blue police box.

Many young police officers were drafted into military service. Older officers were brought out of retirement, and might be seen proudly wearing their medals from the Great War. Female police officers were used to deal with refugees, evacuees and enemy aliens.

Occupation Skill Points: EDUx2 + (either DEXx2 or STRx2)

Credit Rating: 9–30

Suggested Contacts: The police, street criminals, coroner's office, judiciary, organised criminals and gangs.

Skills: Civil Defence, Fighting (Brawl), First Aid, one interpersonal skill (Charm, Fast Talk, Intimidate or Persuade), Law, Navigate, Psychology and Spot Hidden.

Jobs about Town and Miscellaneous Professions

It is feasible that a person of any profession might be resident in London. An explorer, for example, may not be able to pursue their calling in London, but the city may well be their home.

Suggested professions: Accountant, Architect, Firefighters, Museum Curator, Secretary, Taxi Driver, Undertaker, White-collar Worker, Zookeeper.

London Cabbie

To become a taxicab driver one must first learn 'the Knowledge'. The Knowledge is a comprehensive understanding of the layout of London, the roads, squares and railway stations, the order of the theatres of Shaftesbury Avenue, and so on. This should translate into a high Navigate skill. Black cabs (Hackney carriages) may be hailed from the street or taxi rank.

The position where most cars would have a front passenger seat is used for luggage. It is interesting to note that, during the war, black cabs were requisitioned for use pulling fire tenders.

As a cabbie, you know London like the back of your hand, and cross paths with a wide variety of people. You get to chat to many people, and may overhear secret conversations.

Occupation Skill Points: EDUx2 + DEXx2

Credit Rating: 9–30

Suggested Contacts: Politicians, entertainers, business people and other notable customers.

Skills: Accounting, Drive Auto, Electrical Repair, Fast Talk, Mechanical Repair, Navigate, Spot Hidden, any one other skill as a personal or era speciality.

STEP SIX: WARTIME EXPERIENCE

The war touches every investigator's life. Many people have adopted new roles as a result of the war. Consider both what your investigator did before the outbreak of war, and what they might have become since. Many citizens volunteered to help their communities, becoming Air Raid wardens, or auxiliaries in the fire or ambulance service.

Every investigator is allotted a further quota of skill points to spend according to their role during the war. As a player, choose one of the following options and spend the points to boost your investigator's skills.

Wartime Experience Option:

General Experience of Wartime London

Not everyone took on a new role during the war. Many continued in the profession they had previously held, but their lives were touched by the war nonetheless. Living in London during the war would require that people hone their senses and adopt new routines.

It took between 7 and 10 staff to support each soldier on the front line. Various government departments had to expand the administrative capacity required to manage the many programmes and schemes that were undertaken during the war, such as the evacuee programme, rationing, Air Raid Precautions (ARP), and so on. These included the Ministry of Food, the Ministry of Defence and the newly reformed (on 4 September 1939) Ministry of Information.

Make the following changes to your investigator:

- As a Londoner you live in the shadow of war. Depending on when your game is set, either the threat of bombing or memories of the Blitz haunt you. Deduct 1d6-2 from your investigator's starting Sanity score.



RESERVED OCCUPATIONS

The engine of war demanded that many people give up their previous occupations and join the armed forces. There was however, still a country to run. Britain required staff in certain 'essential services' to maintain its infrastructure. Not only were these people exempted from conscription, but in some cases they were not allowed to enlist even if they wished to. 'War Work' badges would be worn with pride to show that the wearer was making a contribution to the war effort.

In December 1943, Ernest Bevin (the Minister of Labour and National Service) sought to counter the shortage of coal miners by having 1 in 10 conscripted men sent to work in the pits. These conscripted miners were to be known as Bevin Boys.

Being employed in one of these professions did not necessarily guarantee an immunity from conscription. For example, a railway

worker might be conscripted so that his skills could be used on the Egyptian railway. Some professions were reserved from a certain age, for example lighthouse keepers were reserved from the age of 18.

The list of reserved professions includes:

- Medical practitioners
- Police officers
- Coal mining
- Ship building
- Engineers
- Agricultural students
- Farmers
- Dock workers
- War Work (such as making boots for the armed forces)
- Scientists
- Railway workers
- Utility workers (water, gas, electricity)
- Merchant seamen

- Add 40 bonus skill points divided amongst any of the following skills: Civil Defence, Dodge, Fast Talk, First Aid, Listen, Make Do and Mend, Navigate, Psychology, Spot Hidden, Stealth.

Wartime Experience Option: Become a Member of the Home Guard

Known initially as the LDV (Local Defence Volunteers), a name that Churchill disliked so much that he changed it to the Home Guard, the Home Guard was made up of volunteers who were otherwise unsuitable for active military service. Though men between the ages of 17 and 65 were welcome, most of the recruits were older men, hence the nickname 'Dad's Army'. There were over 100 platoons in London and many services, such as the Railway or GPO (General Post Office) had their own platoon.

The role of the Home Guard was to guard airfields, factories and explosive stores. They were also there to defend the country in the case of German invasion. Some Home Guard were trained in the use of anti-aircraft guns and rocket batteries, and tasked with defending London during the Blitz. As with all those in official roles, they had a right and responsibility to check that members of the public were carrying identity cards and gas masks.

These were required by law, and those found not doing so could be handed over to the police.

The Home Guard was not well resourced and had to make do with second-rate weapons or personal equipment. The National Rifle Association of America donated and shipped stocks of firearms over to Britain for use by the Home Guard. Many members maintained their pre-war occupation and served in the Home Guard after finishing their day's work. Later in the war, women were permitted to join the Home Guard as auxiliaries rather than combatants.

Make the following changes to your investigator:

- As a member of the Home Guard you will be more likely than many to have been called to assist in emergencies, witnessing some disturbing scenes of death and destruction. Deduct 1D6 + 2 sanity points from your investigator's starting Sanity score.
- Add 80 bonus skill points divided amongst any of the following skills: Artillery (for using anti-aircraft guns), Civil Defence, Command, Dodge, Drive Auto, Fighting (Brawl or weapons), Firearms (Rifle/Shotgun, Handgun or Machine gun), First Aid, Make Do and Mend, Operate Radio, Stealth, Throw.

**Wartime Experience Option:
Become one of the Dispossessed**

You may be a London resident who has lost everything when your house was bombed during the Blitz, or a foreign refugee who has fled their home with what little possessions they can carry. Either way, you may find yourself living on the streets of London.

The government is keen to do all it can to re-home people as soon as possible, for two reasons. Firstly, to maintain morale; living on the street is a desperate situation for a family to find itself in, much better that they have a roof of some kind over their heads. Secondly, to allow the authorities to keep track of people more easily. So for a combination of morale-boosting and security reasons, the government endeavours to re-home people as soon as they can. To achieve this the authorities requisitioned spare bedrooms, vacant properties, halls, and so on. If you had spare rooms in your house you may well be presented with no choice but to provide a roof for those less fortunate than yourself. This could present some interesting story seeds for the Keeper: what happens when a bunch of dispossessed are housed together in a haunted house? And what's up with that 'foreign chap' who's been housed in your spare room – does he really have to chant so loudly?

Make the following changes to your investigator:

- As one of the dispossessed you have experienced the trauma of losing your home and being forced to endure life on the streets, with all the unpleasantness and dangers that accompany it. Deduct 1D10+1 sanity points from your investigator's starting Sanity score.
- Your Credit Rating score is reduced 10 points or less. If you are creating a new investigator you would be wise to put a minimal number of points into Credit Rating.
- Add one of the following to your investigator's backstory: Injury/Scar or a Phobia/Mania associated with your experiences of loss.
- Add 120 bonus skill points divided amongst any of the following skills: Charm, Dodge, Fast Talk, Fighting (Brawl), Make Do and Mend, Navigate, Dodge, Listen, Sleight of Hand, Spot Hidden, Stealth, Survival.

**Wartime Experience Option:
Become an ARP (Air Raid Precautions) Wardens**

During the war there were over 1 million ARP wardens across Britain. ARP wardens wore overalls, a tin hat emblazoned with a 'W' for warden and Wellington boots,

and carried the ubiquitous gas mask. Their responsibilities extended to issuing gas masks, checking air raid shelters and monitoring the blackout. During the blackout, ARP wardens patrolled the streets, looking for any chink of light emerging from windows. Cries of "Put that light out!" were often heard. Persistent offenders could be reported to the police.

Most ARP wardens were volunteers, holding down a job alongside their role as warden. They would receive basic training in fire-fighting and first aid.

Make the following changes to your investigator:

- As an ARP warden you will have experienced some disturbing scenes of death and destruction. Deduct 1d6+1 sanity points from your investigator's starting sanity score.
- Add one of the following to the investigator's backstory: Injury/Scar or a Phobia/Mania associated with your experiences as an ARP warden.
- Add 80 bonus skill points divided amongst any of the following skills: Civil Defence, Dodge, First Aid, Intimidate, Law, Listen, Locksmith, Make Do and Mend, Meteorology, Navigate, Spot Hidden.
- Add a trait to the investigator sheet: Immune to Sanity losses resulting from viewing a corpse.

**Wartime Experience Option:
Become an Auxiliary Firefighter, Ambulance Driver or member of the Medical Staff**

With the threat of bombing and the advent of the Blitz, many additional staff were needed for the emergency services throughout London. Recruitment of nursing staff increased greatly with the outbreak of war, resulting in an influx of untrained staff. Priority was placed on military hospitals, with civilian hospitals suffering cuts in staffing.

Heavy Rescue Squads, a division of the ARP, were on call to rescue people from fallen buildings. These teams were made up of older construction workers, dockers and other such people who were physically strong and used to working with heavy machinery.

The Auxiliary Fire Service was formed in 1938. Members were given basic uniforms and trained to operate pumping units. Winston Churchill acknowledged the importance of their role, referring to them as the "heroes with grimy faces".

Make the following changes to your investigator:



- Deduct 1d10+1 from your investigator's starting Sanity score.
- Add one of the following to your investigator's backstory: Injury/Scar or a Phobia/Mania associated with your experiences of fighting fires, rescuing people or treating injuries.
- Add 120 bonus skill points divided amongst any of the following skills: Climb, Civil Defence, Drive Auto, First Aid, Language (Other), Listen, Make Do and Mend, Mechanical Repair, Medicine, Navigate, Pharmacy, Spot Hidden.
- Add a trait to the investigator sheet: Immune to Sanity losses resulting from viewing a corpse or gross injury.

Wartime Experience Option: Military Service

If you served in a previous war, such as World War I or the Spanish Civil War, you may make the changes to your investigator as listed below, then choose a second option for your experience during World War II.

If you have served in the present war (see **National Service**, below) you should have a rationale for why you are presently in London: perhaps you have been invalidated out or have deserted. The only British troops likely to be present in London are those stationed there, such as the Horse Guards of the Palace or those stationed at military buildings. These troops live in barracks and are rarely out on leave.

Make the following changes to your investigator:

- Ensure the age of your investigator fits with their period of military service – to have previously served in the Great War, your investigator will likely be at least in their early 40s (although there may be some notable exceptions).
- Deduct 1d10 + 1 from your investigator's starting Sanity score.
- Add one of the following to your investigator's backstory: Injury/Scar or a Phobia/Mania associated with the war. You may wish to discuss this with the Keeper.
- Add 120 bonus skill points divided amongst any of the following skills: Artillery, Climb, Command, Dodge, Fighting (Brawl), Firearms (Various), First Aid, Heavy Weapons, Intimidate, Listen, Mechanical Repair, Military Science, Navigate, Operate Radio, Spot Hidden, Stealth, Survival, Tradecraft.
- Add a trait on the investigator sheet: immune to Sanity losses resulting from viewing a corpse or gross injury.

CONSCRIPTION

The Military Training Act of April 1939 saw almost a quarter of a million young men (aged 20-22) registered for service. On the day that Britain declared war on Germany, September 3rd 1939, the National Service (Armed Forces) Act was passed. This extended conscription to men aged 18-41. A further act, the Second National Service Act required men up to the age of 60 to do national service (though the age limit for military service was 51). This latter act also saw women aged 20-30 called up, though this was restricted to unmarried women and childless widows.

One could be exempted from national service for a number of reasons. Those who had been a British subject for less than two years were exempt, as were those from Northern Ireland, students, the clergy, the blind and those with mental disorders. Recruits were medically assessed. Those found unfit for military service might be found in non-combat roles. Conscientious objectors were required to present their case to a panel (see pg. 24).

Wartime Experience Option: Turn to a Life a Crime

Refer to the **Criminal** occupations (see pg. 16) for more information about crime during the war. More people turned to crime, and thus whatever profession your investigator followed pre-war, they may now have wholly or partially adopted a criminal lifestyle. New temptations may have presented themselves, perhaps your investigator is able to obtain rationed goods, or is especially adept at art and craft in a way that would lend itself to forgery.

Make the following changes to your investigator:

- Deduct 1d8+1 from your investigator's starting Sanity score.
- Add one of the following to your investigator's backstory: Injury/Scar or a Phobia/Mania associated with criminal experience.



- Add 100 bonus skill points divided amongst any of the following skills: Disguise, Dodge, Fast Talk, Fighting, Firearms, Forgery (Art/Craft), Intimidate, Law, Locksmith, Sleight of Hand, Stealth.

DESERTERS

Some chose to avoid conscription. Given the shortage of staff it was difficult to enforce conscription and some simply ignored the summons. Failing the medical was another way to escape conscription. There were crooked doctors who would sign a man off as unfit for service. The fee for such malpractice could stretch to £150 or more.

Fake medical discharge certificates were also sold on the black market. Some enterprising unfit individuals would sell their services, pretending to be whoever they were asked (and paid) to be, and turning up at the military medical board.

Desertion was a common problem for the armed forces. Living as a deserter means either living without an identity card and ration book, or obtaining forged papers on the black market.

Wartime Experience Option: The Appliance of Science

War puts technology in the pressure cooker and turns up the gas. Numerous inventions and innovations have come about or been sped up through the necessity of war. Projects that can be shown to have a military application can suddenly receive generous funding, staff and resources that they would not receive during peacetime. Not all inventions that came to prominence during the war were invented during that period, but the urgency of the situation expedited their development and use. For example, Britain led the way with RADAR, jet engines (invented by Frank Whittle) and computers (pioneered by Alan Turing at Bletchley Park). Elsewhere the world saw the development of pressurised aeroplane cabins, widespread use of penicillin and, of course, nuclear power. These wartime developments had a huge impact on the second part of the 20th century, and paved the way for the world we know today. Prior to the war many of the scientists and mathematicians were academics, perhaps employed by universities or companies, or simply amateurs. These people were sought out for their knowledge and skills. To qualify an investigator is likely to already be an academic, and must have a high Science skill.

Make the following changes to your investigator:

- Deduct 1d6-2 from your investigator's starting sanity score for general experience during wartime.
- Add one of the following to your investigator's backstory: Phobia/Mania associated either with your investigator's work, or as a signifier of the somewhat



obsessive-compulsive mindset and long hours of mental strain required for such work.

- Add 80 bonus skill points divided amongst any of the following skills: Astronomy, Biology, Botany, Chemistry, Computer Use, Cryptography, Electrical Repair, Language (Other), Library Use, Mathematics, Mechanical Repair, Medicine, Meteorology, Operate Radio, Pharmacy, Photography, Physics, Science (Any specialisations).

CONSCIENTIOUS OBJECTORS

Those who wished to be exempted from combat-service because of their beliefs could register as conscientious objectors. It was not enough just to register; one had to appear before a tribunal. Petitioners were required to argue their case for not wishing to engage in combat. Many pacifists sought work in reserved occupations to avoid call-up. Due to the exemption on both farmers and agricultural students, places such as Harper Adams University College (in Shropshire, on the Welsh border) saw a huge demand for places. To be a conscientious objector was to risk intimidation and vilification by the public. The white feather was a symbol of shame; a woman might walk up to a young man in the street and present him with one, or an envelope containing white feathers might be received in the mail. For this reason, those who supported the war and were not in the services for some reason, would be keen to make a public display of that reason, such as the wearing of a 'War Work' badge. The tribunal had the power to allocate a person into one of three categories:

- Unconditional exemption.
- Conditional exemption, requiring the person to perform specified civilian work (such as farming or hospital work).
- Exemption from combatant service. The objector would be required to serve in a non-combatant unit (such as The Royal Army Medical Corps).

CHARLIE HILLIER, 11, CHILD

"I saw the Bone Man again last night - that's what I call him, leastways. He noses around in the rubble, just like me and the other boys do... but I don't think he looks for shrapnel or treasure like us. Don't know how he could... not at night, not without a torch or maybe candle. But I've seen him during blackouts - I wasn't supposed to be looking, but I looked - saw him climbing over broken stones, crawling in craters, and digging... always digging.

Danny and Jacks says he's looking for dead men's wallets and ladies' purses, but I know he takes bones. He's not thieving like the other men: he's looking for bones. I went to the place where I saw him once, where I saw him bent over digging. I slipped the barrier to see what he was seeing at night and, boy oh boy, I saw all right.

The Bone Man found himself a body, a dead one, and he took bits from it. I could see where bits were missing, all black and awful. The body wasn't blown to smithereens or crushed flat like a pancake, like I've heard; instead, it was buried, trapped with no way out, I guess. I didn't tell anyone at first. It was too horrible: the body was opened up and had bits missing.

When I did finally tell Danny, Big Ben, Jacks and Billy, they didn't believe me and wouldn't come with me to the bombsite. Jacks just called me a liar and said I was trying to fool them - but I wasn't. I'd seen it all. The Bone Man had dug right down in the rubble and found a body where no one else knew one was. And then at night he took the bits and bones he wanted.

Now I saw him again last night, but no one will believe me. I'm no liar. And I'm not going into the bombsites any more - no, sir! Maybe the others will see him one day and know I'm right. Or maybe the Bone Man will come for their bones and bits. And maybe he'll start with Jacks' first."



Wartime Experience Option: Join an Auxiliary Unit

Individuals chosen to be members of auxiliary units were specially trained and required to sign, and adhere to, the Official Secrets Act. These secret units were created as a precaution in the event of an invasion, in effect they were a prepared resistance movement in advance of enemy occupation.

Candidates were vetted by the local police chief, whose name might well be on a list of local officials and dignitaries to be assassinated in case of invasion. This extreme measure was in place in order to maintain the secrecy of the auxiliary units, and the security of the country.

Members of auxiliary units would be trained in the use of dead letter drops, clandestine radio communications, assassination, unarmed combat and survival techniques. The radio operators were especially notable, being amateur ham-radio enthusiasts recruited to form a wireless network for use by the resistance in the case of invasion.

For more on female auxiliaries, see the nearby box out on **Female Investigators**.

Make the following changes to your investigator:

- Add 'Your fellow auxiliaries' as the backstory element 'Someone who needs you'. Becoming an auxiliary is a significant commitment and a person's conduct is likely to be monitored by the authorities and other members of their unit, watchful in case of subversion. A member of an auxiliary unit is likely to receive harsh treatment if they are suspected of insurrection, fraternising with the enemy, spying, or similar.
- Deduct 1d10-1 from your investigator's starting sanity score for general experience during wartime and also for the added stress of your roll.
- Add 100 bonus skill points divided amongst any of the following skills: Cryptography, Demolitions, Disguise, Dodge, Fast Talk, Firearms, Fighting, First Aid, Language (German), Make Do and Mend, Mechanical Repair, Natural World, Navigate, Operate Radio, Stealth, Survival.

FEMALE INVESTIGATORS

The war stretched Britain's resources and workforce to its limit. By tradition, a married woman's place had been in the home, caring for the family. Unmarried women typically found employment in roles that society judged suitable, such as secretarial work and school teaching. Society was changing and significant advances were made. Notably, in the early part of the 20th century, women had gained the right to vote in Britain. The war sped up this change. During the war the law was changed to allow married women to teach in schools. The country needed workers in the factories and fields, and the pragmatism outweighed anyone's bias about gender. By 1943 about 9 out of 10 women were playing an active role in Britain's war effort.

Able-bodied men were sent to fight, and many jobs traditionally staffed by men were left short-handed. Soon women were joining the special constabulary (a voluntary police force) and the ARP (Air Raid Precaution wardens).

Unmarried women between the ages of 20 and 30 years were called to join one of the auxiliary services. There was the ATS (Auxiliary Territorial Service), the WRNS (Women's Royal Naval Service, pronounced wrens), WAAF (Women's Auxiliary Air Force) and the Women's Transport Service.

In December 1941 the Women's Home Defence (WHD) was formed. Members were given basic military and weapons training. This was an unofficial organisation intended for home defence much like the Home Guard. In 1943, around 600 West Indian women, part of the Auxiliary Territorial Service, arrived in Britain. Other options included the Women's Voluntary Service and the Women's Land Army.

168 female pilots flew aircraft for the Air Transport Auxiliary, delivering aircraft to the front lines for the RAF. This included flying large aircraft such as the Lancaster bombers single-handed. 1 in 10 of those pilots died in service, including Amy Johnson.

STEP SEVEN: MYTHOS ENCOUNTER

Next you should discuss with the Keeper whether your investigator has already had a brush with the Mythos. If your investigator is an existing member of N's Auxiliaries, then they will already have some knowledge of the Cthulhu Mythos, either in an academic sense or through tangible experience. Or it might be that the Keeper intends the first scenario to be your investigator's 'induction' into Network N, in which case skip this step.

Discuss with the Keeper how the investigator is aware of the Cthulhu Mythos – whether through reading books or direct experience – and write this into the investigator's background.

If the knowledge has been gained through reading books, decide whether the investigator is a 'believer' or not (see the *Call of Cthulhu* rulebook).

Make the following changes to your investigator:

- Increase Cthulhu Mythos skill to level agreed with Keeper (suggested 1D10+5).
- Reduce maximum sanity in line with Cthulhu Mythos skill.
- If a believer, deduct a number of Sanity points equal to amount of Cthulhu Mythos skill gained.
- Add two of the following to your investigator's backstory: Injury/Scar or a Phobia/Mania or Encounter with Strange Entities associated with your Mythos experience. You may wish to discuss this with the Keeper.
- Spells (only if a believer) may be granted with the Keeper's permission – the Keeper will determine what spell(s) the investigator has access to.

STEP EIGHT: CREATE A BACKSTORY

There are 10 categories listed on the back of the investigator sheet; try to write down at least one entry for the first six (Personal Description, Someone Who Needs You, Someone you can Call Upon, Your Favourite Place in Town, Treasured Possessions and Personality Traits). It's not essential to have an entry for every category, but the more you are able to define, the more your investigator will come to life. Further entries may be added or existing ones altered during play.

The categories of Injuries & Scars, Phobias & Manias, Arcane Tomes, Spells & Artefacts, and Encounters with Strange Entities may be written in during play. Of course, some investigators might start the game with a significant

injury or scar if implied by your investigator's history, or these might be dictated by the choice of Wartime Experience (see pg. 19) — if so, write it in.

JOAN HURLEY, 29, HOUSEWIFE AND MOTHER

"I was fed up with the rationing and the endless queuing to get next to nothing. So we were at war - I never saw much to justify the regulations and restrictions the Ministry has put on us.

To cheer me up, Alfie went and bought a dozen eggs off a spiv he knew. I had a bit of milk and some bread left over, so I scrambled them up with some toast as a proper treat for him and the nippers.

The eggs were odd. The shells had a grey-green tinge to them and felt a bit like wood. Worse, they smelled funny. I didn't want to use them, but Alfie said it was probably just what the farmers were being forced to feed the hens on. Despite all that, they tasted blooming marvellous! The best eggs I've ever eaten.

The next morning Alfie woke up feeling ill. He looked like death warmed up: pale, with dark rings around his eyes. The skin around his mouth was cracked and weeping thick yellow pus. He started vomiting blood.

Then the little 'un's feel sick as well and I had to call out the doctor. I'll never forget the look on his face as he left our house. Not long after an ambulance arrived to take them and my Alfie to hospital for tests they said, except they didn't seem to know which one. No one would tell me anything!"

Using Random Tables for inspiration

As appropriate, roll 1D10 on any of the charts in the following sections to select an entry for each category. Each option has some examples to get you started. Don't feel constrained to use what you roll; if it doesn't mesh with your character concept then roll again or choose a different option. However, don't dismiss it out of hand;

sometimes something that is at first incongruous will add an unexpected but welcome twist to a character.

Personal Description

Think of a distinct 'look' that sums up your investigator's appearance (APP). Whether your appearance and your personality match is another question; a person may look 'stuffy' but actually be personable and open. London is always a place of extremes and depending on your credit rating you may be immaculately coiffured or a scruffy urchin. Depending on when your game is set you may already have been touched by the war. Perhaps you have burns or scars. If you've been sleeping rough you may be tired and dirty. You may have developed that shell-shocked and weary expression; the thousand-yard stare.

Someone who Needs you

Times of crisis bring out the best and the worst in people. As war rages in Europe, Londoners rely on one another. In some way this person is dependent upon you. Roll 1D10 or pick one from the list below.

SOMEONE WHO NEEDS YOU	
1D10	Significant Person
1	Parent (mother, father, stepmother).
2	Grandparent (maternal grandmother, paternal grandfather).
3	Sibling (brother, half-brother, stepsister).
4	Child (son or daughter).
5	Partner (spouse, fiancé, lover).
6	Person who taught you your highest occupational skill. Identify the skill and consider who taught you (a schoolteacher, the person you apprenticed with, your father).
7	Childhood Friend (classmate, neighbour, imaginary friend).
8	A neighbour (the lady next door whose husband is fighting abroad, an elderly person who relies on you, a relative).
9	A stranger that you have connected with (someone you rescued and now feel responsible for).
10	A non-player character (NPC) in the game. Ask the Keeper to pick one for you.

Take the result and make it specific and personal to your investigator. Think of a name for these people. Why do they need you? Are they afraid to leave their house? Are

they disabled and reliant on your help? Are they wanted by the authorities and are you protecting them?

Your Favourite Place in Town

Roll 1D10 or pick from the following list. Take the result and make it specific and personal to your investigator. Name the place. This is where you come when you want to think; remembering the past, plotting for the present or dreaming of the future.

YOUR FAVOURITE PLACE IN TOWN	
1D10	Favourite Place
1	Your seat of learning (Battersea Grammar School, Imperial College, the workshop where you apprenticed for your profession).
2	The streets where you grew up (memories of market stalls, rag 'n' bone men, barefooted children playing in the street).
3	The place you met your first love (a music hall, a pie and mash shop, an air raid shelter).
4	A place for quiet contemplation (Limehouse Public Library, Regent's Park, St Anne's Church).
5	A place for socialising (the Garrick Club, the Red Lion pub, your uncle's house in Hampstead).
6	The remains of a once-favourite place (ruins, burned out shell or crater where your house used to be).
7	The recent grave of a person you were close to. Who? (a parent, a child, a lover – roll again on the previous table, perhaps).
8	Your family home (a three-storey townhouse, a rented flat, the orphanage in which you were raised).
9	The place you were happiest in your life (the park bench where you first kissed, watching Arsenal win the FA Cup at Wembley in 1936, Sunday tea at your grandmother's house in Walthamstow).
10	Your workplace (Lambeth North tube station, Bermondsey Tannery, Spitalfields Market).

Someone you can Call Upon

Knowing the right person can be useful. Either they can provide help or knowing them may grant you access to what you need. This relationship might change, depending on how you exploit it. Roll 1D10 or pick from



the following list. Take the result and make it specific and personal to your investigator. Name the NPC.

SOMEONE YOU CAN CALL UPON	
1D10	Owed Favour by...
1	Your neighbour. You helped them in their time of need and now they owe you a favour.
2	Your employer. They're keen to do what it takes to retain a good employee.
3	A relative. Blood is thicker than water after all.
4	A friend of the family. Who are they and where to they work?
5	A politician. Perhaps you know something about them that they would rather keep quiet?
6	A wealthy benefactor. Why are they willing to support you?
7	A contact in the police; either a friend or someone who is happy to take a bribe.
8	A shopkeeper, able to get you what you need for the right price. What's their name and what kind of shop is it?
9	An underworld contact. You performed a favour for a member of London's criminal underworld and now they are in your debt. What did you do?
10	Friends. These might be drinking buddies, club members or work colleagues.

Treasured Possessions

Roll 1D10 or pick one of the following possessions. Take the result and make it personal to your investigator.

TREASURED POSSESSIONS	
1D10	Treasured Possession
1	An item connected with your highest skill (expensive suit, false ID, brass knuckles).
2	An essential item for your occupation (doctor's bag, car, trenching tool).
3	A memento from your childhood (penny whistle, china doll, lucky farthing).
4	A memento of a departed person (your late father's World War I medal, a photograph in your wallet, a letter).
5	Something given to you by your significant person (a ring, a diary, a map).
6	Your collection. What is it? (bus tickets, stuffed animals, gramophone records).
7	Something you found but you don't know what it is – you seek answers (a letter you found in a cupboard written in an unknown language, a curious pipe of unknown origin found among your late mother's effects, an odd silver ball you dug up in your garden).
8	A sporting item (cricket bat, a signed football programme, a fishing rod).
9	A weapon (service revolver, truncheon, the hidden knife in your boot).
10	A pet (a dog, a cat, a budgerigar).

WILLIAM CRIBBINS, 52, LOCAL DEFENCE VOLUNTEER

"It was just before midnight and me and Dennis were huddled on the jetty by the warehouse when we saw something floating on the river in the distance. Brass monkey's it were out there, but they reckoned that with the high tides and longer nights, if any Kraut saboteurs were going to attack now would be the time. Not that there was much we could do without any proper weapons like, me with my pitchfork and Den with his old Lee Enfield that he had kept from the last war, but they must have figured that we would raise enough noise and commotion to slow 'em down or maybe scare 'em away.

Den thought it was a Jerry diver out there, but it were bigger than a man – naked and misshapen, with large black eyes staring out of the murky water, wet grey skin shining in the moonlight.

There was a sudden loud bang and the creature was blown clean out of the water! I guess it must have collided with one of those mines the German bombers had dropped into the estuary. It vanished beneath the surface for a moment and then reappeared, still alive! Dennis let off two rounds from the rifle and the creature turned and swam back towards the sea."



Personality Trait

Everyone handles situations differently, and the manner in which one solves problems can greatly affect the skills your investigator has learned from personal experience. Pick one of the personality traits from the list below to determine which method your investigator favours, and what was gained.

Based on how your investigator's personality type is roleplayed, at the end of a mission your keeper may award SAN points depending on the way your investigator faced challenges encountered during the adventure (see below).

PERSONALITY STYLE		
ID4	Personality	Benefits
1	Bruiser: When in doubt, your investigator throws punches, shoots, or tries to use brawn and agility to solve problems.	Choose three of the following skills and add +10 to each: Climb, Dodge, Drive Auto, Fighting (Brawl), Intimidate, Jump, Listen, Stealth, Throw and to one weapon skill.
2	Practical: Your investigator thinks that hard graft and self-reliance are the keys to solving all problems.	Choose three of the following skills and add +10 to each: Art and Craft (any), Dodge, Drive Auto, Electrical Repair, First Aid, Listen, Make Do and Mend, Mechanical Repair, Spot Hidden.
3	Thinker: Problems are like puzzles, and every one of them has a solution. People are the same, with weaknesses to exploit.	Add +10 to each of these skills: Charm, Disguise, Fast Talk, Intimidate, Law, Listen, Other Language, Own Language, Persuade, Psychology, Stealth.
4	Leader: When a crisis emerges, someone has to make decisions, and better that role falls to your investigator.	Choose three of the following skills and add +10 to each: Art (any), Charm, Credit Rating, Disguise, Fast Talk, Listen, Other Language (any), Own Language, Persuade, Psychology, Spot Hidden.

Regaining Sanity: Characters may regain 1d6 Sanity points at the end of a scenario as a reward for playing to their personality type.

- **Bruiser:** You succeeded by taking bold, direct and above all physical action – you didn't wait, you didn't hesitate, you didn't over think it, you just acted on instinct.
- **Practical:** You succeeded through clever preparation, through human ingenuity, or through the application of science. Your skills and education came through in the end.
- **Thinker:** You succeeded by learning everything you could about the dangers, and by using that knowledge to come up with a solution. Conventional science or weapons could not have prevailed; only intellect and adaptability could have saved the day.
- **Leader:** You succeeded because you were willing to take decisions and make sacrifices that no-one else had the courage – or the stomach – to contemplate.



Key Background Connection

Consider your investigator's background, and pick the one entry that you feel is most important to them. This is their key connection: the one thing above all else that gives meaning to their life. Mark it with a star or underline it on the investigator sheet. This connection can aid your investigator in regaining Sanity points (see the *Call of Cthulhu* rulebook for details).



STEP NINE: EQUIPPING YOUR INVESTIGATOR

Your investigator's day-to-day living standards are dictated by their Credit Rating score. The likelihood of owning major possessions, such as a house and a car, are also indicated by Credit Rating.

The Keeper will advise on what other equipment an investigator may start out with. A player may buy additional items, if available for purchase.

Living Standards

Your Credit Rating skill dictates their standard of living, cash and assets:

Credit Rating 0: Penniless

An investigator who cannot even afford the level of 'poor' is considered penniless.

Accommodation: You live on the streets.

Travel: Walking, hitch-hiking or stowing away on a train or ship.

Credit Rating 1-9: Poor

You are able to afford the bare minimum of a roof over their head and at least one meagre meal each day.

Accommodation: You are restricted to the cheapest rental housing or fleabag hotel.

Travel: Usually on foot, but you may make occasional use of public transport, buses, trams and tube trains.

Credit Rating 10-49: Average

You enjoy a reasonable level of comfort, three meals a day and an occasional treat.

Accommodation: You live in an average home or apartment, either rented or privately owned. You expect to stay in moderately priced hotels.

Travel: You use standard forms of travel, a mix of public transport and taxis.

Credit Rating 50-89: Wealthy

This level of wealth affords luxury and comfort.

Accommodation: You own a substantial residence, some domestic help (butler, housekeeper, cleaner and gardener). You possibly own a second home in the country or abroad. You stay in expensive hotels.

Travel: First class. You also own an expensive car or equivalent.

Credit Rating 90-98: Rich

This level of wealth affords you great luxury and comfort.

Accommodation: You own a plush residence or estate with abundant domestic help (butler, servants, cleaner and gardener). You have second homes in the country and abroad. You stay in top hotels.

Travel: You travel first class and in chauffeur driven cars.

Credit Rating 99: Super Rich

As Rich, but money is really no object. You are among the richest in the world.

Cash and Assets

There is no requirement to make any account for accommodation, food or incidental travel expenses so long as your investigator's spending falls within the bounds of their living standard. Refer to the spending levels below if you wish to make more significant purchases.

The following amounts, in pounds, shillings and pence, denote the wealth of an investigator. Cash is readily available to the investigator, whereas wealth that is tied up in assets can only be spent if time is taken to realise the capital.

CASH AND ASSETS			
Credit Rating	Cash	Assets	Spending Level
0	2s	None	2s
1-9	CR ÷ 5 (4s - £1/16s)	CR x2 (£2 - £18)	8s
10-49	CR ÷ 2 (£5 - £24)	CR x10 (£100 - £490)	£2
50-89	CR x 1 (£50 - £89)	CR x100 (£5,000 - £8,900)	£10
90-98	CR x 4 (£360 - £392)	CR x4000 (£360,000 - £392,000)	£50
CR 99+	£10,000	£1 million+	£1000

Note: there were 12 pence to the shilling, and 20 shillings to the pound. One pound was worth 240 pence. Costs were referred to by terms such as 'three and six', meaning three shillings and six pence.



Cash: An amount calculated by multiplying (or dividing) the investigator's Credit Rating by an amount in pounds. The total amount is not necessarily carried on the person. The Keeper may ask where it is being kept.

Spending Level: This is an arbitrary amount below which, for ease of play, no record keeping is required. Your investigator can spend up to their spending level with no expenditure of cash.

Assets: Assets are the things that your investigator owns at the start of play and the monetary amount on the chart is the total value of those things. The player should note down the amount and decide the form it takes, usually property or investments, or perhaps shares in a business. The standard list of possessions is included within the various brackets of living standards. If your living standard includes a house and car, those things constitute a part of your asset value.

Equipment

The final step is to write down any important items, weapons or equipment your investigator possesses. There's no need to write a detailed list of everything your character owns – just list the notable items. In many cases, starting investigators don't really have anything exceptional or worth writing down in the way

of equipment; that's fine as you'll soon be uncovering all manner of strange and remarkable items during the game. Items that fit the profile of your investigator's living standard do not need to be paid for: you simply own those.

NEW SKILLS AND NEW USES FOR EXISTING SKILLS

During wartime, investigators will engage in a wide range of activities, from rescuing victims trapped in rubble and coordinating the efforts of firefighters to operating a shortwave radio and forging identity papers. The following skills are added or modified to those found in *Call of Cthulhu*.

ARTILLERY (01%)

World War Cthulhu: The Darkest Hour uses the Gunnery skill. This is replaced by the Artillery skill from the *Call of Cthulhu* 7th edition rulebook.

CIVIL DEFENCE (10%)

This is a broad skill that covers an individual's knowledge and ability to deal with the threats of wartime London. The Military Science skill is applicable to those in military

QUICK-FIRE METHOD OF INVESTIGATOR CREATION

This method is recommended if you want to get up and running quickly. You can make a ready-to-play investigator in 5 minutes.

1. Allocate 40, 50, 50, 50, 60, 60, 70, 80 where you like among your characteristics.
2. Adjust for age (see pg. 11).
3. Figure Damage Bonus and Build (see pg. 12).
4. Figure Hit Points (CON+SIZ divided by 10), Movement rate (see pg. 12) and Luck (3D6 x 5). Reduce starting Sanity points by 1D6.
5. Decide an occupation and select 8 appropriate occupation skills.
6. Allocate the following values among the 8 occupation skills and Credit Rating: one at 70%, two at 60%, five at 50% and one at 40% (set the skills directly to these values and ignore the skill base values). If your chosen profession states a lower Credit Rating skill than 40%, you should set an appropriate Credit Rating skill value and distribute the excess points elsewhere.
7. Pick 6 non-occupation skills and boost them by 20% (adding 20 to the skill base values).
8. Roll for backstory details then elaborate upon them later, during play.
9. Start playing.
10. Fill in half and fifth values during play.
11. Sort out money if and when you need it.

service and on the battlefield, whereas the Civil Defence skill is better suited to civilians and civilian volunteers in London.

This skill measures a person's knowledge of wartime issues such as the location of the nearest air raid shelter, the ability to identify types of aircraft, a knowledge of the military (uniforms, ranks and procedures), the ability to identify different types of bomb. The government issued many pamphlets to instruct people on many aspects of civil defence. If an investigator is in a war-related crisis in London, the successful use of this skill should provide at least some useful information on how best to cope with it.

Opposing Skill/Difficulty Level:

- Regular difficulty: to recognise an impostor in military uniform (if the impostor's Disguise skill is below 50%).
- Hard difficulty: to recognise an impostor in military uniform (if the impostor's Disguise skill is between 50% and 89%).

Pushing Examples: While looking for evidence of an enemy collaborator in London, you pretend to be a collaborator yourself in order to get closer to your suspect, risking your own neck in the process.

Sample Consequences of Failing a Pushed roll: You completely misjudge a situation, placing yourself and your friends in increased danger. The air raid shelter you lead them to is nothing but a bombed out pile of rubble in the heart of the drop zone.

If an insane investigator fails a pushed roll, they begin to become obsessed with defensive procedures, compulsively digging their own shelter of endless underground tunnels.

COMMAND (05%)

Your character can use this skill to inspire, direct and coordinate followers or allies, guiding them through simple or complex tasks and improving the effectiveness of the group as a whole. This skill is fundamental in the day-to-day duties of a military or Home Guard officer. Whenever you want to manage or lead a group, this is the skill to do it with. A successful use of the skill means that your team is well-coordinated and guided and works at peak efficiency. Failing this, any attempts they perform are less effective, take longer, and they suffer poor morale. This skill is primarily used for dealing with Non-Player Characters instead of investigators.

Opposing skill/Difficulty level:

- Regular difficulty: You can attempt to directly command a number of Non-Player Character followers equal to one-fifth of your character's POW characteristic.
- Hard difficulty: Attempting to command a number of Non-Player Character followers greater than one-fifth of your character's POW characteristic. For numbers above that, delegation or additional leadership is required.

Pushing examples: Directly challenging individuals; using threats of disciplinary action.

Sample Consequences of Failing a Pushed roll: The Non-Player Characters rebel; one of the Non-Player Characters overrules your command and wrests control of the group from you.

If an insane investigator fails a pushed roll, they might be found issuing orders to bystanders or imaginary followers.

ART/CRAFT (FORGERY) (05%)

The demand for quality forgeries raises in response to the increased administration required by the government to maintain national security. There are many who will pay good money for fake ID cards, extra ration books or forged medical reports sufficient to exempt them from military service. Forgers may specialise in certain document types. To make a convincing forgery requires suitable materials (inks, grades of paper, and so on) as well as an original from which to copy.

A successful roll indicates the forgery will pass a normal, cursory inspection. Someone spending time and thoroughly examining the forgery would use the Appraise skill (opposed by the original forger's skill) when determining if the fake can be spotted.

If the forgery is to be used at high government or military levels, the Keeper may ask for a combined skill roll against both Forgery and Tradecraft (see pg. 34).

Opposing Skill/Difficulty Level:

- Regular difficulty: making an ID card or ration book.
- Hard difficulty: making official papers granting access to important government buildings.

Pushing a Forgery Skill Roll: The forger is able to judge their own work, and the player will know that a forgery is



of no use if their skill roll is failed. If the player chooses to push the skill roll, the roll should be made in private by the Keeper (a concealed roll). The forged item may thereafter be used, but the forger cannot be sure whether it will stand up to scrutiny or not – only the Keeper will know for sure. Those carrying forged papers would surely have felt a sense of danger and risk whenever they were asked to present them for inspection, and this rule is intended to reflect this.

Sample Consequences of Failing a Pushed roll: As described above, the forged documents are revealed to be fake, or the forger's distinctive style is identified.

If an insane investigator fails a pushed roll, they might inadvertently incorporate fragments of an occult text into the forgery or ruin both the original and the forgery.

MAKE DO AND MEND (15%)

This skill gauges a character's resourcefulness to improvise and repair everyday items, as well as to jury-rig mechanical or electrical apparatus. This skill may be used in place of Mechanical or Electrical Repair to grant one more use out of a broken item, after which it will require a full repair using the appropriate skill. In some instances this skill might be used in place of Art/Craft when mending something that would require that skill, such as carpentry.

Opposing Skill/Difficulty Level:

- Regular difficulty: Repair a broken air raid siren sufficiently well so that it can sound for a minute or two before it completely falls to pieces.
- Hard difficulty: Scavenge parts and construct a raft able to cross the Thames during a thunderstorm.

Pushing Examples: Cannibalise or sacrifice other equipment to achieve a desired goal, perhaps taking vital engine parts from the investigator's car to fix a generator.

Sample Consequences of Failing a Pushed roll: The job is botched in a way that causes injury to the investigator or other characters. For example, while trying to fix a car engine, the battery explodes, causing injury to those working on it.

If an insane investigator fails a pushed roll, they create something bizarre or inappropriate, and thereafter refuses to discard anything, no matter how trivial. "You never know when it might come in handy!"

MILITARY SCIENCE (01%)

Military Science governs the practical use of manpower, equipment, territory, and resources to achieve a desired military goal. Though it can apply to the grander, political field, this skill covers small-to-large battlefield tactics; effective use of environment, firepower and resources; and day-to-day issues such as logistics and morale.

An investigator might use Military Science to analyse a potential environment for the ideal method of entering and securing it, to assess soldiers to best determine what roles they should play in a military action, and to estimate enemy actions based on knowledge of their tactics or a short examination of their behaviour. It can also cover squad tactics, disinformation strategies, morale-affecting actions, and the practicalities of making sure troops are kept fed, well-equipped and ready to fight. For covert operations, it provides knowledge of the best insertion points into an enemy-held locale, and can help with setting up an ambush. However, Military Science does not substitute for actual skill at related military tasks (such as Drive Auto or Machine Gun).

Opposing Skill/Difficulty Level:

- Regular difficulty: Successfully plan a military operation based upon sound military intelligence, research and reconnaissance.
- Hard difficulty: Successfully plan a military operation based on scant or unreliable intelligence.

Pushing Examples: Delaying the operation to allow additional time for further research. Send further people on reconnaissance missions, risking their lives to secure the information you require.

Sample Consequences of Failing a Pushed Roll: Your errors of judgement, or delay in making decisions, result in a loss of life and resources. This may result in a loss of respect from those that follow you.

If an insane investigator fails a pushed roll, they either leads a thoroughly catastrophic mission or comes up with such bizarre plans that only equally deranged individuals would agree to follow.

NAVIGATE (10%)

For those that have spent at least a year in London, the Navigate skill confers an understanding of the districts, streets, alleys and landmarks of the city. Newcomers (resident in London for less than one year) should take a penalty die when making Navigate rolls based on

their knowledge of areas of London with which they are unfamiliar.

OPERATE RADIO (INT X2%)

This skill enables the investigator to assemble, maintain and operate a shortwave radio set. It covers sending messages (in code or in the clear), intercepting and interpreting enemy radio traffic, and dealing with atmospheric interference and other technical problems, as well as correctly receiving them. The skill also covers evading radio-detector vans and patrols.



Opposing Skill/Difficulty Level:

- Regular difficulty: Successfully using a shortwave radio set (in normal conditions) to intercept enemy messages.
- Hard difficulty: Successfully using a shortwave radio set in adverse conditions (underground or in bad weather).

Pushing Examples: Extending the aerial or spending additional time on the attempt to pick up a signal.

Sample Consequences of Failing a Pushed roll: The signal you are trying to listen to ceases broadcasting. If you are attempting to broadcast, you are unsure as to whether your broadcast went out before your radio ceased functioning.

If an insane investigator fails a pushed roll, they wreck their radio, either in a fit of rage or whilst experimenting. They only stop when they hear the voice of a dead relative or colleague (refer to the investigator's backstory for inspiration) coming from the broken radio set.

TRADECRAFT (01%)

The Tradecraft skill governs the procedures and technical knowledge of being a spy, from understanding how to shadow a target (or lose a tail), arranging information exchanges, surveillance, concealing items so that they might be found by allied agents, covert signalling, infiltrating organisations, creating fake identities, and any other number of espionage-related activities. It also confers knowledge of spy organisations, including their methods of operation and their personnel.

Tradecraft can be used by itself, but is most often used in conjunction (in a combined roll) with another skill like Art/Craft (Forgery) (forging official papers), Credit Rating (bluffing one's way into high society), Cryptography (operating and maintaining a cryptograph device without detection), Disguise (posing as an enemy soldier or officer), Drive Auto (tailing someone or losing a tail), Electrical Repair (installing a listening device), Fast Talk (convincing someone your investigator is not a spy), Stealth (surveillance), Library Use (finding official documents in an enemy office), Other Language (passing oneself off as a native speaker), Persuade (coercing or convincing someone to become an Allied operative), or similar.

When using Tradecraft, one roll is made and the result compared to both relevant skill totals. If only the Tradecraft roll is a success, the activity remains covert. If only the skill roll is successful, the action is performed but may become obvious. If both Tradecraft and the other skill are performed successfully, the action is performed without difficulty or increased risk of exposure.

At the Keeper's discretion, when performing clandestine activities, the Tradecraft skill can be used in place of any of the above-listed skills.

Opposing Skill/Difficulty Level:

- Regular difficulty: Under normal conditions with the enemy not expecting an imminent threat.
- Hard difficulty: If the enemy are in a state of heightened alertness and specifically looking for the investigator using the skill.



Pushing Examples: Taking additional time or personal risk. When pretending to be a member of the enemy (using Disguise), the investigator issues a challenge to an enemy soldier, along the lines of, "You do know who I am don't you? Oh yes, well, we'll see what the Colonel has to say about this shall we?"

Sample Consequences of Failing a Pushed roll: Your cover is blown, though you do not realise it until it is too late. Your errors expose fellow members of your organisation to the enemy.

If an insane investigator fails a pushed roll, they may become confused about who can be trusted and who cannot, even to the extent of becoming confused about who they themselves are serving.

ADAPTING CALL OF CTHULHU INVESTIGATORS

Cthulhu Britannica uses the 1920s as the setting for adventures and campaigns. The onset of World War 2 was in September 1939, a scant decade from this period, making it likely that any investigators surviving the 1920s and 1930s will still be alive, and feasibly in London during the war.

To bring an investigator made for *Cthulhu Britannica* into the *World War Cthulhu: London* setting, simply do the following:

- Advance age by a number of years based on the investigator's initial age and the current year (1940 is the default). Refer to the Call of Cthulhu rulebook for age modifiers.
- Allot +10 skill points per year of additional age (to a maximum of 100 additional points) to be shared amongst any desired skills (aside from Cthulhu Mythos). No skill can be increased above 99%.
- Choose a Wartime Experience (see page 19) for your investigator and apply the appropriate changes.
- Update the investigator's backstory. Use their existing backstory elements as a starting point and consider what might have happened to them during the intervening years. Discuss this with the Keeper and develop a reworked and updated backstory to fit with your investigator's present situation (see page 26).

PLAYING A WORLD WAR CTHULHU: THE DARKEST HOUR INVESTIGATOR

If you've already played *World War Cthulhu: The Darkest Hour*, you can use your fully fledged Network N investigator in *World War Cthulhu: London*. N's agents are not always in the field, and even the most embedded personnel must return to London for debriefing now and again.

While on home soil, perhaps N has one little job he needs doing in London? Or perhaps he has a team of Network N Auxiliaries who could do with a more seasoned hand to assist them on their next mission?

Another way to use *World War Cthulhu: London* and *The Darkest Hour* side by side is as a sort of 'flashback scenario', wherein you skip back to the earliest days of the investigator's activities as part of Network N. This works particularly well if the investigator began as an Auxiliary, or their initial Mythos experience took place in London. If you're in a pinch, you can just use the investigator as is, but if you have a little more time you might want to work up an earlier version of the character:

- Reduce each of the following skills by -10: First Aid, Other Language, Psychology, Tradecraft, and either Handgun, Machine Gun, Rifle or Submachine Gun.
- Reduce one of the following skills by -20: Cryptography, Demolitions, Military Science, Occult, Operate Radio or Survival.
- Remove any points in Cthulhu Mythos.
- Reset SAN to its maximum.

When playing through a flashback scenario, you'll be relieved to hear that your investigator cannot be permanently debilitated or killed – they've lived to join Network N, after all. The Keeper will need to be creative to ensure serious any injury sustained is one from which an Investigator can recover. An Investigator being rendered unconscious could signal the end of the flashback sequence, prompting a present day cost or penalty, whether in terms of the scenario, or to the investigator's character sheet. Keep a track of any loss of SAN during the flashback – upon resuming your game of *The Darkest Hour*, this SAN loss should be applied to the investigator anew, as the horrors of the past return to haunt them in the future.





OTHER • INVESTIGATOR ORGANISATIONS •

The Call of Cthulhu 7th Edition Investigator Handbook contains a number of investigator organisations: people who have banded together after a brush with the Mythos, joining humanity's fight for survival. Several such organisations have come together in the horrors of the Blitz, rooted firmly in the new realities of wartime London. The Keeper might wish to use one of these organisations as the focus for their campaign, in place of the Network N Auxiliaries.

DAD'S SECRET ARMY

Just after the Battle of Mons, 1914, Private Alf Sugden witnessed a small group of French civilians prowling the battlefield, looking for injured soldiers and dragging them away. Sugden gathered some comrades and followed the locals. The men discovered the civilians drowning these injured soldiers in the Sambre river. Worse, in the pale moonlight, Sugden saw something huge and misshapen come out of the water to take the bodies away. The small band of soldiers, maddened by what they had seen, shot the civilians and fled. They never spoke of their actions again, but Sugden relived them in his nightmares.

Sugden now serves as a member of the Home Guard. He is not a young man, but he is driven. After hearing stories of unexplained disappearances and oddly mutilated bodies, Sugden is recruiting other volunteers who have seen things they can't explain, forming an unofficial special unit within the Home Guard. They will do whatever is needed to protect London, no matter the cost to themselves.

THE FRIENDS OF THE CEMETERIES OF LONDON

Many women and men tend the great cemeteries of London as volunteers, keeping them from growing too wild and carrying out the occasional repair. A growing number have seen strange things since the war began – disturbed graves, inexplicable bloodstains, twisted figures scuttling in the moonlight and the occasional body, uncovered by bomb blasts, that cannot be accurately described as human.

The Friends meet in secret, planning ways to protect the cemeteries from the creatures and cults that would defile

them. At a time when more Londoners than ever are dying violently, the Friends consider it their mission to protect the sanctity of the dead.

THE LOST BOYS AND GIRLS

At the outset of war, Operation Pied Piper evacuated many of London's children to the countryside. During the false security of the Phony War, most filtered back, just in time to face the Blitz. Some have lost their homes and families to German bombs and now, in fear of the authorities, live on the streets.

Foraging for food, looting bombed buildings and taking shelter where they can, these homeless children see things in the shadows that remain hidden from most Londoners.

Unlike other investigator groups, these children are simply fighting for survival rather than protecting humanity, usually armed with nothing more than their wits or a few improvised weapons. They have attracted the attention of cults or monsters, who see them as easy sacrifices or light meals. The places they shelter from the bombs may already have other, less friendly residents. And, if they vanish, few will even notice.

Be warned that playing children in conflict with the Mythos, in wartime, might lead your game into very dark places.

THE CHURCH OF THE REDEEMER

Operating from a modest Victorian church in Battersea, the clergy and congregation of The Church of the Redeemer have been organising charitable efforts since the start of the war, helping Londoners injured, bereaved or made homeless by the bombing. This has brought them into contact with people who have faced other dangers, hunted by creatures or dark forces that stalk the London night.

Although their knowledge of the Mythos is minimal, often seen through a more Christian lens, the congregation do what they can to protect those who ask their help. Unusually for an investigator group, the members of the church avoid violence whenever possible. They see



their role as providing succour and sanctuary, not to take up arms. These principles are sometimes shaken when they are forced to defend themselves, but so far the congregation have held fast to them.

THE BRADLEY GANG

Rationing has allowed black marketeers to flourish throughout London, and even the smaller operations are growing in strength and ambition. Tommy Bradley started the war as a small-time spiv, but has gradually grown his operation, and now has over two dozen members in his gang. He still focuses on the black market, and Bradley prides himself on being able to acquire everything from sausage skins to guns.

One of Bradley's men, Mickey, disappeared while making his rounds a few months ago. His body turned up days

later with all of its internal organs neatly removed, including the eyes and tongue. Bradley conducted his own investigation, not wanting to involve the authorities. In doing so, he stumbled across a hidden network of cults, growing in the shadows all around London.

What started as simple revenge for Mickey's death quickly turned into a series of bloody battles. The more Bradley struck against these maniacs, the deeper he was pulled into their nightmare world.

Business is suffering, and many of Bradley's men have died, but this has just made him more determined. He is actively recruiting members of London's underworld to his fight, which has made him a laughing stock. Bradley doesn't care – he has finally found a war he is willing to fight.

THOM KENDAL, 57, FIRE BRIGADE

"The night of 29 December, 1940, was a conflagration, right enough. London burned like she'd never burned before, not in wartime leastways. It was a Sunday night and took many of us by surprise. I was called up from my bed, joined scores of firemen fighting hundreds of blazes, and I was lucky to escape unharmed. Not everyone was so lucky: more than a dozen brigade men killed, if I remember rightly, and literally hundreds of others injured.

The bombs came in waves all night, pounding the city, and looking to burn London down. You know an incendiary by the bright flash - blinding as all hell - and then the glowing, white-hot flare after. If you're quick about it, a bag of sand will put it out; if you're not, then a building goes up, crackling yellow and orange flame. And sometimes... sometimes there's something else in the flame. Others can tell you the same, I'm not the only man who's seen it.

Sometimes there's a bright spark of crimson almost like a flash of lightning in the centre of the inferno. It's hard to describe, but it's like a burst of crimson surrounded by

orange flame, and it moves as if it had a will or a mind of its own. Late on into the night of 29 December, I saw one of those. We were busy putting down a fire that was threatening to set a school alight, when I saw movement out of the corner of my eye. When I turned, I saw that part of the inferno walked away. It moved down the street away from us. I remember how odd that was as the wind was pushing the flames up the street, not down.

It was only the second time I'd seen such a thing, but I swear it moved as if it had purpose, travelling towards the centre of town. At the time, I don't remember asking others if they'd seen the thing and I only remained transfixed for a moment. I had to see to the school and, a moment later, when I looked back, the thing was gone.

I know some men saw angels in the flames and others saw devils, and I don't claim to have seen either. What that crimson flashing is or was I can't rightly say, but I know what I saw. On that night in December, while London burned all around us, a presence in the fire walked away from that school, walked away from us, with some intent or some dark purpose."

• WARTIME LONDON •

LONDON AT WAR

There was no 'Battle of London', no invading army in the manner of Paris, no street-to-street fighting in the manner of Stalingrad or Warsaw. Instead, when war came to London it was a drawn-out affair, sometimes direct attack with bombs and rockets, and sometimes in subtler ways with propaganda and subterfuge. Rather than invasion, London suffered sustained attrition, carried out in the hope of forcing surrender. The capital never gave in, though at times life became grim indeed.

The population might win small victories along the way, by putting out fires or saving people from the rubble of a bombed house, but for the most part Londoners endured their fight in the hardest way possible. It was by accepting that life and living through it that the people of London defeated their foes.

The same struggle went on in every city of Britain. Attempts to break public morale or destroy a critical installation were met with countermeasures as quickly as possible. Some were effective, some useless and most somewhere in between. In many cases a measure known to be ineffective was used because the government simply had to be seen to be doing something.

This chapter describes what everyday life in London was like during the Blitz. As well as background information, box outs containing spot rules, plot seeds and advice for the Keeper are also included.

During the inter-war years, it was believed that large forces of bombers would quickly destroy the major cities of any enemy nation, and that victory would be achieved by the nation able to most quickly pound the other into rubble.

Although some air defences were prepared, the belief was that only offensive action could end a war quickly enough to prevent the total destruction of friendly cities. Not long before the outbreak of war, this attitude changed, and greater resources were allocated to air defence. Guns, barrage balloons and searchlights were emplaced along the likely paths of enemy aircraft and around major cities.

Yet still there was the fear that London would perish in the early weeks of war. There was an air of trepidation that only intensified as Axis air forces carried out attacks on European cities at the beginning of the war. These were very effective; the threat of aerial bombardment induced governments to surrender.

As Poland, Norway, the Low Countries and France fell, it seemed that Britain would be next, but when the blow fell it was against its airfields and docks. Indeed, the Luftwaffe was initially ordered not to bomb London. However, that soon changed. Bombers were redirected from pounding British air bases and sent against London itself. London began her long torment.





The London Blitz began in early September 1940, and for the first two months London was bombed every single night, and frequently thereafter. The death toll was large, and the misery caused to the population almost unimaginable, but the Blitz did not win the war. RAF Fighter Command won the Battle of Britain and forestalled invasion.

THE PSYCHOLOGICAL STRAIN

Londoners quickly became used to the nightly flight to the air-raid shelters, returning to their homes at dawn after the 'all clear' siren sounded. They learnt to manage with only a few hours sleep or none at all but even so it was wearing. Citizens often woke in the morning with heavy heads and tired eyes, whilst the daily wail of sirens began to challenge their powers of concentration and threatened sanity.

The strain of the Blitz had a way of revealing people's true nature: are they really cowardly or brave, selfless or selfish, loyal or faithless? The Keeper can use this strain to expose a previously hidden character flaw or reveal an ally for who he truly is.

These disruptions hold another danger for those on the brink of madness. Investigators who have to take shelter in precarious structures, or whose sleep is disrupted by fire or the pounding or high-explosive bombs, cannot be said to be in a place of safety. As a result, the risk of indefinite insanity is all the greater, as the condition is triggered if an investigator loses more than a fifth of their Sanity before they can take an extended rest in a safe place; such places are not easy to find in an air raid.

BOMBS AND TARGETS

The Luftwaffe employed three different bombing strategies, sometimes varying them from night to night. Firstly, they blanket bombed a specific, concentrated

area. During such a raid, the London Docklands might be bombed for several hours, whilst further up the river no bombs at all fell.

Secondly, they dropped hundreds of small incendiary bombs to start fires, then as emergency services fought these fires they used the fires to explosive bombs on the same location. Of all their tactics, this was the most commonly employed, and also the most spiteful.

The third and final strategy was to drop high explosive bombs first, so as to scare off firewatchers, and then to drop incendiary bombs on unguarded offices and warehouses, ideally causing a firestorm.

The intent behind this bombardment was not just to cause physical damage. Disruption of industry by damage to factories and infrastructure would, it was assumed, be compounded by demoralisation of the workforce. People who had lost their homes and recreation facilities, who lived in constant fear and who were deprived of sleep by air raids, would be less productive in war industries.

Initially, it was the industries themselves that were targeted; London's factories, railways and docks were repeatedly bombed. However, the lack of precision often led to bombs falling far from the target area. Later in the war both sides resorted to wholesale bombing of urban areas, treating the population itself as a war resource. While industrial production was disrupted, the countermeasures imposed to repair damage and the general expansion of war industry meant that London's industrial output grew rather than shrank, even whilst the city was being bombed.

Many people found themselves left with nothing following an air raid, their families killed and their homes reduced to rubble. What might such a person be prepared to do?

Bombs Away

The Luftwaffe dropped several types of bomb on London during the Blitz, each of which had its own characteristics and acquired its own nickname. Broadly speaking, two types of bomb were used: the high-explosive bomb and the incendiary bomb.

The high explosive bomb produced a huge explosion, designed to level buildings and cause as much damage as possible. There were two main types, the Sprengbombe-cylindrisch (or SC) and the Sprengbombe-Dickwandig (or SD). The SC held more explosive and had a thinner case



than the SD, and formed the majority of bombs dropped on London. It was designed so as not to bore too deep into the ground, intended to cause the maximum blast effect. The SD, on the other hand, was designed to catapult armour-piercing shrapnel over as wide an area as possible – sometimes up to 1800 yards from the epicentre of the blast.

GERMAN BOMBS

WEAPON	DAMAGE DONE/RADIUS
SD Bomb	14D10/6 yards
SC Bomb	14D10/6 yards ^[1]
"Satan"	18D10/6 yards ^[2]
Oil Bomb	8D10/2 yards ^[3]
Magnesium Bomb	8D10/1 yard ^[4]

[1] Luck roll if within line of sight to avoid 2D10 shrapnel damage

[2] Will set fire to surroundings within blast radius. Luck roll if within 200 yards to avoid taking 2D10 damage from concussion and flying debris.

[3] Will set fire to surroundings.

[4] Will set fire to surroundings. Very difficult to extinguish once ignited, with water largely ineffective. See Putting out an Incendiary Devices, pg. 52.

Incendiary bombs were designed to start fires across a wide area, either with the goal of causing widespread destruction or to guide subsequent waves of bombers to their targets. Again, there were two main types, the oil bomb and the magnesium bomb. The oil bomb carried a mix of petrol and oil and produced twice as much heat as a magnesium bomb, but it was lighter so rarely penetrated a building. Instead most exploded on the rooftop, releasing a film of oil over a 10 yard radius. They caused few serious problems for trained firefighters, however. Magnesium bombs were heavier in design, allowing them to penetrate through roofs and detonate inside a building.

German engineers sometimes made modifications to bombs to add to the psychological trauma of an air raid. Foremost amongst these were 'shriekers', which were pipes attached to the fins of bombs. As air rushed through the pipes as the bomb was dropped, it produced a terrifying, shrieking sound.

Of all the bombs used in the Blitz, one gained a particularly fearsome reputation, and a nickname to match: Satan. Satan was a huge, 1800kg high explosive bomb that produced a gigantic sheet of flame that could knock a man off his feet from half a mile away.

Spot rules for getting caught out in the open during an air raid are found on pg. 46.

V-1 and V-2 Rocket Attacks

The Blitz came to an end in 1942, and for a time London knew peace once more, broken only occasionally by smaller bombing campaigns. However, from the summer of 1944 Londoners came to know a new type of terror: the so called 'vengeance weapons,' the V-1 and V-2 rockets.

The V-1 was known as a "buzz bomb" because of the distinctive low, pulsing sound its engine made, reminiscent of a bee. After the engines cut out, there was a deafening sound like the rushing of an express train, as the bomb hurtled to the ground. It then detonated with a terrific flash of orange flame, followed by a big explosion.

Because they were unpowered, they were launched at all times, night and day, and at one point hundreds fell on London daily. Anti-aircraft fire was initially ineffective against them too, adding to the helplessness Londoners felt. Later, they were combated directly by AA batteries, barrage balloons and fighter intercepts.

V-2s were true rockets, flying faster than the speed of sound. Because of this it was impossible to warn of their approach. Often the first Londoners knew of a V-2 attack was the sound of a huge explosion as it struck its target, followed by a softer rumble as the sound wave caught up with it.

The target of the rocket was simply obliterated; buildings that had stood there moments before ceased to be. Houses nearby were badly damaged and all around, the blast shattered windows and glass. Because there was no possibility of advance warning, victims were often buried alive in the rubble of their houses. Specially trained Alsatians were used to sniff out survivors trapped beneath the debris.

Information about V-2s was kept secret, ostensibly to stop the Germans knowing that they were working. There was no official confirmation of their existence at first, but this instead led to wild speculation instead about mysterious bangs and "gas mains" blowing up.



FIRST-HAND ACCOUNT OF A V-2 ATTACK

Today I witnessed the nearest escape I have had so far... I was slowly strolling down the road passing a street shelter when I saw a vivid flash just above me. Thinking it was lightning, as it was raining I took no notice but immediately after there was a tremendous explosion followed by the sound of breaking glass. I at once threw myself against the shelter (or was I blown?) and covered my neck and face the best I could with my hands. At that moment I thought the end of the world had come. The earth trembled, the very air seemed to vibrate, my ears seemed to be deafened, and a buzzing sound was passing through them I thought I was accustomed to hearing 'bangs' and 'explosions' but never have I heard such a deafening sound.

Kenneth Holmes (taken from Carol Harris, *Blitz Diary*)

Gas Attacks

There remained the fear throughout the war that the Germans would use gas bombs to attack the civilian population. Gas had been liberally used in the previous war by both sides, and many of those living in London had seen its effects first hand during the First World War. Gas would get into any shelter; the only protection was a gas mask.

Gas masks were issued in large numbers and regulations meant they had to be carried at all times. Not everyone obeyed; some used the container to carry other items, others left it behind out of forgetfulness or because it was too heavy to lug about.

Gas was never used in the end, however, but the population remained in fear of it nonetheless.

THE THREAT FROM WITHIN

As well as the threat from the air, there were those who worked from within to undermine Britain's defences. Some were foreign agents, but more commonly they

were agents of agents – people who had been persuaded to take actions that the instigator could distance himself from.

Individuals were induced to carry out sabotage and subversion, either with money or other forms of persuasion. Even something as apparently harmless as spreading rumours could cause real damage, whilst some acts might assist the air campaign. Starting a fire or leaving a light on could draw bomber crews' attention and, indirectly, cause immense damage.

Sabotage was, at most, a relatively low-level nuisance. The odd anti-aircraft gun might stop firing for lack of ammunition, or a few trucks might require repairs, but saboteurs never caused much damage during the Blitz. Nonetheless, it remained a real threat throughout the war.

The fear of a 'fifth column' in London was not groundless, though it was exaggerated. Most former members of British Fascist organisations were well known to the authorities, and the allure of Fascism diminished significantly with the start of the war. Still, there was a risk of sabotage or subversion, which had to be guarded against. Suspicion that a neighbour or acquaintance was a Fascist sympathiser could undermine relationships and might turn a community against someone who was, in fact, entirely innocent.

The Threat of Invasion

Although it never came to pass, there remained a real fear of large numbers of enemy personnel invading by parachute. The authorities knew it was unlikely in the extreme, but the average person in the street did not. In Europe, German forces had shown themselves capable of making daring parachute landings ahead of their advancing forces, capturing fortresses and river crossings previously thought to be well protected.

This translated to a fear that divisions of Fallschirmjaeger might land just outside London and try to storm the city. Rumours would fly around that German parachutists disguised as policemen or other officials had infiltrated the city, and in an atmosphere of tension and fear even the most far-fetched claims seemed plausible. This created a certain suspicion of anyone new, especially foreigners. This atmosphere of paranoia was at times useful to the authorities – it actually helped prevent infiltration and subversion by enemy sympathisers – but at times it caused significant damage to local projects and led to the persecution of innocent people.

INTERMENT, SUSPICION AND OBSERVATION

Throughout the war, many foreigners were interned as a precaution against possible enemy infiltration or support. In many cases this was unjust; most were either innocent emigres or loyal British citizens who happened to be of Italian or German parentage. At the outbreak of war, potential 'enemy foreigners' were categorised according to the risk they were thought to pose. A small number (around 600) were immediately interned, and about ten times as many were placed under observation. A much larger number were determined to pose no risk; most were refugees from the Axis, and many were Jewish.

Many internment camps were on the Isle of Man, whilst elsewhere housing estates and racecourses were converted. These were not concentration camps in the manner of those in Nazi Germany, but the people held in

them were still prisoners kept in fairly basic conditions. Other internees were sent overseas, largely to Canada.

From August 1940 onward, many internees were released to return to their lives. Others were still held as a security risk, albeit in better conditions. By mid 1942, only 5000 or so people remained interned. It is possible that some of these internees really were Nazi sympathisers, but most were simply unlucky enough to be descended from one of the nation's enemies.

Many Londoners knew someone who had been taken away under guard to be interned. Perhaps the investigators know someone who has 'disappeared' in this way, or they themselves have been interned for a period of time. Perhaps they are watched, still...

Other Forms of Subversion

Both Fascist and Communist sympathisers were active in London throughout the war. The former were generally working towards the glorious day when Britain was conquered and they would be elevated to positions of power by the new regime. The latter saw the war as an opportunity to further their own cause, often to the detriment of the nation as a whole.

Other forms of subversion were also possible. People who had been bombed for months on end might be willing to listen to someone who professes to be able to provide protection or stop the bombers. Cults might find ready recruits among those seeking answers or protection, or who were disaffected with the status quo. With the social order disrupted and world-views altered by traumatic events, London provides cults with the opportunity to gain a foothold in areas where they otherwise might not have been able to spread. (See **Mythos Horrors** on pg. 79 for more about cult activity in London.)

DEFENCES AND COUNTERMEASURES

A number of defences were in place to protect London from attack or invasion, from anti-aircraft emplacements and barrage balloons to military personnel stationed near the capital.

By far the most effective defence was the fighter interception, engaging waves of bombers before they could even reach the capital. Most fighter interceptions occurred outside the flak zones, with defensive formations directed to the interception point by ground control. Dogfights between RAF fighters and Luftwaffe pilots escorting the bombers were a more common sight in the skies over southern England than over London.

London itself was protected by a series of anti-aircraft zones based on the defences set up during the air attacks of the First World War. These concentrations of anti-aircraft guns and searchlights were placed in belts along the likely paths of enemy bombers, forcing enemy formations to fly through several defended areas on their way to their target. Once they got there, further AA batteries defended likely targets.

The flak belts extracted a price from the bombers both on the way to the target and as they retired, but also posed a threat to any Allied fighters that strayed into them. To reduce the number of 'friendly fire' incidents, defensive fighter units were forbidden to enter the flak zones, though aircraft did stray in. Sometimes this was due to navigational issues, sometimes because pilots were in dogged pursuit of their targets, heedless of the flak hazard.



DOWN AT THE ACK-ACK BATTERY AT MIDNIGHT

An anti-aircraft battery—a big hunk of military hardware planted right in the middle of a London park is a great way of bringing the horrors of war home to the investigators (one such battery, in Green Park, is described on pg. 72). It's also a great location for a thrilling set piece; either whilst the crew are asleep and the gun is brooding, dark and silent, or in the middle of an air raid while the gun thunders away, filling the area with gunsmoke, noise and a rain of spent shells. And while the crew are scanning the skies with searchlight and binoculars, what else might they transfix besides a German plane? What might they miss, on the ground?

In 1940 there were hundreds of barrage balloons deployed in London, an ever-present sight above the skies of the capital. It was not the balloon itself that posed a real hazard to aircraft; it was the wire it held aloft. Firmly anchored to the ground, and with additional cables sometimes strung between them, these wires posed a real hazard to aircraft. Whilst Londoners might occasionally see an aircraft strike a cable and be downed, perhaps even ripping a wing off, the main use of barrage balloons was to dissuade low-level attacks, which were more precise than high-altitude bombing, and to force enemy aircraft to fly at an altitude where guns could engage them most effectively.

THE MILITARY IN LONDON

London was the headquarters for most of Britain's armed forces. Areas such as the Admiralty Buildings, Horse Guards and the Ministry of Defence were all concentrated in and around Whitehall. These areas had higher security than most of the rest of London; uniformed personnel could be seen coming and going at all hours.

Other military personnel were stationed in London for security and defence in the event of an attack by infiltrators. Some of these personnel had specialist missions, which usually remained secret. What appeared to be a small security contingent attached to Downing Street, for example, might have a very specific mission,

such as the unit that had the (perhaps unenviable) task of securing the Prime Minister – willingly or unwillingly – in the event of an enemy attack on London. There were other specialist units stationed in London, such as teams designated to remove or destroy sensitive documents if London were attacked by infiltrators, parachutists or a fifth column. In addition, there were innumerable staff officers and enlisted personnel involved in the immense volume of administration work required to keep both the military and the industrial support it needed working. Personnel might be involved liaising with arms manufacturers, civil defence projects, propaganda and all manner of other tasks. In addition, these personnel needed cooks, typists, drivers, mechanics and other support staff in order to get their jobs done.

The Armed Forces

The Army had a heavy presence in London and the surrounding area; several regiments had their headquarters and training facilities in or just outside the city. Army detachments provided security for key installations and personnel, but the city was never fortified against ground attack; during the war London was a fortress only in terms of its formidable air defences.

Nonetheless there were a lot of soldiers in London at any given time, alongside personnel from the Royal Navy and RAF. Some areas, such as those around supply distribution centres and major air defence installations, were virtually impregnable. Other areas had military personnel passing though as they went about their business.

The Home Guard

Whilst the Army was expanded, initially to defend the British Isles but later to carry the war to the enemy, an additional force was formed purely for home defence: the Local Defence Volunteers (LDV), later renamed the Home Guard. This force was intended to free the Army from tasks such as local security, apprehending downed enemy aircrew, and of course fighting the enemy if it came to that. The Home Guard was open to men who were otherwise ineligible for military service; those who were too old or who did not meet the medical requirements. The flood of volunteers was far more than anticipated, and for some time Home Guard units were armed with whatever weapons they could get their hands on, wearing civilian clothes with only an armband for identification.

The Home Guard was not always highly regarded, but it was not a farcical organisation. Many of the volunteers were veterans of the Great War; these men might be long in the tooth but they had military experience and were



willing to fight to defend their homes. These veterans supplied advice to those who had not served, helping offset the scanty training that was available. Friction between the Home Guard and the police was not uncommon. Some personnel worked well together; others became involved in petty bickering about areas of responsibility, even going so far as to deliberately impede one another.

The Home Guard provided an invaluable service, mainly as a security force that freed up regular soldiers for training to take the war to the enemy. Many (if not most) interactions a civilian had with military personnel on security duty was actually with Home Guard members, except in very sensitive areas.

STAY-BEHIND PARTIES

The Home Guard was also used as a cover for some other, more covert activities. Among these was a project to harass enemy forces if invasion came. Stay-behind parties were to use concealed weapons caches to make a nuisance of themselves and to inspire a more widespread resistance. These personnel were officially part of the Home Guard, but were mostly volunteers from among army units who had been given special training.

These special units were trained in guerrilla warfare and sabotage, and were intended to emerge from hiding once the invaders were past their positions, harassing their supply lines and support elements in the hope of weakening the enemy's grip on British territory. Equivalent units could also be present in towns and cities, notably London, whose mission would be to make holding the urban areas as manpower-intensive as possible.

The existence of such units would be a vague rumour at most, but their supply caches might be stumbled upon or their activities might interest the investigators. Might N not have his own 'stay behind' units too, in case Britain should fall to the 'other' enemy?

Foreign Personnel in London

Foreign personnel were present in London in large numbers during the war. Members of the armed forces of several occupied countries made their way to Britain to carry on the fight, and these required liaison and command facilities. Whilst the bulk of personnel were elsewhere, it was possible to run into Free Polish, French and Norwegian soldiers and officers in London.

THE AMERICANS ARE COMING!

The Keeper might use the presence of Allied servicemen to suggest two different elements of horror: the alien feel of the city, and a sense of paranoia amongst the investigators. As the war proceeded and more foreign soldiers arrived in London, so too did the nature of the city change. Throughout the city especially the West End more and more foreign accents became prevalent. Shops popped up catering to the needs of the Americans, and American brands of goods themselves with unusual, strange packaging and flavours began to appear on the black market. Bars that once were thronged by locals were now packed with Americans. The familiar became the unfamiliar; a disconcerting experience for any investigator acquainted with London, doubly so if it accompanies their own detachment from reality.

When the Americans arrived in 1942 popular thought received them as conquering heroes, and presented them as idolised and lusted after by British women. Many British men, especially those stationed away from home, became increasingly jealous. Feelings of being replaced might grow as servicemen return to find American soldiers close to home, in their street, in their pub, in their house. How might a male investigator, increasingly paranoid after a brush with the strange, feel? How might a female investigator, enjoying the new freedoms that wartime brought to women, feel about being denied the company of new foreign friends?



A small American presence was maintained in Britain even before the USA declared war in December 1941. This was generally low-key, and was composed mainly of liaison personnel rather than fighting troops. Once the USA entered the war, large numbers of personnel were moved to Britain as a forward base. US bombers operated from British airfields and were supported by ground crews and supply elements. Initially the number of US Army personnel in Britain was quite small but, as the tide of war began to turn, Britain became the obvious jumping-off point for an invasion of the Continent, and vast numbers of US personnel were shipped in.

These soldiers and airmen (and the crews of US warships stationed at British bases) required leave and often visited London. This caused something of a cultural clash. Not only were there significant differences between American and British society in the 1940s, but many American GIs were from rural areas, and had no idea about the nuances of urban British society with its strong class values and other eccentricities. Londoners, in turn, knew little about American society and values, inevitably causing misunderstandings. GIs brought goods with them from 'back home' that were unavailable in Britain other than at extortionate prices on the black market. These relatively rich young men had a distinct advantage over the local males when it came to attracting female company, which caused significant resentment in some quarters.

AIR RAIDS

During the Blitz, Londoners lived two lives. Between 9 and 5, life carried on as normal. But, as darkness came, so too did terror and unpredictability. Early in the Blitz, air raids were nightly and lasted all night. During all-

night raids, the sound of planes and heavy gunfire could be heard overhead until the all clear sounded at dawn.

An air raid was a terrifying experience if bombs were falling close by; but sometimes the air-raid sirens were followed only by a period of expectant terror. There always remained the fear that bombs would fall at any moment, creating the worst kind of tension: long-term fear combined with boredom and an inability to do anything except wait for it to be over.

Many Londoners preferred to chance it by staying at home during an air raid, ignoring the sound of the air-raid sirens to carry on working or cooking or knitting. As the panic of the Blitz wore off, families stopped rushing for shelter; mothers prepared sandwiches and flasks of soup and tea to take with them, or even sat finishing their dinner even as bombs began to drop. Sometimes they took their plates into the shelter with them, moaning more about their food going cold than about their houses being destroyed. Factory production – industry that was vital to the war effort – was particularly prone to being interrupted by an air-raid siren; so much so that lone German planes often overflew factories purely to sow discord and disrupt the working day. In many cases, workers were therefore told to ignore the initial sirens, with spotters sited on the roofs sounding a second bell or alarm if the factory was directly threatened. Only then could the workers down tools and retreat to the air-raid shelter. Sometimes the factory was hit before this alarm sounded.

Londoners learned to distinguish between kinds of aero engine, and to take a guess at distance and altitude. A new sound overhead signified something new – which almost always meant something bad. The distinctive



sound of the V-1 flying bomb's pulse-jet engine quickly became well known. It was quickly discovered that the V-1's engine cut out when it went into its terminal dive: whilst the engine was audible, there was no immediate danger; but if a 'doodlebug' went silent then it was wise to get under cover.

The V-2 rocket, on the other hand, gave no warning whatsoever of its approach. It came down in a steep dive at supersonic speeds, and hit the ground before its approach was heard. This created a new kind of fear, which was only partially countered by the knowledge that V-2s had a very limited destructive radius. The rocket would typically bury itself in the ground before detonating, creating a small but extremely potent radius of destruction.

The Stages of an Air Raid

The first warning that an air raid was imminent was not the warning sirens themselves, but the sounds of dogs barking throughout the neighbourhood. Animals could hear the sound of an air-raid siren sounding in a neighbouring borough at least a minute before their owners could, giving them a slight head-start as dogs barked at the window and cats shot off out of sight. Next came the air-raid siren itself, sounded after German aircraft were spotted. The air-raid sirens were known colloquially by a number of names, such as "Moaning

Minnie", "the Wobbler" and "Wailing Winnie". The siren was a piercing, haunting sound, an ululating noise that began slowly, rising in pitch before reaching a crescendo, diminishing for 4 seconds before rising again to its climax. It was the responsibility of each London borough to sound the air-raid siren once Scotland Yard had alerted them, but some boroughs were quicker to act than others; there could be up to 10 minutes difference between the siren sounding in one borough and the next.

When the siren was heard, some people immediately headed for the cover of an air-raid shelter – whether the Anderson shelter in the garden, the public shelter down the bottom of the street or simply down the stairs and into the cellar. Other people preferred to take their chances in their own house, waiting it out.

As soon as the siren sounded, the ARP warden went off on patrol, opening up shelters, unlocking first aid lockers and shovels.

Sometimes there was a lull of half an hour after the air-raid siren sounded before bombers appeared in the skies above. Sometimes there was no warning at all. It was not unheard of for both the sound of sirens and anti-aircraft fire to begin at the same time, giving the public no time to get to shelter before the war in the skies above began.

GETTING CAUGHT IN THE OPEN

Sometimes the unthinkable would happen and people were caught out in the open during an air raid, finding themselves in the vicinity of a bomb drop. Different people had different techniques for surviving a bomb blast; some dodged into doorways, others threw themselves to the ground, others still stood upright so long as they could hear a bomb whistling towards the ground. Firefighters and wardens were taught to lie flat on their stomach with their chest raised off the ground, to protect their ribs from the blast.

In game terms, getting caught in the open during an air raid requires a group Luck test – a success means that the bombs drop elsewhere and the investigators are safe for now, but should probably find shelter. If they fail it, bombs are dropping nearby

and the investigators are each at risk from being caught in an explosion.

A second round of individual Luck tests is then required; an investigator who is successful reaches shelter in time or else is far enough away that they are unaffected by a bomb blast. Failing this test means the investigator is caught in a bomb blast, taking damage as listed on pg. 40. Either way they will find themselves covered in choking dust, their ears ringing and their head splitting.

A final attempt may be made to Dodge the blast – success halves the damage, failure means they are struck for the full amount. If the investigator somehow survives, they will be covered in multiple injuries, some no doubt serious.



During the air raid itself, citizens were implored to take shelter – but to do so was not mandatory. The official advice was never to watch an air raid, but many people did. Others remained in their homes, preferring to take their chances. Whilst ARP wardens urged recalcitrant residents to leave their homes (or the streets) and head to a local shelter, they had no official powers to force them to do so.

The last half an hour before the all clear sounded was quiet. It was not unheard of for the all clear to sound and then raiders to return, or for it to sound even as bombs continued to drop all around.

DESCRIBING AN AIR RAID

Describe the sounds of an air raid:

- The sound of an air-raid siren like a weeping woman in mourning, the howling of a wolf or a wailing banshee.
- The noise of a falling bomb like the sound of a rushing wind, sometimes coming right for you.
- The deafening noise of gunfire, the whistle of shrapnel and the scream of falling bombs.
- Luftwaffe bombers grinding overhead, wheezing like an old man.

As well as the sights:

- A terraced house is hit by a bomb and collapses. The walls of the surrounding houses all fold in like a house of cards.
- The windows rattling and the curtains twitching each time a nearby AA gun fires.
- Ribbons of fire lighting up the city streets.
- The blaze so bright you can read your paper by it.
- German planes so low overhead that the black crosses are visible under the wings.

FIRST-HAND ACCOUNT OF AN AIR RAID

"It was a night when London was ringed and stabbed with fire. They came just after dark, and somehow you could sense from the quick, bitter firing of the guns that there was to be no monkey business this night. Shortly after the sirens wailed you could hear the Germans grinding overhead. In my room, with its black curtains drawn across the windows, you could feel the shake from the guns. You could hear the boom, crump, crump, of heavy bombs at their work of tearing buildings apart. They were not too far away. Half an hour after the firing started I gathered a couple of friends and went to a high, darkened balcony that gave us a view of a third of the entire circle of London. As we stepped out onto the balcony a vast inner excitement came over all of us – an excitement that had neither fear nor horror in it, because it was too full of awe. You have all seen big fires, but I doubt if you have ever seen the whole horizon of a city lined with great fires – scores of them, perhaps hundreds. There was something inspiring just in the awful savagery of it. The closest fires were near enough for us to hear the crackling flames and the yells of firemen. Little fires grew into big ones even as we watched. Big ones died down under the firemen's valor, only to break out again later. About every two minutes a new wave of planes would be over. The motors seemed to grind rather than roar, and to have an angry pulsation, like a bee buzzing in blind fury."

Ernie Pyle, Journalist (taken from *Ernie Pyle in England*)

AIR-RAID SHELTERS

When the air-raid siren sounded, Londoners were faced with a stark choice: venture out into the night to seek shelter in an air-raid shelter, often amidst cramped,

horrid conditions, or stay put and take their chances at home. Some were lucky enough to have an Anderson shelter in their back garden or a Morrison shelter (issued late in the war) their dining table, but those who lived in poor, cramped housing were left with little choice but to take shelter in one of London's public shelters.

When war broke, out there was no large-scale protection for the general populace. Projects to build shelters between the wars had faltered or otherwise been shelved. Some large-scale shelters – or rather, places that could be used as shelters – existed but they were few and far between. Instead, London's extensive underground railways provided protection for large numbers of people. Communal shelters were rushed into construction, but quickly acquired a bad reputation after several collapsed.

People also found shelter in the basements of large buildings, including factories and schools. Few houses had cellars, but those that did were readily converted into shelters. These provided little protection against a direct hit but could offer shelter from bombs landing even quite close nearby.

For those with no cellar, the next-best option was an Anderson shelter. This was formed from sheets of corrugated steel but relied mainly on earth for protection. The shelter's shed-like metal components were buried in the garden of the owner's house and covered over with earth. This gave good protection against nearby impacts and was less prone to collapse than a communal shelter's concrete and brick construction. However, using the shelter meant sitting for hours in a damp, cold hole in the ground.

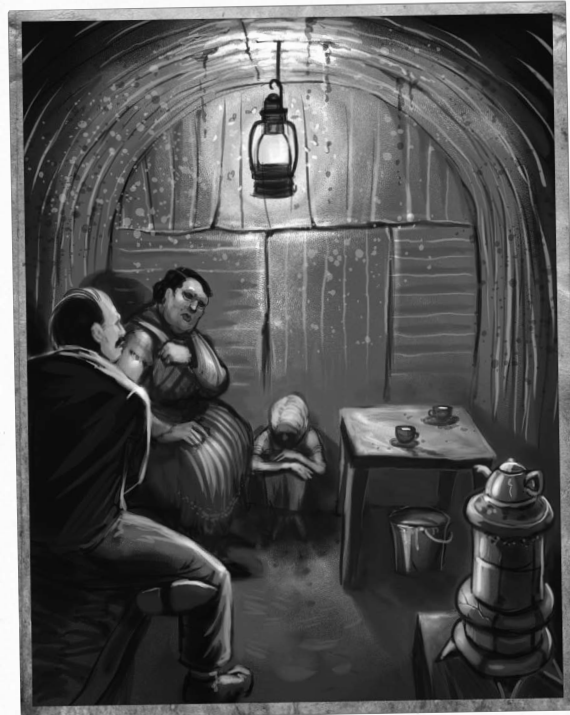
The Morrison shelter was an alternative, introduced late in the war in response to the V-1 attacks and designed to protect the inhabitants of a house from its collapse. The building itself offered some protection against blast and fragmentation, but many people were killed when the weakened structure then fell in on them. The Morrison Shelter was essentially a heavy-duty table with wire mesh between the legs to create a hard-topped cage. This was little protection against a blast, but would save the lives of the occupants if their home collapsed about them – which was one of the most serious hazards in an air raid.

Expedients like using the cupboard under the stairs as a shelter were an alternative for some people, and techniques were put forward for creating a 'safe area' by strengthening whichever room was the least prone to collapse. These techniques varied in effectiveness

depending on the construction of the building and what materials were available, but in at least some cases they improved the chances of survival for the occupants.

Surface Shelters

Surface shelters were built out of brick, reinforced with steel and roofed with concrete and designed to hold all of the residents from one street – typically some fifty people. They provided somewhere for those householders who didn't have their own shelters to go. As well as a main entrance, each surface shelter also had an alternative exit filled in with sheet iron or loose brick that could easily be removed if needed. A dim electric bulb hung from the ceiling provided illumination. In the event of the electricity failing, a battery-powered lamp padlocked to the ceiling provided a back-up light source.



Public shelters were typically cold and dark, with poor ventilation. They often had a single bucket to be used as a toilet, screened off by a curtain. When the shelter was full, the stench was often unbearable, the smell of effluent combining with the reek of compressed, unwashed flesh.

They were meant to be built to withstand anything but a direct hit, but lax construction standards and shoddy building materials meant that many turned out to be deathtraps. In fact, as the war wore on they gained the nickname "sandwich shelters", as a nearby bomb blast could cause the walls to be sucked out and the occupants



squashed in a sandwich between the concrete roof and the floor. Despite the uncomfortable conditions and often hazardous reputations, many residents adopted their shelters and made them their own. Some camped there all night with blankets and pillows, rather than risk a disturbed night in their own beds when the air-raid siren sounded. Many brought more comfortable furniture down to make it more homely.

Over time, complex social arrangements developed or were translated wholesale from the neighbourhood. Some locals were fiercely territorial, refusing to enter a shelter occupied by a rival group from the same street; there were 'quiet' groups who wouldn't share their shelter with children; young people who liked to play cards and darts and were at odds with elderly citizens. Some residents went further, literally claiming a shelter as their own and refusing entry to anyone else.

During the day, when not in use, many surface shelters had other uses – by ladies of easy virtue looking for somewhere to hook up with a client, by passers by desperate for a piss or by gangs looking for somewhere

to complete a shady deal. ARP wardens often kept the surface shelters locked until the air-raid siren sounded.

Tube Stations

In the absence of public deep shelters, many Londoners spent uncomfortable nights sheltering in tube stations, bedding down on the bare concrete of the platforms and forcing late-night passengers to step lightly around sleeping bodies to get on and off a train. While the use of stations as shelters was forbidden until late September 1940, it was increasingly ignored. Rather than punish them, the government began to formally organise the use of tube stations. Sanitation and medical facilities were set up, along with kitchens. Officials were put in charge, and in some cases the station was converted completely to its new role as a shelter. In such cases the tracks were covered, often with concrete, and sleeping facilities set up.

Entertainment came from buskers and musicians, games of cards or sing-songs, intended to occupy residents and take their minds from the devastation being caused outside. Solace too came in the form of religion, and people gathered to say prayers and listen to readings

PATRICK HARRISON, 44, MANAGER OF THE PALAIS DE DANCE

"I will never forget that evening, the night the Palais was destroyed.

I was stood on the balcony when she walked in on the arm of an American G.I. She had smooth pale white skin, with long platinum blonde hair down to her waist, and was wearing a tight yellow dress that clearly showed she had curves in all the right places. She wore a matching gossamer veil that covered the lower half of her face; somehow that just added to her allure rather than seeming peculiar.

The band struck up and the girl started to dance. After the interval, the hall had filled up so you could hardly move for the press of bodies, yet she always seemed to have space as she moved away from the G.I. to one partner after another. The place was always full of a variety of uniforms on a Saturday night, both men and women home for a short leave, alongside the regulars.

The band played faster, hitting a tempo I'd never heard them play before. The motions of the crowd on the floor below became frenzied as they kept time with the beat. I caught the eyes of the conductor and they were full of fear as his arms thrashed in time to the music. The dancers smashed into each other. All I could do was watch as cracked bones tore through skin. One by one the dancers and musicians fell to the floor, bloody and broken. As the music stopped, the girl in yellow just stood there, blood and bodies all around her.

Then the world exploded.

I was the only one to be pulled from the rubble of the Palais alive. The building took a direct hit from a German bomber. As they bound the wound to my head I had asked if there was any sign of the girl in yellow, but there wasn't – not even a torn scrap of her dress. Had she really been there, or was my mind scrambled from the concussion?"





from preachers and priests; and political polemics, as Communist agitators found the mobs trapped in the shelters a receptive audience for their speech. Other times people simply took their comfort where they could, in hot sausages and warm cocoa cooked by the Salvation Army.

Some stations were converted for government use or used as bases for civil defence and anti-aircraft forces. Amongst these was Aldwych Station, which was used as both an air-raid shelter and to store the art and treasures removed from the British Museum (see pg. 97 for more about the more esoteric items stored here).

The railway network also offered shelter in the form of embankments and the arches of bridges, which were strong structures in their own right. Similarly, the caves at Chislehurst (see *The Keeper's Guide to London* in *Cthulhu Britannica: London*, pg. 40) were used by the local population. None of these shelters were invulnerable, but they represented the best protection available at the time.

FINDING SHELTER IN DARK PLACES

Those caught outside in an air raid would seek whatever shelter they could find. There was little protection against a direct hit, but a nearby blast would send fragments of wood and glass, and even brick chips, flying over long distances. Blasts could be channelled by buildings, so being out in the street was hazardous. People were prone to jam themselves into any promising looking space, or to force their way into any building, cellar or other structure that offered some protection. What might they find there? Other occupants might not welcome the intrusion even if they were not doing something nefarious, or alternatively new friends and useful contacts might be made whilst hiding from the bombs. Or perhaps those seeking shelter might find something more sinister. People went missing during the raids and were never found. Perhaps they were buried in the rubble of a collapsed building, or perhaps something altogether nastier happened to them?

THE BLACKOUT

As night fell, the blackout came into effect. People hurried home across the city. Shops, offices and theatres closed early so that workers could get home before it got too dark. In homes throughout the suburbs, heavy blackout curtains were drawn across windows, so that not even a chink of light escaped. In central London, the neon signs and electric lights of Piccadilly and the West End were turned off. Even the glow from a cigarette had to be covered up. Traffic lights were mostly obscured whilst car headlights were masked, making nighttime driving – both for car drivers and pedestrians – particularly hazardous; the number of deaths from road traffic accidents went up sharply.

Leaving the house during blackout was disorientating and bewildering at first, as it was far more complete from street level than from above. Walking about involved a fair amount of groping about in the dark or poking about with a walking stick, with Londoners unable to see more than a few feet ahead and denied familiar landmarks by which they might normally navigate the city. Low-powered torches – permitted by the authorities – were a must, but batteries were often scarce. Pedestrians were urged to carry a white handkerchief or newspaper, or to wear a white or luminous armband, to make themselves more visible to cars. Other measures were used to make driving in the dark marginally safer – although the main advice was not to, and subsequent petrol rationing helped restrict driving even more so – with white stripes painted on kerbs and around lamp posts and telegraph poles. Policemen controlled traffic at night with whistles, wearing luminous capes and tunics to avoid being run down themselves. The blackout caused less obvious problems for Londoners too, such as commuters left confused by buses with number and destination obscured.

The blackout was policed – oftimes overly officiously – by ARP wardens, citizen volunteers who patrolled the streets at night. Their cry of “put out that light” could often be heard around the London boroughs.

The blackout was amongst the most resented of all wartime hardships; it would last until the very last days of the war, the 23rd of April, 1945, when Big Ben was symbolically relit up.

Operating During the Blackout

For criminals, the blackout was described as a “present from Hitler.” Gangs could travel to and from work with little risk of recognition. They could target unoccupied premises whose owners were forbidden to let any light



outside, and the din of fire engines and bombs gave thieves the perfect cover to work unnoticed. The same is just as true for investigators, of course, who may find the ability to skulk about the streets unseen and break into empty libraries or warehouses unnoticed a blessing in its own way.

For investigators, the blackout is both a boon and a detriment. Any Stealth rolls for clandestine activities performed under cover of the blackout gain a bonus die, as long as the investigator is not carrying a light source, or the main risk of discovery does not involve making noise. On the other hand, any skills that rely on vision, such as Drive Auto, Spot Hidden or ranged attacks gain a penalty die due to the darkness.

FEAR THE DARK

To criminals, the blackout provides the ideal cover for clandestine activities, especially when the attention of the authorities was drawn elsewhere during an air raid. Auxiliaries too might well benefit from the ability to skulk about London unseen. But with London plunged into an unnatural darkness on a nightly basis, suspicious or overly cautious Auxiliaries will do well to think twice before setting foot on the streets after dark. After all, as well as providing the perfect cover to their own nocturnal activities, it readily conceals the creatures of the Mythos from sight as well – and emboldens them to stalk the streets where they might once have been reticent to set foot. Auxiliaries have good reason to fear the dark.

ARP Wardens

The blackout was enforced by Air Raid Precautions (ARP) wardens, who were among the few citizens permitted to be out and about during a raid.

Foremost amongst an ARP warden's duties was patrolling their neighbourhood, watching for any visible light. Often this was a matter of calling out a reminder or knocking on the door and informing the residents of their duties, but at times it was necessary to bring the police in to deal with those who ignored blackout regulations. ARP wardens also watched for fires and bomb impacts, and were responsible

for directing fire crews to an area that had been hit. They were frequently the first officials on the scene and despite often scanty training they were expected to deal with whatever was going on: taking charge of a rescue attempt, administering first aid, putting out small fires or getting people away from an unexploded bomb.

While most ARP wardens were mature men and women who had received training, many wardens were appointed from whoever was willing and available. Teenagers were more likely to be employed as messengers to support the local wardens, but at times the warden was a youth of 16 or occasionally even younger. Despite the good work they did, many people resented the ARP wardens and were openly hostile towards them. It was not uncommon for resentment about the war and particularly air raids to be transferred onto the person responsible for enforcing precautions, and there were many who did not like being told what to do.

ARP WARDENS AND NETWORK N

ARP wardens are often targeted for recruitment by N, for their official duties provide them with the perfect cover to engage in Network N's other activities. That those same duties make them rather more likely to have experienced something strange while out in the blackout has not been lost on N. Elsewhere, Auxiliaries must tread lightly to avoid clashing with ARP wardens. Network N's activities within London often take Auxiliaries out onto the streets after dark, where they might readily come to the attention of a nosy warden. A warden might pose a threat to an operation, drawing it to the attention of the wider authorities, or a warden investigating what an Auxiliary is up to too closely might put them in grave danger.

CIVIL DEFENCE

Everyday Londoners were faced with impossible, unpredictable situations. People were ready to pull together, pitch in and help one another out. They stood together, helping put fires out, helping to dig survivors out of the rubble and, inevitably, helping one another come to terms with loss.



FIRST-HAND ACCOUNT OF A DIRECT HIT

"Unfortunately, as my father opened the front door, a huge bomb exploded in front of our house. We did not hear the bomb coming. I remember a roaring sound and everything went dark; a hole appeared in the side and rear walls of our kitchen; my mother screamed and shouted for help [from the kitchen]. My father, who was in the hall, shouted that the kitchen door was stuck and he would have to knock it down. By that time, hot and cold water from the fractured tanks had started pouring through the ceiling. The front door and stairs had been completely blown away. We crawled through the hole into the garden and my father said we would have to go into next door's shelter. We had to negotiate round two incendiaries on the garden path. My mother, in her shocked state stepped over them and set on fire her nightdress and burned her legs. A huge sheet of flame from igniting gas came through the hole through which we had crawled... The damage to surrounding property was considerable and the crater extended over two pavements, the road and our front garden right up to the front door. The boulders strewn around seemed enormous."

J.L. Stevens (taken from *Blitz Diary*, Carol Harris)

Fighting Fires

Combating incendiary bombs relied on the quick wits of ARP wardens and fire spotters. There were scant moments between the white-hot glow of the magnesium flare from the incendiary device – time in which the bomb could still be flicked from a roof or covered in sand – ignited nearby combustible materials, resulting in a rapidly expanding fire. The public were initially very keen to help put out incendiary bombs, until the Germans began booby-trapping them with an explosive charge designed to go off 3-5 minutes after they landed. While rarely powerful enough to kill a firefighter, the blast could certainly rip off an arm or a foot – more than enough to dissuade the public from having a go.



PUTTING OUT AN INCENDIARY BOMB

Rather than resulting in the investigators being caught in the vicinity of a high-explosive bomb, a failed group Luck roll (see pg. 46) might instead result in them being caught in the vicinity of an incendiary bomb. A Spot Hidden roll is required to spot the incendiary device in time to act. What they do after spotting it is up to them.

Investigators who attempt to disable an incendiary device may attempt either a Demolitions or Hard Civil Defence roll. If the goal is simply to contain the device, such as smothering it with sand before it has a chance to set fire to its surrounds, a Civil Defence roll will suffice, and a handy bucket or sand will confer a bonus die. Stopping fire spreading from an incendiary device that has already detonated also requires a Civil Defence roll.



LONDON ABLAZE

As London was consumed by fire, the previously black city was painted with unfamiliar hues: deep reds, bright oranges, salmon pinks and rich yellows, and the blue-white of incendiaries. Fires burned out of control, some insidious, unseen, others with wild abandon. The conflagration consumed entire streets.

You can bring the impact of the Blitz home to the investigators by describing a familiar landmark, silhouetted against the fires behind it, or a recently visited location, now ablaze. To truly bring the horror to the forefront, describe people, clothes ablaze, leaping from upper-storey windows; perhaps even someone the investigators know. To add a strange, unsettling vibe to an air raid, consider what stranger places might be set ablaze. Juxtapose the horrific with the mundane or even the comical:

- Swarms of black flies and rats pour out of a burning grain warehouse.
- The alcoholic fumes from a blazing distillery causing the firefighters to become drunk and hysterical.
- The exotic smell as a warehouse full of teas and spices goes up in flames transforming the docks into some far-off place.
- Freshly brewed coffee flowing through the streets as water pumped from a fire engine mixes with roasting beans in a blazing warehouse.
- An allotment set ablaze, accompanied by the sweet smell of frying onions.
- A canal, drained dry by the snaking hoses of the fire fighters.

See the Other Forms of Damage table on page 124 of *Call of Cthulhu* for guidance on how to apply fire damage.

To start with, the procedure for spotting fires was somewhat haphazard, with a variety of piecemeal organisations responsible at one time or another. Later on, these fire-watching teams were consolidated into the Fire Guard, who were responsible for quickly spotting and responding to incendiary bombs, either putting themselves out or calling in professional firefighters. The Fire Guard was organised into stirrup pump teams, each comprising three men or women working shifts.

Professional firefighters had their work cut out on a nightly basis. When on duty, they often slept near their pumps; when their station was called, they could be in their fire engine and out within 18 seconds. When fighting a fire they were quickly soaked to the bone with the spray from hoses – a particularly unpleasant feeling on a cold night or in midwinter – and their throats parched from the heat. Clouds of dust were thrown up by blasts, coating their skin, clogging up their nostrils and covering their skin. The very act of talking was painful, doubly so as they had to shout to make themselves heard over the din of the air raid.

Water supplies often failed when they were most needed; high explosive bombs shattered important mains, leading to them running dry when needed by the firefighters. Instead heavy suction pipes had to be dragged across

mudflats into the river or plunged into the sewage system. Dams were set up at strategic points too, steel-walled reservoirs or bombed-out basements filled with water.

Rescuing Survivors

London's poor were crammed into cheaply made Victorian houses of thin brick and plaster. A direct hit would demolish such a house, and quite possibly several more too. But such shoddy construction had its advantages; it was easier to dig through the wreckage to rescue victims than it was through the solid masonry rubble from the Georgian houses of the more affluent parts of the city.

When a neighbourhood was bombed and rescue workers were committed elsewhere, survivors stoically looked after their own, even going so far as to dismantle the debris with their bare hands. At other times, more organised rescue teams descended on a street, leading a coordinated effort with sniffer dogs and proper tools to locate trapped survivors and recover dead bodies.

Rescued victims were not brought to a hospital all at once, as victims had to be dug from the rubble one by one. This gave the ambulances and the hospitals something of a reprieve. Prior to the Blitz, hospitals evacuated as many patients and staff as they could out of London, but even so

they remained overcrowded as they dealt with casualties. As hospitals filled up, ambulances had to travel further and further to find somewhere able to take patients.

Victims of bomb blasts were often indescribably filthy. Their clothes were cut and torn to shreds, or even blown completely from their bodies. Their hair was singed, filled with dirt and matted with dried blood and cement dust. Their body and limbs were covered by grit and oil. Their face was blackened, bruised and bleeding. Eyes, nose, lips and ears were filled with dirt. Beneath the filth, patients often had scores of wounds; some minor, many major. Blindness was a frequent, if temporary problem amongst patients; often caused by a shower of magnesium sparks from an incendiary bomb or the bright flash of a high explosive bomb. Often there was nothing to be done for patients except to give them morphine to help ease the pain, and then wait for them to die.

DESCRIBING THE DAMAGE

Bombs destroy houses, shops and pubs, flattening streets and neighbourhoods. Well-known places are reduced to rubble and the familiar landscape is transformed into an unfamiliar battlefield strewn with debris and destruction. The Keeper can make the aftermath of an air raid personal, literally bringing it home to the investigators.

- A peculiar yellow dust covering everything.
- A tapestry of bricks.
- Tenement flats reduced to a pile of rubble, bodies buried underneath.
- A house, otherwise intact, all its windows blown inwards or its roof blown off.
- A terraced house stands intact whilst the rest of the street has been demolished.

It was not just the dead that needed recovering from the rubble. Sometimes a bomb failed to explode on impact – or was fitted with a delay fuse – posing a potential threat until it could be disposed of properly. Found by rescue workers and the police, an unexploded bomb was reported to the Royal Engineers, the Army's bomb disposal specialists. Bomb disposal experts were easily

spotted – they often bore scars and burns on their arms and faces that were the hallmarks of their work – and never had to pay for drinks when off duty. Delay fuses were initially disarmed by hand, at great risk, but were subsequently disarmed by a 'Crabtree discharger', a hand-held device that shorted out the fuse. Once rendered safe – or safe enough – bombs were taken to Hackney Marshes, dropped down a hole and then detonated.

Dealing with the Dead

While the wounded were rushed to hospital as soon as they were rescued from the rubble, there was no such urgency with the dead. Instead the police and rescue teams arranged them by the side of the road or propped up against intact buildings while they completed their work. Makeshift mortuaries were set up, often in schools, sometimes in public baths (as was the case with Hampstead baths), to deal with the vast numbers of dead bodies.

GETTING USED TO DEATH

A simple fact of living in wartime London was not just the ever-present threat of death, but also the increased presence of the dead. Most people will have seen a dead body, often bearing horrific injuries sustained in a bomb blast or fire. For this reason, the Sanity loss for seeing corpses is lessened to those previously exposed to the aftermath of the Blitz. See the Wartime Experience (pg. 19-26) section of character creation for more about which types of investigators are inured to these horrors.

The dead were often found in varied and unusual states. Sometimes the blast from a bomb could decapitate a victim whilst leaving the body completely untouched; other times it might tear them limb from limb. Sometimes the bodies might look entirely unharmed, still sitting on a sofa or apparently playing cards, the blast wave having still killed them.

Identification proved a constant problem; the victims of an air raid often had nobody left to identify the body or else the body was so badly damaged that identification was tricky, yet the body had to be kept until identification was made or it was deemed impossible. There was no refrigeration, at least not on the scale needed, which meant the smell was often unbearable.



Casualty lists were put up in public places for the previous 24 hours, attracting anxious relatives seeking missing family members – as well as nosy investigators in search of clues. These were rarely exact or comprehensive, and sometimes deliberately incomplete so as not to spook the survivors at the mounting numbers of casualties.

DEALING WITH THE AFTERMATH

In the aftermath of an air raid, after the all clear had sounded and the fires died down, the landscape of the city was transformed. Houses hit by bomb blasts were left as shells, turned inside out with the bricks and floorboards spilling out in a heap onto the streets. Main roads were often impassable; debris, collapsed buildings, still-smouldering fires, uprooted telegraph poles, smashed street furniture, abandoned vehicles and bomb craters. Burst water mains and sewage formed deep puddles. Concrete blocks, fallen walls and steel girders twisted with the heat. Warning signs pointed out holes leading into deep basements torn open by bombs.

DISRUPTION TO INVESTIGATIONS

Investigators who have successfully avoided an air raid or navigated the blackout might still find obstacles in the way of their investigations, unique to the London Blitz:

- The investigators find an unexploded bomb, in a location right where they need to visit. Do they risk working 'round' it, or wait until it has been disposed of possibly days later.
- They find a location they need to visit has been completely destroyed by the previous night's bombing.
- Following a series of clues, they find what they seek is missing looted perhaps, or moved to a safe place.
- A previously reliable contact has gone missing, perhaps killed in an air raid, evacuated elsewhere in the UK or even conscripted.

In contrast to the noise of an air raid, the aftermath brought a strange sort of peace and quiet. There were

no crowds of sightseers; people mostly had their own misery to tend to. Instead, heavy demolition gangs moved in to begin clearing rubble. Firemen and ARP wardens, police and rescue workers gingerly climbed in and out of shattered ruins, looking and listening for victims still trapped underneath.

The effects of a night's raid could last weeks, months or even years. Gas, water and electricity supplies were often disrupted for weeks afterwards. Roads were often blocked to vehicles and public transport – especially trams and trolleycars – suspended. As a result, people got used to walking long distances.

Becoming Homeless

In the aftermath of an air raid, people returned to their homes to salvage what they could. The next day, residents could often be seen streaming away from a devastated area, with cases, bundles of clothing, prams, bicycles and as many belongings as they could recover.

FIRST-HAND ACCOUNT OF THE AFTERMATH OF AN INCENDIARY BOMB

"The real damage had been done in the first five hours of the attack but daylight showed the extent of the damage: mountains of calcined stone lay in the streets; forests of twisted girders sprouted from red-hot basements which glowed sullenly for days. Millions of gallons of water poured uselessly away from fractured mains so deep under heaps of rubble that turncocks and water officers were faced with hopeless problems."

Reginald Ball, Group Co-ordinating Officer of the London Civil Defence Region (taken from *Blitz Diary* by Carol Harris)

Churches and community centres were used as short-term reception centres for homeless families, but they could only stay there for a few days before they had to find somewhere else. The burden normally fell on relatives elsewhere to rehouse them. Those who could afford to paid for themselves to be put up in hotels, but doing so often led to them labelled as a low priority for the

authorities to help. Rehabilitation centres were set up and ran all over London by the Women's Voluntary Service. Here victims of air raids could come to collect clothing and household essentials, such as kettles, saucepans and blankets; most of these supplies were donated by residents of towns and villages unaffected by the Blitz. There were always long queues of men, women and children here, waiting to be processed.

THINGS YOU MIGHT FIND IN THE RUBBLE

As well as the obvious debris found in the aftermath of a night's bombings, all manner of stranger items might be found amidst the rubble:

- Prehistoric bones and fossils, ancient pots and bronze weapons scattered around the remains of a museum.
- The smiling, wax head lying amidst the ruins of a salon.
- A parachute mine, dangling from a railway arch like a chandelier.
- Splinters of glass blown out of a bay window and embedded in all the walls of a room, glittering like diamonds.
- A house turned inside out, with the contents strewn haphazardly across the street.
- Evidence of a person's life, neatly laid out on the pavement.
- Escaped chickens, running around without any feathers.

KEEP CALM AND CARRY ON

British society in 1940 was ever conscious of social class and the need for 'respectability'. Not everyone subscribed to this ideal, but the approval of one's peers was important. Even among the poor working class there was a need to keep up appearances.

This did not translate to conspicuous consumption: instead a home should be kept neat and tidy; clothes (however threadbare) should be clean and worn with pride. Troubles were often concealed or went politely unnoticed no matter how obvious they were, so long as the individual maintained the façade of getting by.

For example, a poor family might struggle to put food on the table but would still provide cake if the vicar came to tea. Grumbles and admissions that the individual had problems were private matters to be shared only with a few friends, if at all. Similarly, respect for one's social superiors was a part of maintaining this 'respectability', and slurs on an honest-but-poor man's good name were deeply felt.

Most people lived close to their work and worked with their neighbours. Doing a solid day's work at a respectable job was a source of pride for an individual and status among his peers. Families were proud of the work their husbands, sons and daughters found. Being in service to a high-status family was not seen as menial; it meant association with a high-status employer. Likewise, getting a job at a well-respected firm (or joining a well-regarded regiment or ship) brought pride to the individual and his family.

DOING YOUR BIT

There was great pressure on young men to volunteer for service before they were conscripted. An older man, or one who worked in a critical industry such as mining, would attract little or no comment for not going off to war, but a healthy young man who could have volunteered but did not faced social pressure and even ostracism. It was not uncommon to compare service; one mother might claim that her son's posting to an aircraft carrier was better than another's promotion to corporal in a tank regiment. This created a complex set of emotions, balancing fear of what might happen to loved ones against the need to be seen to be doing their part.

Those that had not gone off to serve in the war – or their close family – faced bitter derision from the families of those that had, especially those whose relatives were wounded or killed. There was immense pressure to go to war, combined with a terrible fear of what might happen to those who did.

Not all of those of the right age to serve were fit to do so. Many failed the medical requirements – the working classes of 1940 were not always healthy – and might face censure even if they had wanted to serve. These somewhat sickly young men, as well as older men, moved into occupations vacated by more able-bodied people who had gone off to war. Again, this strained the accepted social order. For example, prior to the war a tram conductor in his smart uniform would have been respected as a young man who had done well for himself; but in 1940 he was



likely to be someone who had chosen not to volunteer or who had failed the medical examination. Thus he was the holder of a very respectable job but he held it because someone better had vacated it in order to fight for his country.

CLASS, GENDER AND RESPECTABILITY

The accepted social order came under further attack as class structures and gender roles began to break down. The need for industrial and agricultural workers meant that women increasingly took on work that had traditionally been a male preserve. This in turn affected how women dressed and acted, which challenged traditional values. All of this resulted in a feeling of strain and even social disorientation. The traditional values ensured that everyone knew how they were supposed to act, but in this new environment this was no longer the case. Some accepted it; some turned their resentment on those who were just trying to help win the war. Most people just carried on as best they could.

Those that did not meet the standards of respectability were treated with suspicion and disdain, though not always openly. Ladies of negotiable virtue, thieves and slackers were often politely despised in a manner that was thoroughly British but which might be taken for acceptance by an outsider. Despite this, as the war went on and essentials became scarce, many people were forced to buy and sell on the black market, dealing with those they despised.

In some cases people desperate to obtain more food or some other necessity might have to do things they would never have considered before the war. The ability to obtain food, petrol or medicine gave black marketeers a power that they had not previously enjoyed, enabling them to name their price for what was needed. This might be money or valuables, or various sorts of favours. Many otherwise honest individuals might find themselves drawn into the underworld as a result of dealings with the black market. Others, especially the wives of servicemen killed in action, might find themselves forced to turn to crime or prostitution to survive.

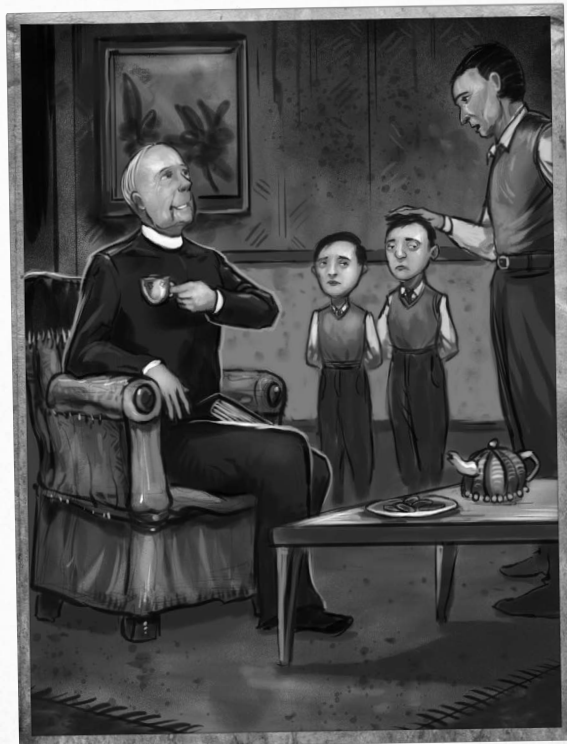
It was not just the lives and property of the people of London that came under attack, but their worldview and way of life. There were some positive outcomes, of course. The breaking down of traditional class values allowed women and lower-class men to rise above what would previously have been considered their station. The uncertainty that many people felt in this strange new

world was well-founded; society was changing as a result of the conflict and it was not possible to predict what would emerge even if the Axis powers were defeated.

COMMUNITY SPIRIT AND THE WORKING CLASSES

The uncertainty of the war was offset by the comfort to be gained from family life, friends and neighbours. Some individuals took an every-man-for-himself attitude, but many communities banded together more tightly and supported their members. This was most apparent in an emergency, as everyone banded together to dig survivors out of the rubble or help put out a fire, but was ever-present even in the quiet moments. It was not 'respectable' to complain about difficulties, but help might still be provided in a manner that preserved the pride of those in need.

Working Londoners in 1940 were a tough breed and had already survived hard times. The Great War was still a recent memory; grandparents of soldiers fighting overseas had fretted just as much over sons in the trenches of the Western Front. London had also struggled through the Great Depression, which had hit the working classes very hard. Food shortages and anxiety over family members in the military were nothing new, and the average person was used to coping with a pretty tough life.



The 1940s were not a time when the working classes had a great many luxuries, nor much mobility other than public transport. Other than the occasional train journey, most people lived and worked most of their lives in a fairly limited area, interacting with the same people; what those people thought of you was very important. Materialism still existed, but reputation was considered more important.

Entertainment followed suit. Simple sports like a game of backstreet football, or entertainment like the cinema or music hall, were the common man's diversion. These were all social events; the people in the queue for the cinema were more than likely neighbours and workmates. The result was much more close-knit communities than are common today. If someone was killed or injured in an air raid, everyone knew them.

WARTIME PRIVATIONS AND RATIONING

In the 1940s, buying habits were different to what they are today. Few homes had a refrigerator, so most perishables were bought fresh in fairly small quantities and used up quickly. Shopping every day was common for most ordinary Londoners. This led to long queues at the shops day after day, and tension if those in the queue discovered that there was little or nothing left when they finally got to the front.

With the outbreak of war, rationing was implemented for many goods and was gradually expanded for others. In theory, it was not possible to obtain extra quantities of rationed goods; in practice the local black-market dealers might be able to supply almost anything at whatever price they felt they could get away with charging.

Ration books and clothing coupons were issued to all, with adjustments to meet special needs, like those of pregnant women, young children and vegetarians. Meat, butter and sugar were rationed from early 1940; other foodstuffs, including tea, were added later, and entitlement varied at different times during the war. Bread, potatoes, coffee, vegetables, fruit and fish were never rationed, though choice and availability of the latter three were often limited.

Clothes rationing was introduced in 1941. Adults were rationed to a fixed number of clothing coupons per year. Everyone was allowed 66 clothing coupons a year, which more or less added up to one complete outfit. Clothes bought from shops were designed to use as little material as possible.

Ration coupons were exchanged for rationed goods, along with a cash price set by central government. Thus a pint of milk or a pound of sugar would cost the same in every shop in the UK; or rather, they were supposed to – some shopkeepers broke the law by charging more.



Shopkeepers could, of course, only offer what they had. The meat ration might vary from day to day, and could sometimes be unavailable. However, on the whole rationing worked well enough that people were able to get enough of essential items to avoid going hungry and to maintain a fairly healthy diet. This did not stop people from wanting something extra, either as a luxury or as a relief from the monotony of the same rationed foods all the time.

The ration coupons handed in to a given shopkeeper were returned to central government and used as a guide to what he should be supplied with in future. Since people were required to register with particular shops, this was a reasonably good guide as to what was needed and prevented waste. It also made it more difficult to keep back part of the ration and sell it 'under the counter' at inflated prices.

The amount of rationed goods diverted this way remained fairly low, and the majority of goods that were supposed to be rationed but were simply sold for enough cash came from sources other than diverted rations. Penalties for



RATIONING AND SCARCITY

Whilst the detailed handling of rationed cards and clothing coupons does not a thrilling mystery make, there are a number of different ways you might bring this aspect of the war into the game in a meaningful, interesting manner.

- Play up the scarcity angle; suddenly, arbitrarily deny the investigators basic supplies or goods to which they might assume they can readily get hold of.
- Or do the opposite – give them everything

they ask for. Then play up the looks of resentment and hostility they feel from those around them.

- Contrary to most goods, firearms and ammunition are in plentiful supply present the investigators with a choice of ready weapons.

More information about buying rationed goods and dealing with the black market can be found in the Shopping & Equipment chapter, starting on pg. 75.

overcharging were in place but typically took the form of modest fines – heavy enforcement was reserved for those who were depriving people of their legally entitled rations rather than those making a little extra on the transactions.

Prices for unrationed goods went up rapidly as they became more scarce, and many items disappeared from the shops entirely. This was particularly true for goods from overseas as the U-boat campaign began to disrupt shipping. Thus many foods were simply unavailable much of the time, with seasonal British-grown fruits and vegetables the only ones reliably on sale.

For the most part, petrol was simply unavailable to many civilians during the war. Many cars were confiscated for war work such as conversion to ambulances, and petrol required a permit to obtain. Someone who needed a vehicle for appropriate work (such as for deliveries or a doctor's car) could get petrol but it was limited in quantity. If more was needed then the black market was the only option.

Rubber was also rationed, making it difficult to maintain tyres. Large numbers of personal vehicles were mothballed by their owners. As a wartime precaution any vehicle left unattended had to be immobilised in some way to deny its use to the enemy. This may have been for the best, given the dangers of driving through the dark streets of London. There were over 600 traffic related deaths per month attributable to this during the early days of the blackout.

Food purchased in restaurants or hotels was 'off ration'. This was abused in the early war years to the point where

those who could afford it could buy top-end meals in London hotels that were as good as anything before the war began. From 1942, laws were passed to limit the maximum that could be charged for a meal to 5/-, which curbed the excesses and permitted ordinary people to buy the odd meal out too. The establishment of the 'British Restaurants', where an off-ration meal could be bought cheaply, was a boost to morale from 1941 onwards (see pg. 71 for a description of a British Restaurant).

CHILDREN AND THE EVACUATION

One curious feature of life in London during the early part of the war was the lack of children. As the threat of conflict increased in the late 1930s, plans were made to evacuate children from the areas most likely to be bombed. 'Operation Pied Piper' was implemented in September 1939; large numbers of children were taken from threatened areas and relocated to regions much less likely to be targeted. Not all children went at once, and some did not go at all. The initial evacuation was a massive undertaking that took several days, with later evacuations much smaller affairs.

Evacuation was a traumatic time for everyone concerned. The decision to take children away from their families was resisted by many. The children themselves were removed from familiar urban surroundings and sent to strange places. The initial experience of being lined up and chosen by local residents was humiliating and stressful, and while many found happy – or at least acceptable – homes, for others evacuation was a horrible experience. For many children, being dragged away from home and family was actually worse than enduring the Blitz.





The disruption to the lives of those families that took in evacuees was also considerable, in more ways than mere inconvenience. Resentful children added to a household caused problems, and in many cases had no idea how to live on the farms or in the rural towns they went to. Some areas received far more children than they had expected, and the official allocation was sometimes more than local resources could bear.

While the evacuation began in 1939, many evacuees were brought home when the expected bombing campaign did not happen. When the London Blitz eventually began in late 1940, more than half of the children had returned home – many of them unofficially. This caused additional problems as most schools in London were closed, since there were officially no children to attend. This left many children at a loose end all day. These ‘dead-end kids’ had nothing to occupy their time and with parents serving in the military or working in war industries there was no one to look after or educate them. Many children grew up on the streets of London in an era of rationing and bombing, the younger ones with no memories of better times.

Around 1 in 10 of those killed in London by air raids were children. Some children, usually accompanied by adults, left the city at night and slept rough in the surrounding countryside in the hope that this was safer than staying at home. These ‘trekkers’ were not given official support, particularly because those living this way were supposed to be safely billeted elsewhere in the country.

A second major evacuation was undertaken in June 1940, largely to re-evacuate those who had come home. Another, similar operation was undertaken at the beginning of the V-1 attacks in 1944. Children trickled home in between, but it was not until a few weeks before the end of the war – April 1945 – that official plans were made to return all the evacuees. This was implemented within weeks, with large numbers home by the summer of 1945. Others were not returned to their homes for some time afterwards.

VOLUNTEERING AND CONSCRIPTION

Conscription of a sort began just before the war, when Parliament passed the Military Training Act, which called men of 20-21 years for a period of training. They were not at that time enrolled into the Army but were trained as a precaution, titled as ‘militiamen’. Only one class was called under this act; those men who were still in training when war broke out. At any other time, this class would have gone into reserve status and a new class been called for training.

At the outbreak of war, large-scale conscription was introduced under the National Service (Armed Forces) act of 1939. For men, conscription usually meant service in the Army or the Royal Navy. The Air Force needed personnel too, but in smaller numbers. Some conscripted men did not go to combat arms but were instead employed on essential work projects, such as building airfields and training bases. Not everyone was eligible to be called up. Some occupations were protected, such as farmers and shipbuilders. Women were also conscripted, though never in a combat capacity. Those with children under 14 or who were married were ineligible for conscription, but almost anyone else could be called to serve unless there was some compelling reason they could not. Women called to service might go into a supporting military role such as with the Women’s Royal Naval Service (WRNS), as communications or technical personnel or as clerks and cooks. Others might be enrolled as nurses or go to the Women’s Land Army, which undertook agricultural labour.

Attitudes to women engaged in national service varied considerably; many farmers were unwilling at first to put young women to work on the farm, but necessity gradually overcame reluctance. The social effects of national service were not immediate but were far-reaching, as many women came to realise that they could do what previously been seen as a man’s job, and do it well.

Other aspects of national service were voluntary but strongly encouraged. A handbook delivered to households at the end of 1938 listed 45 occupations that an individual could register for. These included organisations like the Police Auxiliary Messenger Service, which was open to any young man between 15 and 18 who could provide his own bicycle; and the Special Constabulary, which was open to adults; as well as better-known organisations such as the ARP and Home Guard. There was significant social pressure to be seen to be “doing your bit” in addition to working all day.

TRAVEL

Other than on officially sanctioned business, travel was restricted during the war years. This was not as much of an imposition as it might be today; people did not move around anything like as much in the 1940s. However, those with business by rail or car had to be able to explain their movements to the satisfaction of the police and Home Guard. This was one advantage of using Home Guard personnel for security operations. Since they were usually locals themselves, they would know the people



PAPERS, PLEASE

Introduced in 1939, identity cards were mandatory for every citizen. They had to be produced on demand, and failure to do incurred a hefty punishment. They were necessary to purchase food, alongside a ration book. Identity cards could be easily 'read' by an official, as the number on it identified the area where the holder lived to within a few streets as well as the household to which they belonged; police needed no reason to ask to see an identity card, and a citizen who was found far from his listed address would immediately arouse suspicion. For this reason, forged or stolen identity cards were really only of value if they were blank, so that the buyer could customise it to match their actual residence.

Investigators must have identity cards of their own – legitimate or otherwise – or else they will quickly find themselves in hot water with the authorities. You can turn even the most straightforward of encounters with the police into a tense wait as identity cards are checked and suspicions raised, with the investigators' inevitably dubious activities coming under increases scrutiny.

they encountered at checkpoints and could spot unusual activity more readily than those who did not know the area. The local doctor's car or the lorry used for deliveries would be well known to these personnel, along with who should be driving them.

Outsiders had to rely on security measures such as identification papers and a convincing explanation, whereas local Home Guard personnel quite likely knew the people they were granting permission to pass a checkpoint to. Of course, this was open to abuse, with petty local disputes sometimes spilling over into official business.

For those who had to travel, navigation could be a problem. Road signs were largely removed, especially in areas most threatened by invasion. Locals knew their way around but might well be suspicious of someone asking directions. Maps were hard to come by, and again anyone trying to get a map of an area might come under suspicion. This has implications for investigators, of course, who may attract attention they would be better off without whilst snooping about where they shouldn't be.

ENTERTAINMENT AND PROPAGANDA

Even in the midst of a major war – perhaps especially in those conditions – people needed to be entertained. Diversion from the misery of wartime existence and the constant anxiety about loved ones or the threat of air raid was essential to surviving with sanity intact.

SPORTS, GAMES AND MAKESHIFT FUN

People tended to make whatever entertainment they could for themselves. Simple sports requiring few facilities could be played almost anywhere, and of course young men have always found ways to compete with one another at the most trivial things. Games were invented any time there was an opportunity, usually based around simple physical tasks like lifting, carrying or throwing something faster, further or better than others.

In rural areas, games like throwing horseshoes or racing up a lane carrying hay bales grew out of the combination of competitive spirit and the availability of objects used at work. Urban variants of these traditional contests made use of whatever was around, usually work tools and similar objects. Extremely complex and contrived rules might be evolved by a group, making their game utterly incomprehensible to outsiders, but for the most part games remained simple.

It might seem incongruous to see a group of young men playing some silly game amid the wreckage of a bombed-out house, but in many ways this was the spirit of the times; life went on, and was made as acceptable as possible by diversions and entertainment.

More formal games, such as cards, dominoes, shove ha'penny, darts and the like were played by those with the means. Dartboards were common in pubs and owned by private citizens who had bought or 'salvaged' one. Perhaps as many as ten million darts were manufactured per year in the late 1930s, for the English market alone.



Other simple games were just as accessible and were played wherever there was enough space and two or more people with time on their hands.

TELEVISION AND RADIO

Entertainment was a communal activity. Although television was available in the 1940s, television sets were extremely rare and broadcasts were suspended from 1939 until after the end of the war. Most visual entertainment was instead by way of the cinema or live performers. Groups of people might get together and sing popular songs, as much for the camaraderie as the singing.

Some popular songs of the 1940s were a form of propaganda, making light of the enemy (such as *Who Do You Think You Are Kidding Mr Hitler?*) or declaring intent to survive and win the war (*We're Going To Hang Out The Washing On The Siegfried Line*). Others were sentimental (*We'll Meet Again*). Some songs were returned to popularity by the war, having been common during the First World War (*Pack Up Your Troubles*) or were equally associated with the other side. *Lillie Marlene* was a marching song popular with the German Army, but was sung in Britain too.

However, many of the popular songs of the time had little or nothing to do with the war. Traditional songs (*Danny Boy*) and songs made famous by popular entertainers (*Blackpool Rock*) were common. Sheet music was bought as an inexpensive form of entertainment, and friends learnt to sing popular songs from one another or from what they heard on the radio.

THE PICTURES

Many cinemas and large entertainment venues initially closed at the outbreak of war. However, many reopened over time. Shows, performances and films provided a welcome diversion, though the quality of entertainers varied considerably. At the cinema, newsreels (which were sometimes overtly propaganda films and sometimes closer to true news reporting) presented a mix of current events and exhortations to dig for victory, observe the blackout and similar messages. Some of these newsreels featured units in the field, often showing staged episodes of troops training or tanks on exercise. Some of these newsreels contained misinformation intended to conceal technical advances. One example was the claim that certain pilots had great night vision due to carrot consumption, whereas they were actually using radar.

Many of the newsreels and documentary films presented at the cinema were produced by the Crown Film Unit, which created a series of clever drama-documentaries which showed what might happen in Britain under Nazi occupation. One example, *The Silent Village* (1943) used the massacre at Lidice near Prague as source material and presented a similar scenario in which a Welsh village suffered under Nazi oppression, ultimately leading to the massacre of the male population and the sending of women and children to concentration camps.

Films of this sort were suitably chilling and were intended to ensure that people knew "it could happen here" and also quietly hailed the resilience of the British people. Other Crown Film Units focused on the activities of segments of the armed forces. *Coastal Command* (1943) was a dramatised account of the work of RAF Coastal command in protecting convoys and attacking enemy ships. It used some real combat footage along with dramatised performances.

NEWS, PROPAGANDA AND MORALE

The radio was the primary source of news and entertainment for most people, and naturally it was used for propaganda by both sides. Some attempts were rather crude, such as the bombastic speeches broadcast by German propagandists intended to undermine British morale. These were liberally seeded with plausible-seeming claims of battles lost, casualties taken and famous ships sunk. However, Londoners generally came to regard this sort of propaganda as a pack of lies. While they would always provoke some unease, blatant broadcasts of this sort were not very effective.

More insidious were the German stations that broadcast in good English, pretending to be British. They played the best and most popular music to attract listeners, and used a more subtle and sinister form of propaganda. Rather than trumpeting Nazi supremacy and the hopelessness of the Allied cause, these stations quietly sowed doubt and uncertainty whilst retaining what sounded like a pro-Allied stance. These stations would hint that a ship was out of contact or was feared to have come under attack, provoking worry rather than fear. Propagandists were careful not to say anything that could be easily exposed as a lie, but instead played on fears and hopes of a return home by loved ones overseas.

Allied stations played popular music and made news reports that were also propaganda of a different sort. The defiant speeches of Winston Churchill reached the nation



through the radio, along with somewhat selective news reporting. Early in the war, it was difficult for the British propagandists to find something positive to report on, but the exploits of notable pilots and squadrons made for good stories, as did the actions of the Royal Navy. Later on, there was more positive material to report. Battles began to be won, forces advanced in North Africa (reverses received rather less coverage) and huge bomber raids were launched against Axis cities.

Some items on the radio were not propaganda, but instead boosted morale. Shows like *The Kitchen Front* provided practical advice on feeding a household on rations, which had both a practical effect and a moral one. Similarly, shows such as *Music While You Work* played popular music purely for entertainment purposes, raising spirits without bringing attention back to the war by talking about it. Conversely, the popular show *It's That Man Again* referenced breaking news for humorous effect. The very name of the show was a reference to a pre-war headline about Adolf Hitler. The misadventures of the various oddball characters were at times set against parodies of local and national government, which caused some consternation in Parliament. However, the show was a huge success and resulted in several catchphrases entering common parlance.

One lesson learned early in the war by British propagandists was that to preserve credibility it was necessary to report at least some bad news. The population would never believe reports of nothing but sunshine and roses, so the Ministry of Information trod a fine line between lowering morale and maintaining credibility by being seen to tell the truth. Particularly bad or upsetting news was censored, such as reports of children killed in air raids, but it was necessary to report that something had happened; Londoners who had been bombed would not believe a report that made no mention of it.

Some news outlets were banned outright, such as Communist newspapers, since they opposed the British position. However, the BBC was never censored during the war. Legislation was in place to do so, but instead the BBC as an institution reported truth carefully and in a pro-British sort of way, which fitted with the approach found to be most effective by the Government.

Indeed, the very British approach taken by the BBC helped undermine Axis propaganda efforts. People all over Europe listened to the BBC (often at some risk in occupied countries) to hear a trustworthy, just-the-facts

report without opinion. Of course, these accounts were carefully tweaked to be pro-Allies, even when telling of defeats, but they contrasted sharply with the hysterical claims of Axis propagandists. Many people instead listened to German propaganda channels simply for their comedy value. When people began actively challenging and making fun of enemy propaganda, its value was sharply reduced. The contrast between the dignified truthfulness of British broadcasts and the outrageous, sinister lies of the enemy was another form of 'quiet propaganda' that helped reinforce the picture of "us and them" in the minds of British people.

Posters were extensively used for propaganda purposes. Many were simple admonishments to refrain from "loose talk" that could benefit the enemy and to maintain air raid precautions or similar measures. Others were intended to sway the public mood or behaviour. Some of these were fairly basic and even crude, turning vegetables into Nazi-defeating heroes or reminding people that it was better to struggle on than to give in to Hitler.

Other posters encouraged people to take up War Work, depicting women workers in the factories passing shells to anti-aircraft gunners or buying war bonds to support a soldier currently charging at the enemy with his bayonet. The messages were generally simple, obvious and constantly repeated. Some posters were more sophisticated, depicting, for example, a female factory worker creating a high-precision gun component, and offered without comment.

Other written media included leaflets and handbooks, some of which were slightly selective reports of the work of certain military forces. Most notable was *Front Line 1940-1*, which told the story of the air defences and resistance to the Blitz. Materials of this kind had to deal with very unpleasant subject matter without sanitising it or pretending it had not happened. A fine balance was struck between depicting a terrible situation without harming morale.

CRIME AND PUNISHMENT

In many ways, law enforcement did not change all that much during wartime, but there were some new situations and additional complications. The social disruption resulting from wartime conditions and the general chaos caused by bombing made investigating many crimes a very difficult business. There were also conflicting priorities in some areas; some police officials wanted to stick to normal policing, others were



more concerned with war-related issues. Whilst this undoubtedly contributed to national security it did take resources away from other areas.

There were more criminals in wartime London than in peacetime. Partly this was because there were more laws to break; partly it was because in such terrible times otherwise law-abiding citizens were forced to take more desperate measures. Some resorted to buying goods from the black market, others to petty theft or looting. Others still saw the war as an opportunity for darker deeds.

THE POLICE

Police resources were spread thin dealing with war-related matters such as cordoning off bombed areas or coordinating rescue efforts. Investigations also had to be carried out into black marketeering and theft of supplies intended for the war effort. In this environment, petty theft or low-level disorder might escape proper investigation although conversely a minor incident might be mistaken for something more sinister and trigger a robust response.

At the outbreak of war, the police force lost many of its personnel, former soldiers on reserve status. They were recalled to serve in the military and only partially replaced by members of the police reserves, including retired police officers from the First Police Reserve and the Police War Reserve. Even with additional officers in the form of voluntary Special Constables, the police force was undermanned throughout the war. Officers could be conscripted for military service until 1940, whilst recruitment to the police force was suspended until 1941. Even after recruitment was resumed, the police force struggled for lack of numbers.

The concept of arming the police as a defensive force was mooted, but ultimately rejected. A proportion of officers were trained in firearms use either as a result of their armed police service or because they were former soldiers, but most had no training. Although the police force had a modest quantity of weapons available for use by its armed officers, additional weapons were supplied from wherever they could be obtained. Many came from private owners who were requested to supply weaponry for police use. Pistols were positioned around police stations where they would be most effective if an officer had to grab a gun in a hurry. Few officers had ever been trained to use these weapons, so it fell to those who had experience to show those who did not how to operate a handgun.

POLICE INVESTIGATORS

Whilst for many investigators, operations during wartime in many ways are immeasurably more difficult to conduct, for those with a police warrant card life is, in many, ways much easier. The Emergency Powers (Defence) Bill (see pg. 68) has done away with such troublesome obstacles to investigation such as a need for a warrant to enter or search a property, or to seize goods. Investigators employed by the police will no doubt find a myriad ways with which to fully employ such powers in pursuit of the Mythos. Conversely, investigators who come to the attention of the police might find those powers arrayed against them somewhat daunting.

CRIMINAL OPERATIONS IN WARTIME

Criminals had several advantages when operating during wartime. Gangs could work under the cover of the blackout, the preternatural darkness obscuring their activities, their identities and their escape. Other times they pretended to be rescue workers or demolition crews, or disguised themselves as authority figures such as ARP wardens.

Criminals were far more likely to be armed and dangerous during wartime than beforehand, emboldened by firearms. Guns were readily available at negligible expense; the consequence of so many British, Canadian and American soldiers passing through London. Armed robberies and shootings were far more common as a result.

The worst crimes could often be obscured by the Blitz itself. The number of people killed during an air raid made it impossible to identify every victim, let alone conduct an autopsy on every body found in the rubble. This presented murderers with the perfect opportunity to knock off a hated relative or rival, hoping that the deed might pass unnoticed. After all, an extra body found under a pile of rubble or charred to anonymity at the scene of an incendiary bomb blast might not attract any undue attention. Even suspicious deaths might not be given more than a cursory examination; after all, a victim found dead of a head wound might have been struck by falling masonry as easily as a blunt instrument.



The Black Market

Throughout the war most Londoners believed that otherwise restricted goods were readily available under the counter for those willing to pay the price. The problem was, affording goods wasn't the problem during the war, it was obtaining them legitimately. As weekly earnings climbed higher than the cost of living during the war, there was often too much money chasing too few goods. There were many willing to pay higher prices to obtain scarce goods, turning to the black market, blurring the line between criminal and law-abiding citizen.

The Ministry of Food varied what was rationed from time to time, meaning that at different times of the war certain goods might be scarce – and therefore commodities sought on the black market – and other goods much more commonplace. Petrol remained heavily restricted throughout the war, the black market the only place to get hold of it for those it was not deemed necessary for. Tobacco and alcohol weren't rationed at all, but they were still bought and sold on the black market due to frequent scarcities of legitimate supplies.

Illegal supplies to the black market came from a variety of different sources. Sometime they came from smuggling or fraudulent accounting of quotas; other times they came from thefts, often from the military or the NAAFI. Wherever their source, most illicit goods flowed onto the black market via receivers, who acted as middlemen between the suppliers and the sellers, who in turn sold the goods on to the consumer. Cash was paid by the sellers to the receivers upfront, and the goods were delivered later in the quiet hours of the morning. Often, these goods never appeared – but potential black market traders could hardly report the crime to the police.

The black market – a misnomer, for it was not a homogeneous organisation – could be accessed in a variety of different ways. There were local shops where, if you were known to the shopkeeper, goods could literally be bought from under the counter. Elsewhere there were markets that had a reputation for places where restricted goods could be bought. The open-air market on Berwick Street, Soho, was known as somewhere women's stockings could be purchased coupon free, for example, and Rainbow Corner in Shaftesbury Avenue was a place exotic goods acquired from American personnel were traded openly (see pg. 44-45).

Black marketeers faced 14 years in prison if caught, but more often were fined three times the value of the goods they were caught selling.

PETROL RATIONING AND CAR CHASES

Of all the different restricted goods, one in particular is worth bringing to the forefront of your games petrol. Throughout the war, petrol was heavily rationed, denied to all but those with the most need. The investigators will almost certainly be impacted by this, forced to walk or to use public transport or to obtain petrol illegally from the black market. Again, you can play with certain assumptions that the players might have, making the first trip they have to make in the game a chore.

Similarly, unless they are prepared to stray onto the other side of the law, the first time they are confronted by a foe who flees from them either by car, or by more esoteric means they will have to make the difficult decision as to how to give pursuit. A murderous cult is unlikely to have any qualms about using black market petrol in their automobiles, whilst a byakhee is normally unwilling to wait for the investigators to catch the Number 42 night bus before flapping off with its victim.

Burglars, Muggers and Looters

As the scarcities of war took hold, commodities that wouldn't have been worth their while stealing before the war suddenly became prized in their own right. From silk to sugar, bacon to petrol, all were the targets of criminal gangs at one time or another. Often gangs targeted food lorries leaving London during the blackout, trailing them in a car unseen until the lorry was left unattended while the driver had a smoke or a rest, then driving the lorry off before he could react. Considerable quantities of food needed to be stolen to make it worth the risk, but such raids were planned with all the meticulousness of a jewellery heist.

Petrol was amongst the most tightly rationed of goods, strictly restricted to those with the need for it. Criminal gangs were not amongst those for whom it was deemed necessary, which meant that they had to steal it in order to make use of vehicles in their activities. The armed



forces always had plentiful supplies of petrol, which made them likely targets for those bold enough to steal from the Army. However, from May 1940, petrol was dyed so it could easily be identified as stolen. This little dissuaded the gangs.

Many criminals had few scruples about preying on people when they were most vulnerable. Pickpockets worked crowds moving towards tube stations and surface shelters as the air-raid siren sounded, while armed 'shelter gangs' robbed air-raid shelters, taking advantage of the occupants' propensity to take many of their valuables into the shelters with them. To combat this, the police stepped up patrols to include as many shelters as they could, but they were already stretched far too thinly.

Gangs of looters took advantage of houses standing empty during an air raid or descended on abandoned, damaged buildings, systematically stripping them of anything of value. Some gangs had a professional cracksman working with them, allowing them to empty any safes they found too. Sometimes these gangs were opportunistic, other times they deliberately targeted certain premises to acquire specific goods. While most crime had changed little since the 1920s, in the later 1930s motorised crime became a more common feature. High-speed pursuits through central London and daring smash and grab raids on jewellery shops – thrilling stories straight out of the pictures – became far more commonplace. The war did little to stop this trend, if anything fuelling it by providing robbers with a readily available supply of firearms.

Fraudsters, Forgers and Counterfeiters

Both identity cards and ration books were hastily, crudely manufactured, and as a result forging them was very easy. However, certainly in the earlier stages of the war, it was easier still to simply steal a batch of blank ration books instead, burgling a Food Office or Petroleum Office, where piles of them inevitably sat on desks waiting to be processed. Later, as scarcities began to bite, forged clothing coupons and ration books became more desirable, the services of a good counterfeiter in greater demand. Coupons eventually became a currency of sorts in their own right. Counterfeiting clothing and petrol coupons was trickier than forging identity cards, requiring rarer skills. The most common means to do so was simply to modify existing, out of date or expired coupons, changing the numbers or dates on them. Rarer, but harder to detect, was printing out pages of counterfeit coupons. In many cases, such counterfeits were easy to detect – they were often too high quality, the paperstock superior to that used by the Ministry of Food.

Identity theft was a common problem during wartime too. With a forged identity card or using the names of the dead (see pg. 55 for more about casualty lists), a fraudster might acquire extra ration books or claim compensation for damaged property that didn't exist (or that the deceased victim never survived long enough to claim for). Assuming another's identity might be a useful means of conducting more nefarious deeds, of course, as well as a potential ruse an investigator might employ.

Prostitution and Other Vices

With so many service personnel stationed in London, prostitution rose drastically. The police turned a blind eye to much of this, including large brothels in Marylebone, Paddington and Kensington, considering it a necessary evil. The blackout certainly made it harder to catch prostitutes, although it did somewhat inhibit trade also. In the West End, girls stood in doorways and attracted the attention of potential clients by whistling or shining a flashlight on themselves.



Underground dance clubs and semi-legal drinking venues known as "bottle parties" sprung up too, taking advantage of service personnel on leave, as well as Londoners fed up with the blackout and looking for an outlet for fun. Often these clubs existed solely to fleece unwary patrons – especially soldiers with too much money. The Anti-Vice Squad – the "Club Office" – operated out of Vine Street police station and often raided these clubs, but a



clever network of spotters kept an eye on the station and usually gave clubs enough warning to hide any evidence of wrongdoing. Perhaps a more insidious threat to public safety at such clubs was 'hooch' made in illegal stills. While alcohol was never rationed, it was often in short supply, prompting people to have a go at making their own. Whilst normally harmless, homemade spirits could cause death, blindness or derangement, so much so that the government warned off-duty pilots against it and US personnel started being issued with a bottle of whisky before they left the base.

During the 1940s, gambling was mostly illegal, but games of poker and pontoon were still a common activity and gambling dens sprang up to support the demand. Again, these clubs often only existed to swindle patrons, plying them with liqueur before taking all their money or employing in-house sharks to do much the same. Horse racing was severely restricted during the war, but greyhound racing at inner-city tracks was still permitted once a week on a Saturday.

Race tracks were a hotbed of criminal activity; bookmakers were a common means of laundering money, while protection rackets were often the main income for London's gangs. Gang violence was not unheard of at the races as criminals muscled in on one another's territory.

Deserters and Dodgers

In 1939, conscription was imposed on all men aged between 18 and 41, but many were unwilling to fight. Some 20,000 men deserted over the course of the war. Soldiers deserted for a number of reasons, from sheer

boredom to family troubles at home; few deserted due to a reluctance to fight. Investigators might have deserted from the Army, either before or after their deployment. If caught, a deserter could expect to be sent to military or civil prison for a few months before being returned to their unit, but few units wanted a deserter back on the front line with them and more often dishonourable discharge followed their release from prison. Surviving as a deserter was difficult – they had no money, no ration book and no identity card, and therefore no way to make an honest living – and many gave themselves up after just a few weeks on the run.

Those deserters who did survive outside the Army often had rather shadier talents. Many more deserters evaded capture, however, taking advantage of London's shifting population to hide amongst; those who could steal military supplies or civilian property for the black market could remain at large indefinitely. To the criminal underworld, these deserters were invaluable, in part because they were difficult for the authorities to trace or identify – it's likely that, amongst the mundane criminals the investigators come across, at least some will be deserters. Of course, a better plan than desertion was to simply avoid military service in the first place. Amongst the most common ways to avoid conscription were simply ignoring the initial summons to register, or stealing a medical discharge certificate. One of the more elaborate rackets was medical impersonation, wherein an unhealthy impostor provided by a criminal gang would go to a medical interview on behalf of an otherwise healthy candidate. And criminal behaviour was not limited to the rough and ready members of society; there were more than enough

CRIMINAL GANGS OF LONDON

At the outbreak of the war, most gangs in London were defined by their geographical area. They mostly relied on protection rackets at race courses or in clubs, as well as other petty criminal activities. Some of the more famous gangs included:

- The Sabini family of Clerkenwell's Little Italy, who had dominated race course protection rackets since 1918.
- The Whites of Islington, King's Cross, who also controlled most of Soho and were rivals with the Sabinis for control of race courses.

- The Hoxton Boys
- Billy Hill and the Heavy Mob, who controlled Kentish Town and fierce rivals with the Whites.
- The Hackney Gang
- The Elephant Boys, who were a more loosely affiliated group of freelance criminals controlling territory south of the river.

Investigators up to no good in these areas might well have to deal with such unsavoury sorts – or find representatives of gangs swinging by to see what they are up to.



shady doctors willing to give out false certificates, for a price, or corrupt civil servants willing to make quite deliberate errors on forms.

New and Harsh Penalties

Underpinning the extraordinary legal system of wartime Britain was the Emergency Powers (Defence) Bill, passed in 1939. This bill transferred authority from Parliament to the Ministers and Civil Servants; the nation was now ruled by Defence Regulations instead of Acts of Parliament. Amongst the measures granted by the bill was the ability for the government to prosecute and punish offenders, detaining suspects indefinitely and without a trial. It also gave the police the power to seize any property, gain immediate entry to search a premises, and to suspend or alter any existing law as necessary.



That such extreme measures – measures more befitting an authoritarian regime – were not only considered but enacted and enforced showed the desperate fight for survival that the British people found themselves in.

Punishment for criminals was severe during wartime. The death penalty remained in place for murder and treason, while flogging was sometimes imposed alongside imprisonment for violent crimes. The sentence of penal servitude existed too, which amounted to forced, heavy labour. Looting was theoretically punishable by hanging or shooting too, although no sentence was ever passed, while racketeering could lead to a hefty prison sentence.

It was not just serious criminals who faced harsh punishments. During wartime, many ordinary folk who would consider themselves to be law-abiding citizens were treated severely by the court system, and judges often denied the ability to use discretion or judgement to take into account the circumstances of a case. Investigators might easily find themselves fined or even jailed for committing even minor infractions, such as shining a torch or lighting a cigarette (breaking blackout restrictions), driving their car (wasting petrol) or being caught buying goods from the black market (racketeering).

From 1941 onwards – as crime increased and there was an influx of thousands of Italian prisoners of war – prison services became stretched and lighter sentences were more commonly handed out except in the case of the most severe of crimes.

NOTABLE FIGURES

WINSTON CHURCHILL PRIME MINISTER

Descended from an old military family, Winston Churchill began his career in the British Army. After attending the Royal Military College he joined the 4th Hussars and saw action in India, the Sudan and southern Africa. He served as a war correspondent as well as a military officer, and later wrote books about his experiences.

Churchill went into politics in 1900, joining the Conservative party, but defected to the Liberals in 1904. In 1911, whilst serving as Home Secretary, Churchill became the only Home Secretary to attend a major incident in person; the Sidney Street Siege, which saw (probably Bolshevik) gunmen exchanging fire with police and the Army before being killed. Churchill then moved to the post of First Lord of the Admiralty.

After the disaster at Gallipoli, Churchill resigned from government and took command of an army unit, fighting in France in 1917 before returning to the government as Minister of Munitions. He returned to the Conservative party in 1922 and became known as a hard-liner. For much of the 1930s Churchill was a relatively obscure figure, although he increasingly pushed for rearmament to counter the threat of German or Soviet aggression – whichever happened first. Upon the outbreak of war in 1939 he was appointed First Lord of the Admiralty once again, and proposed proactive measures to contain Nazi aggression.



After the fall of Norway, Prime Minister Neville Chamberlain was removed by a vote of no confidence. Winston Churchill was appointed Prime Minister (and also Minister of Defence), hours before the Axis offensive into France and the Low Countries began. With Britain standing alone and despair growing at the rapid nature of the enemy advance, Churchill privately expressed the view that “we will all be dead in six months” but publicly defied the Axis with a series of memorable speeches that encapsulated the national will to fight. Churchill led Britain almost to the end of the war, but was voted out of office in July 1945 – just before the surrender of Japan. He was very much a wartime leader, and has been described as “just the sort of bad man the nation needed in charge.”

Churchill was abrasive and abrupt, drank and smoked heavily, and told people exactly what he thought of them. He was deeply suspicious of Josef Stalin but recognised the need for an alliance with Soviet Russia. Churchill was wise enough to appoint talented people into key posts regardless of their party political affiliation, though he was autocratic in much of his decision-making and dismissive of any idea he did not wholeheartedly approve of. He could be very difficult with his subordinates and would at times interfere in military planning without understanding all of the issues involved. Indeed, one Allied commander described Churchill as one of the biggest menaces to the Allied war effort. Despite all of this, Churchill was the leader Britain needed. His air of dogged, solid dependability was reassuring and his straight taking helped convince Britons that their plight was well understood. Churchill never pretended that things were anything but dire, but he constantly reassured the British people that he and they would fight on to the end and win no matter what the cost. It was for this message that most people remembered and even revered him.

GEORGE FORMBY ENTERTAINER

Born George Hoy Booth, George Formby borrowed his stage name along with much of his early content from his father, who was also a music-hall entertainer. By 1923, he began to play the ukulele in his act, which eventually became his trademark, and to play more of his own material. Later in the decade Formby began recording songs and moved from the music hall to the movie screen. The usual character he portrayed was a clueless and somewhat innocent young lad who bumbled his way to victory over corrupt or villainous social superiors. This struck a chord with the common man and, along with Formby's often-silly songs, made him Britain's most popular star in the early 1940s.



During the war, Formby worked with the Entertainments National Service Association (ENSA) and performed for the troops as well as supporting charities and giving free performances to raise morale. During this time he also served with the Home Guard as a dispatch rider, though he was rejected as unfit for service with the Army when he tried to enlist. Some of the ENSA performances were hazardous. Formby was one of the first entertainers to follow the Army into Normandy, and at times performed for men in their foxholes or joined them there when it was too dangerous to perform in the open.

Formby also made several films during the war, which were considered to have been very good for public morale. Some were wartime movies, including one in which he punched Hitler in the face, but most were escapist comedy. This was what Formby did best, and according to official research conducted at the time, the morale effects of a new George Formby film appearing in the cinemas was real and significant.

LORD HAW HAW NAZI PROPAGANDIST

Lord Haw-Haw was the name given by the British press to the announcer on the radio programme *Germany Calling*, coined because of the announcer's upper-class style of speaking English and a false 'haw-haw' laugh. Several individuals made these broadcasts in the early months of the war, but from the beginning of 1940 the announcer was almost always William Joyce; Joyce later became synonymous with the character of Lord Haw-Haw.



A member of the British Union of Fascists since 1932, he faced internment for the duration of the war so instead chose to openly join the enemy, by fleeing to Germany. Initially he was just one of several broadcasters who attempted to undermine British morale with propaganda. However, this was generally of a quite crude sort, often including claims that could be proven false. Whilst his broadcasts did have some effect, Joyce was generally discounted by many British listeners as both a liar and in a figure of fun, not to mention a traitor. When he was eventually captured at the end of the war Joyce was sentenced to death as a traitor. Although the authorities in Britain discouraged listening to Lord Haw-Haw, it was never actually illegal to do so. German propaganda was instead quietly undermined by the British, until listening to Lord Haw-Haw's wild claims and obvious lies became a form of popular entertainment, and parodying his strange accent a source of cheap laughs.

GRACIE FIELDS ENTERTAINER

By the outbreak of war, Gracie Fields was already a huge film star and had been awarded a CBE for services to entertainment. Despite not being fully recovered from recent surgery, she joined ENSA and performed

in France, often in basic conditions using the back of a truck as a stage. Fields' husband was an Italian citizen and faced internment had he remained in Britain, so the couple relocated to the USA. Fields returned to Britain to entertain troops, as well as performing in the Pacific theatre. She was instrumental in raising money for various projects, in many cases from American sources. This money contributed to the British war effort at a time when the USA officially remained neutral.



Fields' work in the Pacific benefited ANZAC personnel greatly but meant she was less well regarded in Britain than those entertainers who performed on the home front. Indeed, she often found herself at odds with the British government, who considered her to have "abandoned" Britain. Her move to the USA similarly alienated segments of the public. Despite this, Gracie Fields remained popular with many people in Britain throughout the war, and her famous songs (including *Wish me Luck as you Wave Me Goodbye*) were frequently heard on the radio or sung live.

VERA LYNN ENTERTAINER

Early in the war, a poll of servicemen identified Vera Lynn as their overall favourite entertainer and earned her the enduring title of "The Forces' Sweetheart". She had her own radio show from 1941, called *Sincerely Yours*, in which she performed requests sent in from personnel serving aboard. With ENSA she toured members of the forces serving in the Far East and North Africa. Touring the Far East was not without hazard – even the sea journey was dangerous due to enemy submarines and raiding vessels – and the environment was tough at best. Lynn's efforts were particularly appreciated by the personnel she performed for, as British forces in the Far East often felt they had been forgotten back home.



She was best known for songs like *We'll Meet Again* and *White Cliffs of Dover*, and was by far the most popular female entertainer in Britain at the time. Her personal touch meant that her appeal went beyond just liking her songs; to many servicemen she was in many ways a symbol of a better time and a voice of hope in grim conditions.

PLACES OF INTEREST IN WARTIME LONDON

ALDWYCH UNDERGROUND STATION THE CITY OF WESTMINSTER

A deep station on a spur of the underground network, Aldwych was closed to trains shortly after the Blitz began and its platform is now used by Londoners in search of a safe refuge. Every night hundreds of people seek shelter in the crowded station; the local council authority does all it can to alleviate the conditions, with both concerts and religious services being conducted. Aldwych Station has a deserved reputation as being the first and best of the London Underground shelters, with bunks provided and no trains meaning a more restful night's sleep. A second platform, disused for many years, is used to store valuable artefacts and pictures removed from London's museums and galleries, most notably the Elgin Marbles. See pg. 97 for some of the more esoteric treasures kept down here too.

Plot Hook

One of N's informers has reported seeing suspicious activity at the shelter. The contact has since disappeared, and the investigators must discover what has happened to him and to see if there is anything to his suspicions. Moving around the crowded shelter will be nearly impossible without someone noticing the investigators' activities,

while the entrance to the disused platform is guarded and kept under lock and key. To make matters worse, officials are wary that the crowded conditions might allow agitators to sow discontent amongst the public. As a result there are a couple of undercover agents looking out for these troublemakers and they will provide an additional obstacle for the investigators if they come to their attention.

BALHAM BRITISH RESTAURANT LAMBETH

British Restaurants are government run institutions, providing cheap, nourishing food for the poor and needy. With so many homes damaged and destroyed (with the consequent loss of ration books), they provide a necessary way to feed large numbers of people outside of the normal rationing system. As with many such places, Balham British Restaurant is based in a local school that already had the large kitchens necessary to feed many people.

Plot Hook

MI5 are concerned that German agents who have slipped into the country as refugees are using the black market to raise funds. It is suspected that forged ration books are being distributed in one or more British Restaurants; Balham Restaurant is high on the list of possible locations where they give these books to the desperate and homeless. In addition to gaining funds, they often use these forgeries to cultivate friends and contacts, which makes them far more dangerous to the war effort. N suspects a small cult is also operating in the area and worries both parties might end up working together, making each more dangerous. He secretly sends in his own team to try and flush out the cultists before MI5 can get to them. To complicate matters, MI5 do not know N is sending his own people in and may suspect the nosy investigators to be the Nazi agents they are looking for.

BUCKINGHAM PALACE THE CITY OF WESTMINSTER

The Royal Residence in London, Buckingham Palace has been the home of the reigning monarch since Queen Victoria and remains so for King George VI and his family, even in wartime. Despite the presence of anti-aircraft guns and barrage balloons to protect it, the palace was bombed on several occasions during the war, with the most serious attack demolishing the palace chapel in 1940. The idea that the monarch and the people both had their homes bombed proved to be a morale booster and was successfully promoted by the government to highlight the idea that everyone is in the war together –

footage of the King and Queen inspecting their bombed home played in cinemas throughout London.

Plot Hook

The old village of Eye Cross that once stood in the palace grounds had a dubious reputation and although its last remains have long gone, the palace chapel may well have been built upon an older site. N wants the investigators to ensure that nothing has been disturbed during its destruction. Access to inspect the damage is enabled through an Auxiliary, the courtier, Major Abelard Folkes. Unfortunately Folkes has suspected fascist sympathies and is himself under observation by MI5 agents, who are alarmed when an unexpected party are allowed into the palace. They are likely to interfere at precisely the wrong moment...

CABINET WAR ROOMS WHITEHALL

In the mid 1930s, the Air Ministry recognised the need for wartime government in the face of an aerial bombing campaign. The initial plan to disperse government ministries was nowhere near complete by the outbreak of the war, but suitable offices existed in the basement of the New Public Offices near Parliament Square. It was hoped these would provide sufficient — albeit temporary — protection for key functions of the wartime government until additional facilities could be completed, but once Churchill took office the Cabinet War Rooms became his de facto headquarters for the conduct of the war.

During the Blitz, additional protection was provided for these basement offices with the addition of a five metre thick layer of concrete known as “the Slab”. With this extra protection the Cabinet War Rooms were expanded with more rooms and staff, to improve its ability to function as Britain’s wartime headquarters. Amongst the rooms located here are the Map Room, from where military officers produce daily intelligence summaries; the Cabinet Room, where Churchill personally directs the war; Churchill’s office-bedroom — although he rarely sleeps here himself — equipped with BBC broadcasting equipment to allow him to address the nation; and the Transatlantic Telephone Room, from where Churchill can speak directly with President Roosevelt.

Plot Hook

N is keen to protect the Cabinet War Rooms from all enemies, not just mundane threats from across the English Channel. As a result he hopes to inscribe a series of Elder Signs, and it falls to the investigators to do this

while the building work on the Slab is ongoing. The main problem they will face is to avoid attracting the suspicions of the security personnel on site, for some of the sigils will need to be inscribed in places where construction workers do not have clearance to enter...

THE DOCKLANDS

Central to the war effort, the London Docks receive many of the convoys from overseas that keep the nation from starving. As such the Docklands were the main target of the Luftwaffe, easy to locate along the river and repeatedly bombed. The surrounding areas are full of seamen from across the British Empire and friendly nations; however this influx of strangers keeps the authorities on guard, looking for spies trying to slip into the country.

Plot Hook

Of course, other undesirables besides spies may try to slip into the country, arriving onboard a convoy ship. One such enemy agent was recently killed in a German raid while ashore, a seaman from an American steamer, the SS Marsh, sailing out of Innsmouth.

N would like his agents to investigate the vessel, since the appearance of the body proved somewhat disturbing. Of course, the foreign office would despair were it to hear of any incident occurring on the ship, as the relationship with the United States is not so strong as to be able to ignore a serious diplomatic incident.

GREEN PARK THE CITY OF WESTMINSTER

Green Park lies close to Buckingham Palace between Hyde Park and St James’s Park. Green Park is unusual in that it has no lakes or buildings, instead mainly comprising mature trees.

Like many of London’s parks, a battery of anti-aircraft guns is located here. The layout of this battery is non-standard and suboptimal, supposedly due to the presence of the trees.

Plot Hook

N has noted the layout of the ack-ack battery takes the form of arcane symbols reputed to have uses in sorcery. Not one to take any chances, N wants this to be corrected, by having his Auxiliaries destroy the main ammunition store of the battery. Of course, this act of wartime sabotage is entirely deniable. If the investigators are caught, they’re entirely on their own.



HOLLAND HOUSE

WEST LONDON

A magnificent mansion house in Kensington, Holland House dated from the early 17th century and has the largest private garden within London (including Buckingham Palace). For many years the house acted as the headquarters of the Whig Party and entertained many famous figures at large parties; while Holland House ceased to be politically important it still held important balls. One débutante ball just prior to the war included the King and Queen, as well as the well-known wit Noel Coward, as guests.

In September 1940, however, the house fell victim to the Blitz, with incendiary bombs consuming the building in a raging fire; only one wing of the house survived. The inferno destroyed the vast and historically significant library, although almost all of the books within it were untouched by the flames.

Plot Hook

The books in the library survived not due to good fortune but due to certain protections placed upon them. Several obscure Mythos tomes were once kept there, including a number of unique volumes, in the aftermath of the blaze someone has made off with many of these books and N wants the investigators to track down the culprit. Of course, if the thief knew what it was he had taken then he may have contacts protecting him from being exposed – perhaps even from within the Metropolitan Police?

HYDE PARK

THE CITY OF WESTMINSTER

The largest of London's Royal Parks, Hyde Park plays its own part in the war. A heavy anti-aircraft battery is located in the park, manned by the Royal Artillery, and towards the end of 1940 a battery of AA rockets are also based in the park, manned by Home Guard volunteers. In addition to the guns and rockets, a number of barrage balloons are anchored within the park's borders, largely in place to prevent dive-bombing attacks on nearby Buckingham Palace.

Allotments have been dug in the park too, allowing nearby residents to grow their own food, and a piggery has also been set up. Hyde Park's open spaces often attract people looking for somewhere relatively safe from the bombs being dropped on London. While a few bombs are dropped there, it is never heavily targeted. Any casualties are taken to the nearby St George's hospital at the edge of the park.

Plot Hook

While digging on his allotment, a civilian has partially uncovered some old stonework just a few inches beneath the surface. This has caused excitement among the local archaeological community; it is practically unheard of for any ruin to be found at such a shallow depth, and it may provide new insights to the ancient founding of the city. The police have cordoned off a large number of allotments while men from the British Museum investigate this find. N has his own suspicions about the stonework and wants his own people to look into the dig. The investigators will have to question the disgruntled allotment holders before looking at the site itself. This is likely to be a problem as the British Museum's men jealously guard the site from "ill-informed bureaucrats", and they have the backing of the police at the site. It is probably safest to fill the site with high explosives and turn it into a crater, but getting enough explosives into the middle of Hyde Park might prove tricky...

PICCADILLY CIRCUS

THE WEST END

Considered by many to be the heart of London, Piccadilly Circus is a major road junction in the London's West End, once brightly illuminated by electric billboards. The war has brought major changes here as elsewhere, however. The statue of Eros that once adorned the Shaftesbury Memorial Fountain has been removed for safekeeping, with the fountain itself protected by a large number of sandbags and advertising boards (often for war bonds) around the exterior. The illuminated advertising around the junction has now been turned off as part of the Blackout, giving the once-vibrant landmark a more sombre, subdued tone. Despite this, Piccadilly Circus remains a key locale for London's nightlife. Although the Criterion Theatre, an underground establishment, has been closed to the public and requisitioned by the BBC, the nearby London Pavilion cinema remains popular with off duty troops. Even more popular with the troops is the proliferation of prostitutes – known colloquially as "Piccadilly Commandos" – which has also led to an increase in unsavoury types in the area...

Plot Hook

The rise in the number of prostitutes in the area presents a number of difficulties for the authorities. The police keep an eye out for associated criminal activity, even if they do not clamp down on the prostitutes themselves. Health issues among the troops is an additional cause for concern, but the security services are worried most of all about the prospect of pillow talk leading to information





being passed onto the enemy. One pimp in particular has been identified as having possible fascist sympathies, leading to a discrete investigation to see if he poses a security threat. N, however, is more concerned with the number of prostitutes who have been brutally murdered – from the injuries he suspects some sort of creature. The latest victim worked for the pimp, and interrogating him might prove key to catching this monster; but approaching him openly could compromise the anti-espionage investigation. N's Auxiliaries will need to tread carefully.

TRAFALGAR SQUARE THE WEST END

A major gathering ground for rallies and demonstrations, Trafalgar Square has been a centre of activism for many years; so much so that Adolf Hitler has plans to remove Nelson's Column and relocate it in Berlin upon his conquest of the country. A number of the statues that stand here have been protected by sandbags and boards, while the base of Nelson's Column is covered with advertising boards. There are a number of air raid shelters in the square – including a brickwork surface shelter at the square's north wall and another in the crypt of St Martin-in-the-Fields Church – and a barrage balloon is located here too. Trafalgar Square was directly hit by a bomb early on in the Blitz, collapsing the tube station beneath it.

Plot Hook

There are always people passing through Trafalgar Square during the day and it makes a good place to meet a new contact, offering many potential escape routes. One of N's informants has been contacted by a merchant seaman and has suggested meeting for the first time at the square. This individual is to be first met by the investigators to see if he poses a threat. However, at the same time MI5 and Special Branch are conducting a covert investigation of their own, but they do not know the identity of their targets. It is inevitable that the two operations will cross one another's paths, causing untold problems...

ST PAUL'S CATHEDRAL THE CITY OF LONDON

Christopher Wren's masterpiece is the tallest building in London. It was hit several times by German bombs, causing notable damage, including the destruction of the high altar. A more powerful, unexploded bomb that would have demolished the entire building was successfully defused in September 1940. St Paul's was also spared from the firestorm that razed much of the surrounding area in December of the same year.

Plot Hook

N suspects that the fires that devastated the surrounding area were directed from somewhere, and his suspicions have fallen on one of the firewatchers of St Paul's, who were in a prime position to do so. If they were responsible then they may have summoned a fire vampire. But if so were they merely taking advantage of the air raid or were they enemy agents adding to the destruction? See also **Midnight Sunrise** on pg. 105.

ST STEPHEN COLEMAN STREET THE CITY OF LONDON

A medieval church first destroyed in the Great Fire of London, St Stephen's was one of the buildings rebuilt by Sir Christopher Wren in the fire's aftermath. Rebuilt as a fine baroque building in the City of London, it is one of many churches lost during the Blitz, with it and its furnishings being totally destroyed.

Plot Hook

Some weeks after St Stephen's was destroyed, a dismembered body was found in the ruins by a constable investigating a reported stench. This is the fourth such body discovered in the ruins of a bombed-out church in London; they may well be the work of a cult.

WELLINGTON ARCH THE CITY OF WESTMINSTER

A triumphal arch originally designed to be the official entranceway into London, Wellington Arch is aligned with Hyde Park. It once had a statue of the Duke of Wellington atop it, but this was replaced by one of the goddess of victory, Nike, in a four-horse chariot. The arch itself is hollow and contains a small police station on three floors.

Plot Hook

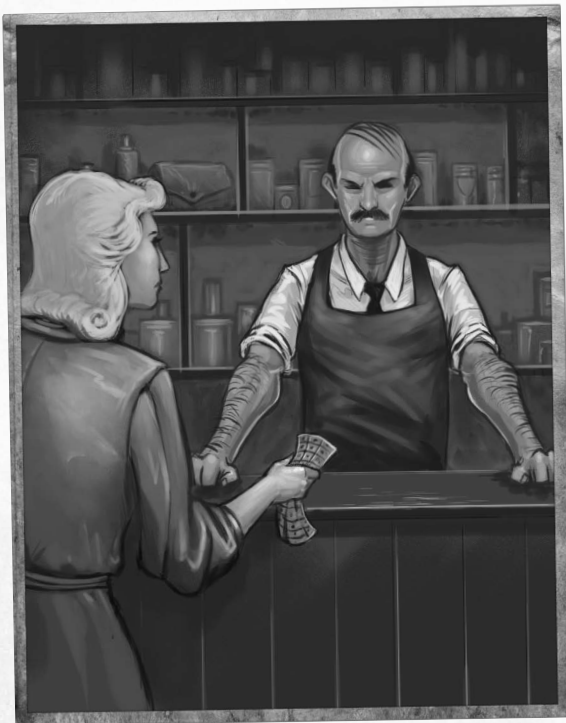
The arch was originally designed by the renowned architect and garden designer Decimus Burton, but the original ornate stonework was never added, as the cost of this was – officially at least – deemed too high. However, N has uncovered some old letters that indicate that these original carvings included some decidedly un-Christian symbols and when they were discovered the carvings were destroyed. More recently there have been rumours of recent odd happenings inside the arch; several of the officers stationed have died under suspicious circumstances, one committing suicide and two killed by falling masonry. Could it be that not all of these strange symbols were expunged from the design, and might it be their malign influence that is causing these deaths?



• SHOPPING AND EQUIPMENT •

As a rule, prices for everything went up in the early years of the war, and stabilised later on once the Battle of the Atlantic was largely won. The exact price of any given item depends on circumstances and the characters' ability to negotiate or find a seller, so it is not possible to give a hard and fast price list that remains valid for the whole wartime period.

The lists that follow give the base price for an item, which will be modified by both circumstances and the year. The Keeper might also introduce some other variations, such as minor local price variance to reflect the fact that some goods were more readily available in some areas than others, or that some goods occasionally disappeared from the shelves entirely – or were available in relative abundance – due to convoys getting through and similar war-related circumstances. This can be used to portray the backdrop of the wider war, with shopkeepers lamenting heavy convoy losses as a reason for prices going up again. Some goods were labelled as 'essential luxuries' in an effort to maintain morale. Efforts were made to ensure that these items, such as beer and cigarettes, were available in at least small quantities to those who wanted them. Most unrationed items were more prone to periods of unavailability, although creative individuals might well find a substitute.



Staples and Basics	Price Range (Sterling)
Bovril, 4 ounce jar	2s/1d – 2s/10d
Bread, loaf	4d – 6d*
Butter, pound	2d – 4d*†
Dundee Cake, 2 pounds	4s/6d – 5s/4d*†
Ham, pound	10d – 12d*†
Horlicks, mixer	6d – 10d
Jam, pound jar	6d – 12d*†
Marmite, 4 ounce jar	2s – 2s/8d
Milk, pint	2d – 4d*
Meal, breakfast	6d – 2s
Meal, lunch	1s/4d – 3s
Meal, dinner	3s – 6s
Soap, bar (Palmolive, Eve)	2d – 6d*
Tea, ¼ pound	6d – 15d*†
Luxuries	
Beer, pint	6d – 10d
Book, paperback	5d – 1s/5d
Chocolate Bar (Kit Kat, Mars, Fry's Chocolate Cream)	2d – 4d*†
Cigar, single	3d – 6d
Cigarettes, 20 pack (Wills, Cravens, Lambert & Butler)	1s/5d – 1s/10d
Cocktail, glass	1s – 2s/6d
Magazine	1d – 2d
Newspaper	1d (2d on Sunday)
Playing Cards	1s
Sherbet Fountains candy	1d
Soda Pop, bottle	2d – 5d†
Whisky, bottle	14s – £2

* Rationed: corresponding Ministry of Food ration coupons are required in addition to the price given.
† Scarce: after 1940 these items become increasingly scarce.

Clothing	Price Range (Sterling)
Boots	£1/12s - £2/6s
Gloves	8s/6d - 12s/6d
Hat, Men's	15s/11d - £1/2s
Hat, Women's	19s/10d - £1/6s
Leather Coat	£16/5s - £18†
Men's Clothing, utility	£4 - £5/5s
Men's Clothing, formal dress	£7 - £10*†
Men's Clothing, swimwear	15s - £1/8s
Men's Clothing, winter	£5 - £6/5s*
Shoes, Men's	£2/18s - £3/7s
Shoes, Women's	£2/5s - £3
Women's Clothing, utility	£4 - £5*
Women's Clothing, formal dress	£8 - £10*†
Women's Clothing, swimwear	£1/2s - £1/10s
Women's Clothing, winter	£4/18s - £5/11s*

* Rationed: cheap 'utility' clothing introduced in 1941 to replace rationed materials.
 † Scarce: after 1941 these items become increasingly scarce.

Black Market Goods	Price Range (Sterling)
Amphetamines, 10 tablets	£2 - £4
Binoculars, military 10x	£50 - £60
Doctor's Medical Kit, incl. stethoscope, syringes, alcohol, bandages, etc.	£40 - £50
Dynamite, 1 stick with 30 second fuse	£4/12s - £10
Flares, 3 pack	£4 - £6
Handcuffs	£3/5s - £4/15s
Helmet, British army	£3 - £4
Lock Pick Set	£15 - £20
Morphine, 5 syrette pack	£2/10s - £5
Radio, suitcase-size with headphones	£25/12s - £35
Wire cutters	£1 - £2
Wristwatch, water resistant, military precision	£10 - £15

Equipment & Accessories	Price Range (Sterling)
Backpack, canvas	£1/8s - £2
Backpack, leather	£4/5s - £5†
Binoculars, regular 4x	£15 - £17
Camera, 8mm film	£28 - £32
Camera, 35mm photographic	£2 - £4
Camera Film, 24 exposures	1s/15d - 2s/6d†
Camera Film, 6 minute reel	£1/8s - £2†
Canteen, 1 quart	8s/4d - 10s†
Compass	£2/18s - £3/12s†
First Aid Kit	£2/4s - £3
Gas mask	12s/6d - £1/6s
Goggles	8s/8d - 12s/6d†
Helmet, motorcycle	£1/4s - £1/8s
Knife, hunting	16s/2d - 19s/3d
Knife, pocket	8s - 10s/6d
Lantern, kerosene	15s/8d - 18s
Maps, British	4s - 6s
Matches, box of 50	2d - 3d
Mess Kit, knife, fork, spoon, etc.	12s - 15s
Phonograph	£5/15s - £8/10s
Pistol Holster, shoulder	£1 - £1/8s†
Rope, 25 feet	14s - £1/2s
Shovel	17s/6d - 19s/3d
Sleeping Bag	£2/2s - £3/10s†
Suitcase, holds 25 pounds	£5/15s - £7/10s
Torch, battery-powered	17s/9d - £1/6s†
Wristwatch, windup	£1/2s - £1/18s

† Scarce: military demands and material shortages cause these items to become increasingly scarce.

For items that are rationed - assuming the character has ration coupons and can obtain the item legally (i.e. they are registered with that shopkeeper or has permission to buy there) then the item's price will be within the range listed or subject to only a small variation (up to about 25% at most).

For non-rationed items, much depends upon availability. Items like bread and potatoes were not rationed but were not always available in quantity - or at all. Price will



typically vary between those listed and up to 50% more unless there is a serious shortage, in which case the price may be much higher.

'Under the counter' sales of rationed items may be at listed price for friends and neighbours of a well-meaning shopkeeper. Someone who is making a profit on the side will likely charge 25-75% more for under-the-counter goods. Some might gouge for more, but there is always the risk when charging vastly too much that those that cannot afford the items may report the shopkeeper.

For items bought on the black market, costs may vary considerably from those listed above, plus it will be necessary to find someone willing to admit that they are able to provide the item. While black-marketeers could be blatant, most were cautious in their dealings with someone new.

The penalties for black-marketeers could be severe: a fine of £500 and up to two years in prison. The government also required offenders to pay three times the value of what they had been caught selling on top of the fine.

SOURCING GOODS ON THE BLACK MARKET

During the war there were shortages and rationing. Black market prices are usually higher than the accepted price. Procuring sought-after items required more than just money; one needed to have the right contacts. This is not encapsulated in a single skill, but depends on story elements. Each profession lists suggested contacts, others should be defined in the investigator's backstory, and yet more established through play. The player should choose either a specific NPC contact, or simply state that they are attempting to source something on the black market. The Keeper may then ask for a skill roll, setting the difficulty level as follows. The skill that is chosen is dictated by the player's choice of approach. It could be Fast Talk (attempting to blag it), Charm (using good looks and a smile), Persuade (taking the time to negotiate the deal), Intimidate (using threats) or Credit Rating (if relying on their financial status).

- **NO ROLL REQUIRED, AUTOMATIC SUCCESS:** Attempting to obtain mundane rationed items from a trusted and reliable supplier. For example, obtaining sausages (beyond their rationing allowances) from a local butcher who has been well-known to the investigator for years.
- **REGULAR DIFFICULTY LEVEL:** attempting to obtain mundane items without an established contact, or to obtain hard-to-source items from an established contact. For example, trying to obtain

a handgun from a local criminal with whom the investigator has a good relationship.

- **HARD DIFFICULTY LEVEL:** attempting to obtain hard-to-source items without an established contact. For example, visiting a pub known to be frequented by criminals, in an attempt to obtain a handgun.

If the roll is failed the item cannot readily be obtained. The player may choose to push the skill roll. The consequence of failing the pushed roll could be any of the following:

- The person they are trying to buy from is an undercover policeman, or chooses to inform the police.
- The investigator is conned, losing their money but getting nothing in return.
- The investigator is drawn into a dangerous situation.

Failing the pushed skill roll will not necessarily indicate that the investigator failed to obtain that which they were seeking. They may get hold of it, but with complications. For example, that handgun the investigator was after is damaged and will misfire, or the person who sold it to them comes looking for protection money to be paid to a local gang. For inspiration, think about what happens in films when a criminal does a favour for someone they usually ask for something in return and do not like to hear 'no' for an answer.

Catching black-marketeers was often difficult, however, as their customers saw them as providing a vital service, making them reluctant to inform.



In addition, base prices for most items are 25% higher in 1941 and another 25% higher in 1942-43. As the U-boat stranglehold on Atlantic convoys is reduced in 1944, prices will drop back to 1941 levels and in 1945 they will be more or less back to those listed above.

Prices by year:

- 1939, 1940, 1945: Use base price above
- 1941, 1944, add 25% to base price
- 1942, 1943: add 50% to base price

FIREARMS

There have been strict controls on firearms in the United Kingdom since the early 20th century. The Firearms Act of 1920 restricted ownership of handguns and long arms, partly due to fears of working class unrest. By 1937 the act was expanded to include most shotguns too.

Firearms licences are granted by the local chief constable, whose verdict is final. Only those who show 'good cause' (such as target shooters, bank couriers and farmers) or with the proper connections are likely to possess legal firearms. Even police officers are not routinely issued with handguns. These restrictions were enforced even more rigorously following the outbreak of war.

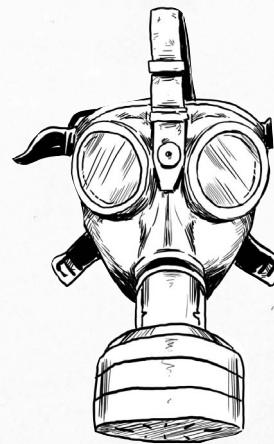
Investigators belonging to the Home Guard will have much readier access to firearms, usually keeping their personal weapons at home. These weapons tend to be a mixture of sporting rifles and shotguns, many donated by the general public. Later in the war, these are augmented by large numbers of rifles from Canada and the USA. Ammunition for rifles kept at home is restricted to 5 rounds.

One peculiar weapon available to members of the Home Guard is the Home Guard pike (1D6 damage, 15 HP). This is a short metal pipe with a sword bayonet, a relic of the Great War, welded to the end. The pikes were produced after a memo from Winston Churchill pronounced that "Every man must have a weapon of some kind, be it only a mace or a pike." While they are rarely issued, they may be found in equipment stores.

Firearms may also be bought from the black market, but availability is limited, with ammunition especially rare. Anyone caught in possession of a firearm without good reason faces up to 14 years in prison, and may come under suspicion as a spy.

GAS MASKS

At the outbreak of war the British government had issued 38 million gas masks, enough for every household in the country. The standard gas mask was made of black rubber, light in weight. While masks were supplied in a plain cardboard box, the more fashion conscious bought canvas bags and even leather handbags to carry them in.



Children were issued a brightly coloured mask, known as Mickey Mouse masks, due to the resemblance to the cartoon character. Babies had a full body mask that relied on someone manually pumping air into it.

Members of the Home Guard and government officials were issued with military Service Respirators. These were designed for prolonged use and allowed greater movement than civilian gas masks.

Police, ARP wardens and members of the military could ask to see a civilian's gas mask; anyone caught without theirs would face a stiff fine.



• MYTHOS HORRORS •

THE MYTHOS IN WARTIME LONDON

London has been home to creatures and human devotees of the Mythos throughout its existence. While the sheer number of people in the city provides plentiful prey and potential cultists, they also keep some of the horrors in check, making it difficult for cults and creatures to operate openly.

The war has changed everything. Threats that once hid in the cracks of the world now walk abroad, cloaked by the darkness of the blackout. The deaths they bring are all too easily lost in the everyday casualties of war. Ancient horrors long buried under the streets of London are exposed as high-explosive bombs tear holes in the ground, or as people enter forgotten underground structures in search of shelter. Looting and burglary place deadly items and books in the hands of those completely unequipped to deal with them, like children playing with guns.

With large-scale death and destruction now part of everyday life, the people of London are sometimes too distracted to see these nightmares, even when they are in plain view. Those who are willing to confront these horrors are a vital part of the war effort, but one that few will ever know of.

THE RISE OF THE GHOULS

THE AFTERMATH OF THE 1920S

A group of disparate individuals, seeking the source of a mysterious outbreak of anthrax in the 1920s (see pg. 91 of *The Keeper's Guide to London*, in *Cthulhu Britannica: London* for more details) came to an alarming conclusion: there are strange and malevolent creatures living in the tunnels and caves that riddle the ground under London. The group's researches led them to understand something of the nature of ghouls, the threats they present and ways to fight them. Armed with this knowledge, they set about making London as unwelcoming for ghouls as they could.

For almost 20 years, this group, jokingly named the Rat Catchers, have set up traps in underground spaces, performed desperate rituals and actively hunted ghouls

with shotguns, knives and axes. While not overwhelmingly successful, these efforts convinced many of London's ghouls that staying in the capital was too dangerous and they fled to other cities and towns. Those that remained fought fiercely, leading to heavy casualties on both sides. The resulting stalemate meant that the ghoul population remained small and scattered, but entrenched, and that the Rat Catchers dwindled in numbers and resources. Then the war came.

THE RAT CATCHERS IN THE 1940S

The war has shifted the balance of power between the ghouls and Rat Catchers in a decisive manner. Those members of the Rat Catchers who are young and of sound health have gone to war in Europe and North Africa, leaving the older and physically weaker members behind.

Moreover, the Blitz has meant that there are now more tempting human corpses for the taking in London than at any other point in the modern age. This has not only encouraged many of the ghouls who fled to return home again, but has also meant that other ghouls from across the country have moved to London in search of human flesh.

The Rat Catchers who remain in London are cautiously willing to recruit new members, but find it difficult. Telling people that there are man-eating humanoid creatures lurking beneath London risks ridicule at best and a trip to the asylum at worst. The Rat Catchers especially look out for people who have had encounters with ghouls, as they are the easiest to recruit.

Of course, this is tempered by the extreme caution they have had to adopt to survive, which often tips over into outright paranoia. More than one potential recruit has ended up dead at the hands of the Rat Catchers themselves.

As well as superior numbers, the ghouls that have swarmed into London have another advantage against their adversaries: some of the newcomers are skilled sorcerers, in possession of Consume Likeness and other spells. This has allowed them to infiltrate the Rat Catchers, picking them off from within. The former ghoul hunters are now fighting for their very existence.



The desperation of this fight has made the Rat Catchers vicious and utterly ruthless. With the recent loss of Ernest Glover, their main researcher and expert in all things magical, none of the remaining Rat Catchers are confident enough to make the *Ointment of True Seeing* (see pg. 81) that allowed them to identify ghouls in disguise. While the supply of the ointment is not completely exhausted, it is limited enough that use is rationed. When combined with the regular assassination attempts by ghouls, this has led to the surviving Rat Catchers becoming trigger-happy, willing to kill anyone they suspect of being a ghoul without requiring hard proof. The cover of war and years of experience in covering their tracks make it easy for the Rat Catchers to dispose of bodies. All this means that investigators whose paths cross with the Rat Catchers and who behave in a furtive manner or use any form of magic may find themselves on the receiving end of a shotgun blast or with a knife between the ribs.

Some of the surviving Rat Catchers have argued that this increased paranoia makes it almost impossible to recruit new members, dooming the organisation to decline and dissolution. Kenneth Hodge, in turn, argues that such heightened caution is the only thing keeping the remaining members alive. Both sides are correct. Unless something changes, the Rat Catchers will be a spent force before the end of the war.

Joining the Rat Catchers

The Rat Catchers may prove a useful, if wildly dysfunctional, investigator organisation. The easiest way of becoming a Rat Catcher is to be a survivor of a ghoul attack that has come to the attention of one of the existing members. One or more of the existing members

will then shadow the investigator, looking for any sign that they may not be human. The Rat Catchers have been caught out before by a faked attack on a disguised ghoul.

If the investigator fails to pass inspection, a small group of Rat Catchers will set an ambush. The plan will be to take the investigator alive, torture them to find out what kind of danger they pose, and dispose of their body afterwards. Given the brutality of the Rat Catchers, they kill most such targets during the attempted abduction.

A pair of Rat Catchers will approach investigators who do not trigger any suspicions in a public place, asking how much they know about the creatures that attacked them. Assuming the investigators do not flee (which will mark them for elimination as potential ghouls), the Rat Catchers will reveal that they represent a secret organisation that hunts these monsters, and that they would like to extend an invitation. Again, investigators who decline will come under suspicion, but will only be targeted for elimination if they fail a Charm, Persuade or Fast Talk roll.

New recruits are sent on a mission into one of the many ghoul warrens under London, accompanied by one of the existing members. The established Rat Catcher will not offer any assistance, but is simply there to observe and assess. Any survivors will be welcomed into the ranks of the Rat Catchers.

Investigators who approach the Rat Catchers and ask to join without having come to their attention first will be immediately suspect. Such investigators will have to work hard to prove that they are not infiltrators, or risk ending up buried in a bomb crater or, disposed of in a burning building.





THE OINTMENT OF TRUE SEEING

Ernest Glover, late researcher of the Rat Catchers, found the recipe for the ointment on a piece of velum, tucked inside the copy of *Cultes Des Ghoules* that he had spent years tracking down. The recipe, written in what appeared to be 16th-century English, was scrawled in a spidery hand, almost illegible and marred with many smudges and crossings-out. It took Glover several attempts to follow the recipe correctly. One of the early blends cost him the eyesight in his left eye.

The main ingredient in the ointment is vitreous humour, extracted from a human eyeball. The recipe calls for the eyeball to be taken from a living person, but Glover discovered that he could make a weaker and less reliable version using the eyes from corpses.

When smeared on each eyelid, the ointment allows the user to see through magical disguises. Glover mused on more than one occasion that this may have been the inspiration for the old folktales of ointments that would allow mortals to see through fairy glammers. A ghoul or serpent person who has taken on human guise through *Consume Likeness* or a similar spell will immediately be revealed for what they are. Even a person who has cast a spell such as *Body Warping of Gorgoroth* will have their true face revealed.

Anyone following Glover's notes needs to pass a Hard Science (Chemistry), Hard Science (Pharmacy) or Regular Cthulhu Mythos roll to make the ointment successfully; the process also costs the chemist 1 point of Sanity. A failed pushed roll might result in an ointment with dire side effects, such as temporary blindness, terrifying hallucinations or the ability to see into higher dimensions, with the consequence that any creatures observed may also interact with the observer.

A successful batch of the ointment will provide 1D6+4 doses. Each dose will, when smeared on the eyelids, allow an observer to see through magical disguises for the next hour, after which time the effect wears off harmlessly. Observing a creature or sorcerer in disguise results in a form of double vision, with the true form superimposed over the false one. Anyone penetrating such a disguise and seeing an inhuman creature underneath will need to make the appropriate SAN roll.

If the ointment is made using vitreous humour taken from a living human eye, only a Regular roll is required to produce the batch and the effect of the ointment will last for a full day instead of one hour. The Sanity loss for producing this batch is increased to 1D6, however.

Kenneth Hodge

While any official structure that the Rat Catchers may have had is in disarray, the surviving members look to Kenneth Hodge for leadership. He is one of the few surviving founder members, and his combination of experience, paranoia and ruthlessness has saved the lives of many colleagues.

Hodge's paranoia makes it impossible for him to live a normal life. He has abandoned his home, fearing that staying in one place makes him an easy target, and takes shelter where he can. This also makes it difficult for him

to find work, and he largely relies on theft to feed himself. Unless hunting a ghoul, Hodge avoids underground spaces. During air raids, he chooses the most crowded shelters possible and tries to stay awake.

If the investigators come to the attention of the Rat Catchers, Hodge is most likely to be the one to observe them, assessing whether they are threats, potential recruits or distractions.

First Impressions: A stout, steely-eyed man with thinning white hair and a thick beard. He walks with a cane; this

was originally an affectation, the cane hiding a sharp steel blade within, but Hodge now relies on it to get around. Hodge smells a little worse than most Londoners of the time, as his rootless life makes it difficult for him to wash himself or his clothes.

Personal Details: Hodge has seen too many of his friends die to allow himself to become emotionally attached, which can make him appear cold and callous. He tries to see potential allies as nothing more than disposable tools, although he does warm to some on occasion. The increasing use of disguise and sorcery by the ghouls of London has also made Hodge quite paranoid, and he fears that many of the people around him are really monsters wearing human faces.

Playing Kenneth Hodge: Scratch yourself constantly, driven half mad by scabies and flea bites. Question everything people tell you, often in a blunt or downright rude manner.



Kenneth Hodge

Age 63, ageing warrior in the fight against London's ghouls

STR 60	CON 50	SIZ 80	INT 60
POW 50	DEX 42	APP 40	EDU 55
HP: 13	DB: +1D4	Build: +1	Move: 5
SAN: 27			

Attacks: 1

Brawl 65% (32/13), damage 1D3 + 1D4 damage bonus
 Sword Cane 55% (22/11), damage 1D8 + 1D4 damage bonus
 Dodge 55% (22/11)

Skills: Cthulhu Mythos 18% (9/3), Credit Rating 10% (5/2), Intimidate 70% (35/14), Listen 60% (30/12), Spot Hidden (Botany) 70% (35/14), Stealth 50% (25/10).

Spells: Fist of Yog-Sothoth, Flesh Ward

Nancy Wain

With Glover dead, Wain is the closest thing the Rat Catchers have to a researcher and planner. She has learnt a little magic over the years and does what she can to help the fight. This is made all the more difficult by the fact that she was mauled by a pack of ghouls in 1934; an attack that left her paraplegic, badly scarred and afraid to leave her house.

While Wain rarely acts in the field, she is often consulted about potential action: her advice is generally to exterminate any suspected threat with no consideration of collateral damage.



First Impressions: A pale woman with prematurely white hair and scars from ghouls claws raked across her face. She relies on a wheelchair to move around, and wears a blanket over her legs when meeting new people. The blanket hides the fact that one of her legs is missing from the knee downwards and the other only has half a foot. The remaining flesh of her legs is covered in scars from where ghouls devoured her flesh while she screamed and tried to escape. She often hides a sawn-off double-barrelled shotgun under the blanket, when meeting new people.

Personal Details: Wain is from a very proper, moneyed family, although long disowned because of her unacceptable eccentricity. Her manners are superficially impeccable, although in most situations her politeness is just a tool allowing her to carefully assess others to see if they need to be dealt with.

Playing Nancy Wain: Shift around uncomfortably while speaking, as if in pain. Couch everything you say in superficial but exacting politeness.

**Nancy Wain**

Age 39, shadowy coordinator of the Rat Catchers

STR 25 CON 30 SIZ 40 INT 80
 POW 60 DEX 32 APP 20 EDU 75
 HP: 7 DB: -1 Build: -1 Move: 0
 SAN: 18

Attacks: 1

Brawl 20% (10/4), damage 1D3-1
 Shotgun 50% (25/10), damage 4D6 per barrel
 Dodge 05% (2/1)

Skills: Charm 60% (30/12), Credit Rating 50% (25/10),
 Cthulhu Mythos 34% (17/6), Spot Hidden 65% (32/13).

Spells: Shrivelling**Karragash, Ghoul Sorcerer**

Ageless and immortal, Karragash has lived in the hidden places under the soil of England since the days of the first Celts. He has consorted with subterranean gods for which no names are remembered and learned secret rites in languages that pre-date humanity. For all the sorcerous knowledge that he has gathered, however, Karragash is still a ghoul, and his appetite for charnel fruits drive him as much as his lust for power.



With the start of the Blitz, Karragash left the temple he had built in the hidden depths of the Ogof Ffynnon Ddu cave system in Wales and headed for London. Like many of Britain's ghouls, he knew the carnage would lead to plentiful food. More than this, he realised that the inevitable influx of ghouls into London would inevitably lead to bloody conflict between ghouls and humans.

Karragash aims to bring unity to not only the tribes of London, but also those that have headed to the capital in search of easy prey. With the right application of

sorcery and deception, Karragash believes that he can place ghouls or their human allies into enough positions of power in London that they can control cemeteries, mortuaries and even hospitals. The steady supply of dead and injured humans will ensure that no ghoul who swears fealty to him goes hungry again, feeding without risk. Karragash has no other plans than this: humans have far greater numbers and access to deadly weapons, making any such endeavour suicide. His long-term goal is simply to create a sustainable niche that will allow the ghouls of London to survive and flourish under his leadership. So far, his plan has had limited success. Some tribes, notably the tribe based around Bow Cemetery, have developed their own strategies for survival (see the scenario, **The Meat Trade** on pg. 170) and see no reason to cede autonomy. Others are outright hostile to a would-be leader who, however powerful he may be, is still an outsider. Karragash has only succeeded in uniting tribes south of the Thames so far, but has not given up.

Karragash learnt of the existence of the Rat Catchers soon after arriving in London. Perceiving them as having grown weak, Karragash has turned the fight back on them. He has taught the *Consume Likeness* spell to dozens of ghouls, instructing them to discover everything they can about their enemies and to strike when opportunity permits. While the remaining Rat Catchers are paranoid and vicious enough that many of these spies have met unpleasant ends, their numbers have suffered to the extent that Karragash now considers them a spent force.

Karragash

Ghoul sorcerer, hunter of the hunters

STR 120 CON 80 SIZ 90 INT 120
 POW 180 DEX 72 HP: 17 DB: +1D6
 Build: +2 Move: 9

Attacks: 3**Fighting attacks:** As per a standard ghoul.

Fighting 70% (35/14), damage 1D6 + 1D6 damage bonus
 Bite and hold (mnvr) damage 1D4 per round
 Dodge 60% (30/12)

Armour: Firearms and projectiles do half of rolled damage; round down any fraction.

Skills: Climb 85%, Cthulhu Mythos 40%, Stealth 80%,
 Jump 75%, Listen 80%, Spot Hidden 70%.

Spells: Consume Likeness, Death Spell, Dominate, Flesh Ward, Mindblast, Red Sign of Shudde M'ell, Wither Limb, Wrack.

Sanity Loss: 0/1D6 to see Karragash.

MODERN TURF WARS

The one factor working in favour of the Rat Catchers and the people of London is the territorial nature of ghouls. Those who have returned to London have not always found their old tribes welcoming, and the newcomers from other towns have upset the balance of power and territory badly. There is a war brewing under the streets of London, already leading to bloody skirmishes.

After the campaign carried out by the Rat Catchers, the native ghouls who stayed and survived agreed a truce. The alliance is still an uneasy one, and is further strained by the incursion of ghouls from outside London. This alliance should not be mistaken for friendship, and any ghoul may betray a rival tribe if it suits its purposes. Ghouls set traps for each other, reveal the hiding places of rivals to investigators or find subtle methods of drawing attention to those they would see destroyed. No ghoul would admit to such actions, as doing so would upset the delicate balance of trust and suspicion, but they all play such games on occasion.

In practice, this means that a new ally offering help to a group of investigators may be a ghoul in human guise, looking to weaken the position of another tribe. A trail of evidence leading to a ghoul warren may have been planted by a rival. In extreme cases, a ghoul may snatch a human in front of witnesses and flee to another tribe's territory, leaving the bloodied corpse in plain view.

Karragash and his followers deplore such tactics as undermining the safety of the ghouls of London, but are quick to play similar games when it suits their ends too.

UNDERGROUND STATIONS AND BOMB SHELTERS AS HUNTING GROUNDS

Since the people of London started heading underground for shelter from the Blitz, ghouls have been sniffing around, looking for opportunities to snatch the unwary. The ghouls know that this is risky, and are subtle in their predations; there is no point getting themselves killed when there are corpses to be had from bomb sites and cemeteries. Still, when an opportunity presents itself, there is usually a hungry ghoul ready to take advantage.

Young couples who sneak into the darkness of tunnels for furtive liaisons or those who wander too far from the crowd may occasionally go missing. Such disappearances are more likely to attract attention than bodies scavenged from bomb sites. Not only do the few remaining Rat Catchers make occasional patrols of Underground tunnels

by night, but the police and ARP wardens search for the missing. More than one warden has joined the ranks of the missing when conducting such a search single-handed.

Other bomb shelters can provide safer places to hunt. More than one Anderson shelter has been found empty in the morning, with nothing but blood and churned mud left behind. Ad hoc shelters in the cellars of pubs, clubs and other public buildings are especially tempting. Many have hidden tunnels ending behind fragile walls or under piles of rubble, linking them to ghoul warrens. Clever ghouls will wait until a building containing such a shelter has been damaged by a high-explosive bomb and use the chaos to snatch those taking shelter below.

For a more organised version of this predation, see **The Meat Trade** on pg. 170.

THE RENEWED CALL OF CTHULHU

While Londoners have proven to be a hardy lot throughout the Blitz, not everyone copes as well as appearances might suggest. Many barely sleep any more, haunted by the horrors they have seen and the losses they have incurred. Their nights are broken by incessant bombing runs and the fear they bring. And, when they do dream, something is waiting for them there.

The dreams of Cthulhu reach out from below the Pacific, touching the minds of the sensitive and damaged. Conditions in London have meant that there are many such minds to answer his call. Scattered individuals from all walks of life have felt his call in their dreams, with varying effects.

For most, Cthulhu's dead dreams are simply another aspect of the nightmares that haunt their sleep. Others, already at the brink, have been pushed over the edge of madness and are acting on the call in strange ways. Small cults of Cthulhu are growing, their rituals and sacrifices hidden by the death and darkness that permeate London. Even those who have not found one of these fledgling cults are performing blasphemous and bloody acts to silence the monstrous voice in their heads.

These cults are far from coordinated, and in some cases the madness of their members leads them to tear themselves apart quickly. Three main cults have survived their teething phases, and are starting to grow. In time



they may meet and pool resources, at which time they will become a serious threat indeed.

THE HARVESTERS

One such cult is growing amongst the rescue workers and ambulance drivers of north London. With the long hours they work and the horrors they have seen, a small number of the workers have had their minds bruised enough to hear the call.

While most have shrugged it off, Joyce Merchant, a charismatic young ambulance driver from Stoke Newington, has found new purpose. She has realised that the only way to still the turmoil in her mind is to offer blood and death to the god that sends her dreams.

It has taken two months, but Merchant has managed to recruit five other rescue workers to her cause, all of whom had either heard the call or had their minds opened to it (see *Anchor of Dreams*, below). Merchant believes that she can identify those who Cthulhu has chosen, although this is entirely delusional. Two other colleagues have rebuffed her, only to suffer fatal accidents on the job.

Merchant is also trying to recruit new members from outside the ambulance service. Recently she managed to bring two ARP wardens into the cult. Her goal is to start recruiting from the police and the Home Guard, to secure her position and make it possible to carry out larger sacrifices.

Under the guise of helping victims of bombs, fires and other catastrophes, Merchant and her followers have been quietly murdering the helpless, dedicating their deaths to Cthulhu. Because these sacrifices are often carried out in sight of other rescue workers, the rituals tend to be basic and hurried. Most are nothing more than a few muttered words, half-remembered from dreams, after which the cultists smother or break the necks of their victims. These limitations frustrate the Harvesters, but they know that bodies stabbed or disembowelled with knives will raise questions.

Occasionally circumstances favour the Harvesters. If there are no witnesses, or only one or two unlikely to be missed, they conduct a more fulsome ritual. Using whatever rubble or wrecked furniture that can be repurposed as an altar, they mutilate their victims slowly and deliberately while dancing orgiastically and chanting with wild abandon. They dispose of the remains with

fire once done. Despite these precautions, coroners and police officers have noticed that some of the bodies pulled from bomb sites appear to have died by other means. With the sheer scale of death in London, and the unwillingness of the authorities to believe that their own ambulance staff are conducting wholesale murder, the Harvesters are still operating with impunity.

There are rumours circulating of naked figures seen writhing in the night fires, or ambulance drivers covered in blood, smiling with childlike glee, but there are so many strange stories in London that such things are easily dismissed.

Joyce Merchant

Everything that Merchant knows about Cthulhu, magic and the Mythos in general comes from her dreams, and there are huge holes in her knowledge. What she lacks in wisdom, she makes up for in blood-soaked enthusiasm.



While she is young and fairly attractive, most of those who work with Merchant avoid her company when they can. There is something about the combination of her bright enthusiasm and her cold eyes that repels most sane people.

First Impressions: A young woman with bright blonde hair, a cheerful smile, and cold, vacant eyes. She dresses in the distinctive uniform of an ambulance driver even when off duty, partly because it helps secure her fragile sense of identity, but largely in case she sees an opportunity to step into an emergency and turn it into a sacrifice.

Secrets & Goals: While cautious, Merchant is always on the lookout for new recruits. When encountering someone who is obviously mentally damaged, or who



simply looks like they have not slept properly in days, she steers the conversation towards dreams.

Merchant mentions that she dreams of the sea, which is strange, as she has never even been to the seaside. If her conversational partner mentions similar dreams, she will slowly sound them out to see if they have been touched by Cthulhu's dreams as well; if they have, she will slowly draw them into her fledgling cult, ready to kill them if they pose a risk.

If Merchant discovers that the person she is talking to is on the brink of madness but has not heard Cthulhu's call, she will surreptitiously cast Anchor of Dreams (see below) on them. Merchant will then try to find her victim again in a week or two to see if they are more receptive to recruitment.

Playing Joyce Merchant: Be solicitously friendly, asking how well people are bearing up and how well they're sleeping. Always look for openings to ask about dreams. When no one is paying attention to you, mutter nonsense syllables to yourself.

Joyce Merchant

Age 22, ambulance driver and would-be priestess of Cthulhu

STR 55	CON 60	SIZ 50	INT 60
POW 75	DEX 62	APP 60	EDU 45
HP: 11	DB: 0	Build: 0	Move: 4
SAN: 0			

Attacks: 1

Brawl 45% (22/7), damage 1D3
 Scalpel 45% (22/7), damage 1D4
 Sacrificial dagger 45% (22/7), damage 1D6
 Dodge 35% (17/7)

Skills: Civil Defence 50% (25/10), Cthulhu Mythos 8% (4/1), Drive 50% (25/10), Fast Talk 60% (30/12), First Aid 60% (30/12), Stealth 40% (20/8).

Spells: Anchor of Dreams (see the boxout on the opposite page), Contact Cthulhu.

THE TEMPLE OF R'LYEH RISEN

In November of 1940, Lionel Downey, a councillor from the Metropolitan Borough of Lewisham, heard the call. One of Downey's duties was the administration of the Forest Hill Pools in Lewisham, and it didn't take long for him to see how it could be put to new use.

Using the pretext of nearby bomb damage, Downey closed the swimming baths to the public and started work on renovations. Over the following months the pool became something utterly different.

Using bribes paid for by embezzled funds and, more recently, treasures offered up by the deep (see *Gifts of the Deep*, opposite) Downey has been converting the swimming baths into a temple. The pool itself is now filled with seawater, brought from the Essex coast in hundreds of barrels, under the guise of milk deliveries. The windows have been boarded over, and no natural light penetrates the building now. The diving board has been demolished and replaced with an altar made from coral, shells, gold and human bones. Metal brackets provide homes for blazing torches during rituals. The walls are covered with crude drawings of R'lyeh and sigils scratched into the plaster and tile.

Almost from the outset, people turned up at the closed baths spontaneously, most with offerings of money, labour or household pets for sacrifice. Within four months Downey had over twenty petitioners willing to do whatever was necessary to praise the towering figure who filled their dreams.

Downey's followers opportunistically pluck vulnerable people from the streets and shelters of Southeast London and take them to the pool. One of the recent recruits, Sister Maria Francis, is the Matron of the St James Boys' Orphanage in nearby Sydenham. Since her religious conversion, a number of boys have apparently run away in the dead of night, never to be seen again.

The sacrifices are offered to Cthulhu through drowning. Downey and any followers in attendance enter the pool naked and drag the poor unfortunate below the surface, holding them under until they stop fighting. With every sacrifice the followers find that they can stay underwater for a bit longer before having to surface for breath. In the dim light of the flickering torches, the bottom of the pool seems deeper after every ritual. Some claim that, during sacrifices, they can see strangely angled stones in the depths, limned with green phosphorescence. Downey has often found strands of rotting seaweed and misshapen footprints around the edge of the pool, outlined with wet sand and pungent slime. The cult have converted the changing rooms of the baths into makeshift cells. The future sacrifices are kept docile with morphine, alcohol and regular beatings. After sacrifice, their bodies are placed in the barrels once used to transport the seawater; 43 of these barrels now line the walls of the pool. Not



NEW SPELL: ANCHOR OF DREAMS

The caster touches a target, mutters a brief imprecation in Cthulhu's name and makes an opposed POW roll against the target. If the caster is successful, the target has a brief spell of dizziness and nausea, incapacitating them for long enough for the caster to get away. From this point onwards, the target will be more susceptible to Cthulhu's dreams than any sane person should be.

Every time the target sleeps, they must make a POW roll; failure means that the target's dreams are filled with nightmare visions of the dead city of R'lyeh, inhuman chanting and the almost sexual ecstasy of mass slaughter. Each night of such nightmares provokes a SAN roll (1/1D8). Once the target has lost half of their original Sanity to the dreams, they become

largely inured to them and only loses a single point of Sanity from each night of them. The damage to the target's mind has left them susceptible, however, and the caster may command the target as per the *Dominare* spell, requiring an opposed POW roll for each command, but with no magic point or SAN cost.

The dreams and susceptibility will last indefinitely, unless the target kills the caster. If the caster dies by any other means, the target will continue to be plagued by dreams, driving them to utter insanity over time.

The spell costs 1D20 SAN and 15 magic points to cast. It may only be cast by those who are already hearing Cthulhu's call.

all of them are airtight, and the stench of decaying flesh mingles with the smell of brine.

Lionel Downey

As the cult and temple have grown stronger, Downey has withdrawn more from the mundane world. He is dangerously close to being sacked from the council for poor attendance and erratic behaviour. It is only a matter of time before his embezzlement comes to light. The only thing saving him at present is the mysterious disappearance of his manager.

First Impressions: A thin, nervous man with dark hair and a bald pate. Downey wears wire-framed glasses and off-the-shelf woollen suits that often show visible signs of patching and other repairs. Recently Downey's natural body odour has grown somewhat fishy, and his skin is usually covered with a sheen of sweat. Downey fidgets and taps his fingers any tables, walls or other surfaces nearby. If he has been to the temple recently, this tends to leave moist, sticky residue.

Secrets & Goals: A Spot Hidden roll reveals that Downey's hands are covered with scabs and oozing wounds. If the success level is Extreme, it is obvious that the worst of the damage is in the gaps between fingers. As the temple

has changed Downey, his fingers have grown webbing, and he has cut the webs off to make it easier to function in the human world.

Playing Lionel Downey: Stammer slightly and avoid eye contact. Lose your temper quickly over minor things, cutting the conversation short and storming off in extreme circumstances.





Lionel Downey

Age 43, local councillor and priest of Cthulhu

STR 75 CON 65 SIZ 60 INT 60
 POW 70 DEX 52 APP 50 EDU 65
 HP: 11 DB: +1D4 Build: +1 Move: 7
 SAN: 0

Attacks: 1

Brawl 35% (14/7), damage 1D3 + 1D4
 Sacrificial knife 35% (14/7), damage 1D6 + 1D4
 .38 Revolver 30% (12/6), damage 1D10
 Dodge 25% (12/5)

Skills: Accountancy 60% (30/12), Credit Rating 80% (40/16), Cthulhu Mythos 12% (6/2), Fast Talk 50% (25/110), Swimming 70% (35/14).

Spells: Gifts of the Deep, Cloud Memory, Breath of the Deep.

Transformed Cthulhu Cultist

Those who have joined Downey's blasphemous rituals are changing as a result. Not everyone has been transformed yet, and some are more altered than others. To determine the extent of a follower's transformation, roll 1D4-1; if the result is 1 or more, select or roll that many changes from the table below.

NEW SPELL: GIFTS OF THE DEEP

This spell allows the caster to bring forth something wondrous from the depths of the ocean, using a volume of seawater that has been sanctified to Cthulhu. In order to bring forth the gifts of the deep, the caster needs to make an offering of a human being who has either died within the past minute or is to be drowned in the water. As the water accepts the offering, the caster calls out a dedication to Cthulhu, promising the offering to the depths of R'lyeh. In the next round, something will start to emerge from the water. Roll on the table below to determine what. If the gift is a living entity, the caster will be afforded no control over it, but it will not attack them unless provoked; the same protection is not afforded to anyone else in the area.

1D6	Gift of the Deep
1	The rotten remains of a shipwreck bubble up and spew over the sides of the vessel. It contains gold coins or jewellery worth 1D100 x 10 pounds.
2	The rotten, fish-eaten corpses of drowning victims. Their bodies are decorated with the eerily beautiful golden jewellery of the Deep Ones. This gold is worth 1D100 x 10 pounds.
3	The rotten, fish-eaten corpses of drowning victims. They have nothing of value on them.
4	1D3 Deep Ones swim up from the depths, confused about where they are and angry about being summoned.
5	A monstrous tentacle bursts forth from the water (0/1D6 SAN). It will not retreat until it either snatches a living creature below the depths or takes 30 points of damage.
6	For the next 1D10 minutes, the angles of any surrounding structures become the mad, inverted angles of R'lyeh itself. Being present in this structure provokes a SAN roll (0/1D6). Anyone attempting to flee must make an INT roll to navigate the shifting structure or end up where they started; a fumble means that the attempt leads the escapee to stumble through one of the corners, lost forever in realms beyond human understanding.

The spell costs 1D8 SAN and 12 Magic Points to cast. It may only be cast in a body of seawater that has been consecrated to Cthulhu through repeated human sacrifice. If seeing the gift incurs a Sanity roll, the caster is not protected from this.



Most of the cultists are now physically stronger and more resilient than normal humans. Some have increased or transformed musculatures, walking with distinctive rolling gaits.

TRANSFORMATIONS	
ID6	Transformation
1	Persistent fishy body odour. This will only be obvious indoors, but in especially close quarters it is utterly nauseating.
2	Gill slits. These allow the transformed cultist to breathe underwater as readily as on land. The slits are moist and ragged, prone to flapping when the cultist speaks. The cultist may cover them with a scarf or similar, but this becomes unbearable for them after an hour or so.
3	Webbed fingers and toes. These allow the cultist to move as quickly through water as on land. The webbing is sticky and impossible to miss unless the cultist's hands are hidden. The cultist can only wear mittens, not gloves, and even those need to be altered to protect the web between thumb and forefinger.
4	Squid-like suckers on hands and feet. These suckers make fine manipulation difficult, but afford the cultist a bonus die when grappling with a foe. Anything the cultist touches with bare hands will be covered in sticky secretions.
5	Protuberant eyes. The cultist barely blinks any more. They can see as well in murky water as on dry land.
6	Unnatural appetites. The cultist is only able to eat living flesh. This may be from any source, but seafood and human flesh are most appealing.

Transformed Cthulhu Cultist

Once human, now a child of the sea

STR 90 CON 65 SIZ 75 INT 65
 POW 55 DEX 63 HP: 14 DB: +1D6
 Build: +2 Move: 8

Attacks: 1

Fighting Attacks: If encountered in the swimming baths, the cultists' preferred mode of attack is to grab intruders, drag them under the water and drown them.

Fighting : 60% (30/12), damage 1D3 + 1D4 damage bonus
 Dodge: 30% (15/6)

Armour: 1 point blubbery skin

Sanity Loss: 0/1, but only if there are obvious physical changes.

THE SEA OF MINDS

Lydia Gardner, a widow in her late fifties, has earned her living as a psychic for the past seven years. She lives in and works from her small flat, located above a tobacconist's shop in Wakeling Street, Limehouse. She has a small but regular clientèle who rely on her to speak to loved ones who have passed beyond, or to discuss matters of romance, friendship and money. Many of her customers are simply lonely, and Gardner is a good listener.

Gardner tells her clients that her late husband Eric, a former train driver, acts as her spirit guide. Sometimes Gardner almost believes this herself. She is neither a cynical fraud nor deluded, simply someone who believes she has found a way she can help others. The fact that this calling helps to supplement her widow's pension is secondary. The truth is that Gardner is as lonely as her customers.

Recently, however, Gardner has realised that there really is something out there, beyond our reality, something that waits and listens and shares its dreams. In early January, during another restless night lying on the platform of Stepney Green Underground station, listening to the bombs fall overhead, Gardner drifted into sleep and found something waiting for her.

She dreamt of a dead city in waters so deep they had never seen the light of the sun. Even though she couldn't see them, she knew there were shapes swimming around in the darkness, leading a life free of the terror of random, violent death, where everything was still and quiet. And these creatures were all part of a greater whole, connected to the mind of something so powerful that its dreams were more real than Gardner's waking life.

Even though her dream lasted no more than a few minutes, Gardner was transformed. The feeling of connectedness has stayed with her, and her loneliness is a thing of the past. Now she wants to share this gift with the world.

Following her revelation, Gardner now introduces clients to her new spirit guide. She can't pronounce his name properly, so she doesn't even try. She simply calls him "The Dreamer". By placing her clients in a trance state through gentle, rhythmic words and carefully controlled lighting, Gardner opens them up to this wonderful shared dream she has entered. Not all of her clients see things the same way she does, however.

Annie Noonan, a shop assistant, has had nightmares ever since her last visit with Gardner and can no longer sleep without a light on. Whenever she is in darkness she feels the strange shapes swimming around her and the pressure of the black water tight around her like a monstrous fist. She has taken to sleeping at home instead of in a shelter, preferring the risk of death by bomb blast to the cloying darkness. Janice Mullings, a trainee welder, has developed a compulsion to draw strange, twisted stone buildings filled impossible angles. Janice's mother tried taking away her pencil and paper, but Janice carried on carving her drawings in the wooden floorboards using a hairpin. Samuel Wildman, a retired tailor, has done nothing but cry and scream since his last visit with Gardner. His wife, Esther, thinks she can hear him try to make words, but they sound like little more than guttural grunts.

With her pool of regular customers either abandoning her or becoming lost in their new dreams, Gardner is looking for new people to help. Reinventing herself as a spiritualist medium, she has recently joined the Mile End Spiritualist Church, where the Reverend Foreman has given her a warm welcome.

Those who have been touched by Gardner and are not driven insane become part of a network of minds, linked in dream through their connection to Cthulhu. In these initial stages, the connection is largely benign, although the dreams and visions occasionally leak in the form of nightmares for people who sleep in proximity to those affected. Once the network grows large enough, however, these nightmares will spill over into waking life. Anyone within 10 yards of a member of the network will have their heads filled with visions of R'lyeh and the lightless depths in which Cthulhu slumbers, losing all sense of where and who they are. This equates to making the same Sanity roll as if the person affected had seen Cthulhu directly: 1D10/1D100.

At present Gardner has connected to 24 other people, three of whom have gone too mad to function normally any more. When her network reaches 70 minds, the madness will be unleashed.

There are 43 members in the Mile End Spiritualist Church's congregation, and Gardner is trying to convince Reverend Foreman to reach out to the local community. After all, in this time of war and trouble, couldn't everyone benefit from being touched by the divine?

Lydia Gardner

While quite mad in her own way, Gardner sees her new mission as being for the good of those whose minds she touches. She believes that those who share her new dreams are blessed and elevated above the worldly woes. If convincing people to enter this new sea of dreams requires some deceit then it is for the greater good.



In order to share her dreams, Gardner has to place her target in a light trance. Her experience as a psychic has taught her how to use rhythmic language to gently hypnotise people, although she can only do this in a one-on-one setting, somewhere quiet and with muted lighting.

While this hypnosis cannot be forced upon someone suddenly, Gardner has become adept at gradually changing her speech patterns to pull an unsuspecting listener into a trance. This requires a combined Charm/Hypnosis roll to initiate.

Once the target is in a suggestible state, Gardner opens up her own mind, letting the dreams spill out. This takes the form of an opposed POW roll. If the target fumbles, their mind is so overwhelmed by what they experience that they have to make a Sanity roll (1D10/1D100). If the target rolls a critical success, they not only resist the attempt but remember that Gardner attempted to say or do something



horrible to them while they were in a weakened state, even if they cannot remember the details.

First Impressions: A small, unassuming woman with a heavily lined face and sad eyes. Her clothes are slightly shabby from age and constant repairs, but they are always clean. Gardner wears a faded floral headscarf when out and about; it is frayed and slightly moth-eaten, but was the last present her husband gave her before he died. She tries to cover her East End accent with practised “posh” enunciation, believing that this gives her more authority; her accent slips when she becomes excited or upset.

Personal Details: Gardner chain-smokes Woodbines when she is working, the fumes from her cigarettes mixing with those of the candles and incense. She is kindly in her manner, always trying to put people at ease if they are upset or agitated.

Playing Lydia Gardner: Ask people about what troubles them, reassuring them that all the answers and peace they seek are waiting for them on the other side. Be slightly over-familiar, calling strangers “luv” and “darling” and giving them reassuring pats on the hand and arm.

Lydia Gardner

Age 58, professional psychic and living conduit for Cthulhu's dreams

STR 40	CON 60	SIZ 45	INT 70
POW 80	DEX 52	APP 60	EDU 75
HP: 10	DB: 0	Build: 0	Move: 6
SAN: 33			

Attacks: 1

Brawl 25% (12/5), damage 1D3
Dodge 25% (12/5)

Skills: Charm 60% (30/12), Cthulhu Mythos 4% (2/1), Fast Talk 40% (20/8), Hypnosis 70% (35/14), Persuade 50% (25/10), Psychology 60% (30/12)

Spells: None, but see hypnotic ability above.

BURIED TEMPLES AND FORGOTTEN HORRORS

THE LOST TEMPLE OF MAGNA MATER

There have long been theories that some features of Chiselhurst Caves, on the south-eastern edge of Greater London, are the remains of Roman or Druidic temples.

The 20 or so miles of man-made tunnels, commonly referred to as caves, are certainly old enough for their origins to be lost to history, and they still hold secrets.

Early in the Blitz, people from the surrounding area started using the caves as a bomb shelter. Now there are up to 15,000 people who shelter there, and the caves have almost become a small underground town, with electric lighting and even a makeshift hospital.

This influx of people has meant that dark corners of the caves are seeing human visitors for the first time in centuries. One group of inquisitive youngsters, looking for somewhere private, discovered a vertical shaft that led down to a half-buried structure of Roman origin. They have returned there a number of times, clambering down with ropes and exploring by torchlight.

The structure is a forgotten temple of Magna Mater, the Great Mother of the Roman gods. The mother worshipped here was not that known to most sane Romans, but something altogether more ancient and corrupt.

There are still traces of her flesh, shared with her followers as sacraments, growing on the wall like pale, moist fungus. With every visit, its spores infect the explorers, changing them subtly. The youngsters are developing an aversion to light, but have been blessed with better night vision. Magna Mater wants her new followers to take her flesh up into the main caves, where it can grow, flourish and find new acolytes to transform.

Distant noises can occasionally be heard down in the darkness of the hidden temple. While exploring on his own, one of the youths, Barry Matthews, noticed that the altar is not anchored to the ground, and that cold drafts of rank air seep out from the cracks below it.

Moving the altar, he discovered a set of crumbling stone steps leading down into realms that have not felt human footsteps since the Romans left Britain.

These caverns dwarf the Chiselhurst Caves, reaching out immeasurably below the world of man; some reach all the way to Exham Priory (see H.P. Lovecraft's story, *The Rats in the Walls*). And they are occupied.

Those who Magna Mater has touched and transformed never die, and they still wait in the darkness, either for new brothers and sisters who are becoming as they are, or for the unsuspecting whose flesh will sustain them.



Matthews has not been seen since. His friends are deliberating whether to try to find him themselves and risk the same fate or to get help from others sheltering in the caves. Either way, Magna Mater is expecting new acolytes.

THE SERPENT PEOPLE OF BALHAM

During the fall of Valusia, a small cabal of serpent folk science-sorcerers, fearing the total destruction of their civilisation at the hands of the human usurpers, made preparations for survival. They built small shelters below the ground, filled with stasis pods that would preserve the best and brightest of their race. The pods were supposed to wake their occupants after 100,000 years, long enough for human civilisation to grow and collapse, after which time the serpent people could awake and retake the world.

For one enclave, buried deep below what is now Balham, everything changed on the 14th of October 1940. A 1400 kilogram semi-armour-piercing high-explosive bomb penetrated the earth and exploded 32 feet underground. As well as partially collapsing the tube station, killing 64 of the people sheltering there, and causing devastation on the surface, the shock waves were violent enough to damage the stasis pods buried deep below.

It has taken months for the serpent people to wake properly, get what systems they can functioning and to dig their way to the surface. Their tunnel brought them up under the cellars of The George, a run-down pub on Balham Hill.

Once the serpent people learnt that human civilisation was still very much alive, they started to assess the situation cautiously. Starting with the staff of The George, they surgically implanted biomechanical probes, around the size of plums, in the heads of a number of local people. These probes effectively turned human beings into recording devices, allowing their sensory data to be retrieved and played back by the serpent people.



The process for installing the devices is not entirely safe. Around one in every ten people die during the procedure, and another two suffer some form of brain damage, leading to loss of cognitive abilities or changes in behaviour. The rest of the subjects are unchanged, apart from a surgical wound at the base of the skull. None of the subjects remember the procedure or anything about the serpent people.

Whenever a subject sleeps, the probe in their head activates and the subject sleepwalks down to the cellar of The George. Once there, the subject slides a set of shelves to one side and enters a small tunnel where the serpent people are waiting to download the day's data from the probe.

The serpent people are slowly building up a picture of what is going on in South London, and inferring a larger world view. They can see that the city is under attack, and hope that this means that human civilisation will fall soon. Until then, they plan to gather as much information about this new world in which they find themselves. While much of their equipment, including the stasis pods, has been damaged by the explosion, the serpent people can still produce new probes.

Every night, a small group of serpent people take on human guise using a variant of the *Consume Likeness* spell that only requires a small sample of human blood, before sneaking through the streets of Balham in search of human subjects.

They subdue their victims with narcotic venom (Extreme CON roll or be rendered unconscious for 1D10 hours), drag them back to The George, and implant probes. They then leave the victims lying near bomb sites, where most assume that they were involved in an accident.

There are now almost 100 people in Balham with probes in their skulls. The regular nocturnal visits of all these people to The George are becoming hard to miss. It is only a matter of time until the serpent people attract unwanted attention.

A more serious complication is that many of the new probes are unstable and prone to malfunctioning. Anyone with a defective probe in their skull must make a Luck roll once per day. On a fumble, roll on the table below to determine the effect:

**MALFUNCTION**

1D6	Malfunction
1	For the next day, the subject's surface thoughts are broadcast to anyone within three feet. Anyone receiving these thoughts will hear them in the subject's voice, although they will not see the subject's lips move.
2	For the next day, the subject can only speak in the ancient tongue of the serpent people. The subject will not be aware that they are not speaking in English.
3	The subject is now a chronic sleepwalker. Any time the subject goes to sleep, they will start walking with no sense of direction or self-preservation.
4	The subject starts recalling incidents recorded by other subjects as their own memories.
5	The subject starts receiving a signal from the nearest person with a probe in their head, echoing that person's speech unconsciously.
6	The subject's head explodes. Everyone within a five-foot radius must pass a Luck roll or take 1D6 damage from flying fragments of cranium.

THE FORGOTTEN SHOGGOTH

When the Deep Ones were fighting to avoid being driven from London in 1031, they called upon help from the sea. Their call was answered in the form of a shoggoth, long dormant beneath the waters off the coast of Essex. It made its way up the Thames and joined its summoners on the Isle of Dogs for what would become their penultimate stand.

Unable to kill this abomination, the human forces dug a pit and lured the shoggoth into it through guile and sacrifice. They buried the creature alive and laid heavy stones over the pit. Centuries later, future generations built docks and warehouses over the forgotten pit, oblivious to the undying horror that still writhed below their feet. Finally, on the 6th of January, 1941, a Luftwaffe high-explosive bomb did what the shoggoth had been unable to manage for over 900 years and blew the pit open. Before it had a chance to escape, a second bomb landed in the pit itself and blew the shoggoth apart, scattering pieces of it across the Isle of Dogs.

Few of the individual parts of the shoggoth have died, with most either working towards reintegration or finding new ways of surviving as isolated entities.

Their presence in the London Docklands is sparking rumours. Men in pubs tell ghost stories of strange piping cries coming from ruined buildings and children tell their mothers about the time they saw a puddle eating a rat. All of these stories are just part of the chaos of life during wartime, and few take them seriously. The truth, however, is that people are disappearing or being changed, and there are enough clues that the right people could start putting together the whole horrifying picture.

Small Shoggoth Fragment, a minor threat

STR 50 CON 50 SIZ 10 INT 35
 POW 50 DEX 15 HP: 6 DB: -1
 Build: -1 Move: 8

Attacks: 2

Fighting Attacks: Small shoggoth fragments will generally avoid violent conflicts with larger opponents. If cornered, the fragment creates claws and mouths to tear the opponent's flesh. If the opponent is driven off, the shoggoth flees. If a large target is unconscious or otherwise helpless, the shoggoth fragment will attempt to crawl inside the nearest orifice and digest the target from the inside.

Fighting 70% (35/14), damage 1D4 + damage bonus

Dodge: 8% (4/1)

Armour: None, but fire and electrical attacks do only half damage; physical weapons such as firearms and knives do only 1 point of damage per hit; a shoggoth regenerates 2 hit points per round.

Sanity Loss: 1/1D8 Sanity points to see.

Large Shoggoth Fragment, a growing menace

STR 80 CON 80 SIZ 40 INT 35
 POW 50 DEX 15 HP: 12 DB: None
 Build: 0 Move: 10

Attacks: 2

Fighting Attacks: Larger shoggoth fragments will occasionally hunt humans, although they look for drunks or the seriously injured. They will generally try to suffocate their prey by engulfing his or her head. Once the victim is dead, the shoggoth will digest it.

Fighting 70% (35/14), damage 1D4 + damage bonus

Dodge: 8% (4/1)

Armour: None, but fire and electrical attacks do only half damage; physical weapons such as firearms and knives do only 1 point of damage per hit; a shoggoth regenerates 2 hit points per round.

Sanity Loss: 1D3/1D10 Sanity points to see.



THE THING IN THE PIT

The largest portion of the shoggoth, around a quarter of its total mass, was badly wounded after being blown into a building set alight by an incendiary device. It managed to extinguish the flames by slithering into a flooded bomb crater, and it has been living there since, recovering. It has built up its strength by eating rodents and stray dogs and cats, but it is still weak. It needs larger prey.

The crater in which the creature lives is deep and dark, extending into the ruins of nearby cellars and filled with muddy, opaque water. During the day it sleeps in the depths, but at night it comes to the surface. Through observation, it has learned enough about people to mimic them in a rough manner. The forms it creates from its protoplasm will not pass close inspection, but in the dark they are convincing enough to bring curious souls within striking distance.



These forms include a crying baby, lying in the rubble on the edge of the pool; a little boy, dressed in rags, who calls for help over and over in a weak voice; and a young woman with long blonde hair, wearing a torn dress, who sits in the rubble and sobs, hands covering the shifting mass of iridescent pulp where her face should be. As soon as someone comes within range, the shoggoth strikes.

Tendrils of protoplasm lash out from the simulacrum and from under the water, dragging the would-be rescuer below the surface to be devoured. If this person is suitable, the shoggoth may use their form as bait the next time it hunts. Being an intelligent creature, the shoggoth is careful not to attract undue attention. It will not take more than one victim every couple of days, and it avoids baiting groups of people in case one or more should escape and warn others. Despite these precautions, rumours are still circulating. Too many people have gone missing to be ignored, and theories include German paratroopers killing witnesses, packs of wild dogs eating people and some modern-day Sweeney Todd gathering ingredients for black-market meat pies.

Some who have passed the bombsite at night speak of hearing a strange, high, piping noise that sounded almost like someone calling; this has mutated into ghost stories about women and children killed in one of the blasts, accompanied by the whistling sound of the falling bomb that claimed them.

Des Merrill, a dockworker who lives in the area, investigated the sound of a baby crying in the rubble. When the tiny form exploded into a mass of grasping tendrils, he turned and fled, barely escaping. He has hardly spent a moment sober since then. Even when utterly drunk he is reluctant to tell people what he saw for fear of being called mad. All he will say is that there is something dangerous in the old bombsite and that no one in their right mind should go anywhere near it.

Injured Shoggoth, lurking terror

STR 120 CON 120 SIZ 100 INT 35
 POW 50 DEX 15 HP: 22 DB: +2D6
 Build: +3 Move: 5, due to injuries

Attacks: 2

Fighting Attacks: The injured shoggoth largely relies on dragging its prey into the water, drown and devour it. If there are multiple targets, it will exude tentacles, claws and other appendages to quickly dispose of threats.

Engulf: As per a standard shoggoth.

Fighting 70% (35/14), damage equals damage bonus or it can choose to engulf the target (see above)

Dodge: 8% (4/1)

Armour: None, but fire and electrical attacks do only half damage; physical weapons such as firearms and knives do only 1 point of damage per hit; a shoggoth regenerates 2 hit points per round.

Sanity Loss: 1D6/1D20 Sanity points to see a shoggoth.



Strays and Vermin

Some of the smaller parts of the shoggoth have been consumed by stray animals or vermin. While a few of the fragments manage to retain autonomy, controlling their new hosts like puppets, others have been subsumed into the bodies of the creatures that ate them.

The creatures that are under the shoggoth's control seek out others of their kind. The larger hosts kill and partially devour the smaller ones when they encounter each other – dogs eating cats, cats eating mice, and so on. Any shoggoth fragment that then outgrows its host breaks free and either dispenses with the need for a fleshy shell or seeks out a larger vessel.

People living and working in the Isle of Dogs have encountered a number of strange animal corpses of late. Some have been ripped apart by teeth and claws, while others appear to have exploded from the inside. An unlucky few residents have seen iridescent pools of muck slithering around, watching them from eyes that erupt like bubbles on the surface and then disappear. Some report hearing strange little piping sounds from abandoned buildings, like voices calling to them.

The shoggoth fragments have consumed enough organic matter from their various hosts that their overall mass is now considerably larger than that of the original shoggoth. Over time, unless destroyed, these masses will grow into full shoggoths, a process that is sped up when two or more combine.

The Unwitting Host

Edna Goddard doesn't know what's wrong with her. She has begun having fainting spells and when she comes round, her face and hands are sometimes smeared in blood, and bits of meat and fur stuck in her teeth. This all started when her cat, Whiskers, came home one night acting strangely. She remembers picking him up to see what was wrong, and then everything went black. She hasn't seen Whiskers since, but the amount of blood she found on her kitchen floor makes her think that something bad has happened to him.

The shoggoth in her abdomen is trying to reassemble itself by consuming the small mammals that have eaten parts of it. Whenever Edna passes by another host, the shoggoth inside her senses its presence and she is forced to devour it. She remembers none of this.

Now the shoggoth fragment is growing too large for her meagre frame. It is looking for a new host to continue

its work, and Edna has found herself prowling around at night, talking to strange men. One of them beat her up, claiming that she attacked him, but she has no memory of doing this. This beating landed her in hospital, and the shoggoth within is now driving her to walk the wards, hunting a suitable host.



When the shoggoth takes hold, Edna gets a glassy look in her eyes. She smiles at people as if trying to be friendly, but the smile looks fixed and crooked. While Edna will not initiate conversation in this state, she will attempt to respond if engaged; her voice is thick and bubbly, as if choking on phlegm. If someone of SIZ 70 or greater gets within range of her, she will attempt to kiss them on the mouth so that the shoggoth fragment can pass into its new host.

First Impressions: Edna is not unattractive, but in her confused state she is neglectful of her appearance. She occasionally remembers to apply lipstick, which is usually smeared. Her hair is messy and her nails chipped.

Personal Details: Edna is frightened that she is losing her mind and needs constant reassurance. She starts conversations with everyone she meets, quickly turning the subject around to self-deprecating attacks on herself in the hope that people will contradict her.

Playing Edna Goddard: Ask everyone she meets if they have seen a ginger tom with a white patch over his right eye. Suddenly stop talking in mid-sentence, look over the shoulder of the person you are speaking to, then smile crookedly. This leads to an attempted kiss.

Edna Goddard

Age 43, widow and host to ancient horror

STR 50 CON 45 SIZ 55 INT 50
 POW 40 DEX 42 APP 60 EDU 45
 HP: 10 DB: 0 Build: 0 Move: 6
 SAN: 35

Attacks: 1

Brawl 25% (12/5), damage 1D3
 Dodge 35% (17/7)

Skills: Charm 30% (15/6), Stealth 20% (10/4)

A Boy and his Shoggoth

James Fursey's family is dead. His mother and younger sister, Edith, were killed in a bomb blast in early January, and James was knocked unconscious. The collapse of the house dropped his body through to the sewers beneath, where it was missed by rescuers.

The blow to the head and resultant swelling of the brain have left James confused and uncoordinated. He may well have lain down in the sewers until he died had something not tried to eat him. A small and badly damaged fragment of the shoggoth, washed along by the filthy waters of the sewer, had found James and tried to make a meal of him, despite being no larger than the boy's head.

Too confused to be frightened, James studied the hideous creature and realised it was hungry. He found a dead rat and was pleased when the ball of slime engulfed and consumed it. Over the course of the next few days, the boy and the shoggoth developed an unlikely friendship. James has named the shoggoth "Spot".

The two have developed a number of techniques for survival. James uses the shoggoth to melt through locks and window frames, allowing him to break into homes and shops left empty during air raids, stealing food and taking shelter. In return, he shares his food with Spot.

The turning point came when the two discovered a house with the corpse of an old man in it. James did not recognise the man and had no qualms about letting Spot eat the body. Instead, the shoggoth entered the corpse's head and learned how to control it. The creature now pilots the dead body like a vehicle.

James has come up with a new scheme. He lures unsuspecting people into dark side streets, saying that his granddad has fallen over and can't get up. When

the Good Samaritan tries to help the prostrate body up, the shoggoth uses its dead limbs to club them into submission. James then takes any money and ration books he can find.

This scheme has only been going on for a few days. Word is already spreading about a young boy leading people into traps. Worse, the corpse is falling apart through decay and the shoggoth's digestive juices eating it from the inside. Spot is going to need a new host soon, and it will kill to get a fresh one.

Of course once Spot has eaten its way through another body or two, it will be healthy and strong enough to hunt unassisted. When this happens, it will have no need of a little boy for anything other than a light snack.

James Fursey

While the shoggoth sees James as nothing more than a useful tool and a potential meal, James has come to think of 'Spot' as his friend. He has no idea what the creature is, and in his damaged state has rationalised it as being some sort of animal. Moreover, he believes that he owes his life to his strange new friend and will do anything to protect it.

First Impressions: James is a thin, grubby little boy dressed in ragged clothes. He has not bathed for a few weeks, and after his spell in the sewers he smells terrible. The badly healed and ragged cut on his forehead, sustained during the bomb blast that took his family, is infected. Between the fever, mild brain damage and the horrors he has seen and done, James has a glassy-eyed, slack-jawed expression. His speech is slurred and he walks with a limp.





Personal Details: Skittish and predatory by turns, James will engage with others when he needs something, but will otherwise withdraw. He sees Spot as his only friend on the world and will fight to protect it in his own ineffectual way.

Playing James Fursey: Call for help in a half-hearted way, trying to enunciate carefully as if drunk but still slurring your words. Treat Spot as if he were a beloved pet, crying and fighting if anyone endangers him.

James Fursey

Age 10, homeless orphan with a monstrous companion

STR 40	CON 60	SIZ 35	INT 20
POW 60	DEX 62	APP 50	EDU 35
HP: 10	DB: -1	Build: -1	Move: 9
SAN: 53			

Attacks: 1

Brawl 25% (12/5), damage 1D3-1

Dodge 45% (17/7)

Skills: Fast Talk 30% (15/6), Sleight of Hand (40/16), Stealth 50% (25/12).

Spot

The creature that James Fursey calls Spot has learnt to live in human corpses, using them as a hermit crab uses shells. Its current host is of a man in his late 60s, painfully thin and with a few flyaway strands of dirty white hair covering his otherwise bald pate.



The man's eyes are sunken and shrivelled, and his skin is pale and loose. The body is dressed in pyjamas and slippers, as it was when James and Spot found it, but the pyjamas are now ripped and soiled.

As the body has been dead for several days, the abdomen is distended with gas and there is a pungent smell of decay. Some of the flesh is infested with maggots and one arm is coming loose. The next violent altercation will cause the arm to fall off completely.

If Spot is encountered outside a human corpse, use the stats for a small shoggoth fragment (see pg. 93); otherwise, use the stat block that follows.

Spot, Shoggoth-driven zombie

Treat Spot as a zombie when in a host corpse, and as a small shoggoth fragment (see pg. 93) outside its shell.

Sanity Loss: realising that Spot's host is dead, 0/1D6; seeing Spot's true form, 1/1D8

ARTEFACTS AND TOMES

Between the looting of sites hit by bombs and the increase in burglaries in the darkness of the blackout, there are an unprecedented number of Mythos artefacts and tomes in circulation. Many people who have acquired such items have no idea what they are, often with disastrous consequences.

THE BRITISH MUSEUM RESTRICTED COLLECTION

Even before the war started, the treasures of the British Museum were moved to various safe locations both in and outside London. Officially, the museum's vast library has been moved to the National Library of Wales, in Aberystwyth. Those librarians with knowledge of some of the more dangerous items in the collection worried that their colleagues in Aberystwyth wouldn't be able to resist looking through the books. They made arrangements for the Mythos tomes to stay close to home, secured in the Underground tunnels around Aldwych tube station.

These tunnels are largely used for oriental antiquities and the Elgin Marbles, but some carefully disguised crates contain books from the restricted section. Unfortunately for the museum, one of the guards, Alec Harper, is a thief. Deciding that books are the easiest items to hide on his person, and the safest to find buyers for, he has smuggled out eight Mythos tomes so far. Unfortunately for Harper,



he is of a curious nature and has been reading some of his stolen treasures. Now that he is learning something of the Mythos, he has lost interest in selling the books.

While Harper is not utterly mad yet, his mind is cracking and he has begun to experiment with some of the incantations he has read. So far he has not sacrificed anything larger than a dog, although his lack of success is leading him to consider escalating matters in the interest of self-preservation.

In Harper's initial attempts to find buyers for the books, his name came to the attention of Basil Forbes (see opposite). Forbes is especially interested in the copy of the *Liber Ivonis* that Harper has mentioned, and is increasingly frustrated that Harper has cut off communications with him. Hoping that he may have more luck dealing with Harper's widow, Forbes sent a byakhee after him, but the creature took Harper's neighbour, Gladys Wise, instead. The other residents of Harper's Forest Hill tenement are in a panic after hearing the strange flapping sounds and screams that accompanied the abduction. Harper himself is desperate for help to protect himself from becoming next. Any of these people would welcome the assistance of a group of investigators.

Alec Harper

While Harper never showed any academic or esoteric inclinations, reading the handful of books he has stolen has awoken something in him. His dreams are now filled with visions of dead worlds, strangely twisted towers and god-like beings whose power can be his if he can learn to exert his will correctly. His wife, Jane, has become afraid of the change in the gentle, uncomplicated man she married 35 years ago.



Harper has stepped up his studies since the disappearance of his neighbour, hoping to conjure up something that can protect him. He is trying to calculate which of the local children is least likely to be missed.

First Impressions: A portly, balding man with curly grey hair and ruddy cheeks. He has a bellowing laugh, although these days he finds fewer things funny than he used to.

Personal Traits: Wherever he is, Harper compulsively checks the doors and windows, as if expecting something to break in at any moment.

Playing Alec Harper: Ask blunt questions about who the investigators are, who sent them and what they want. Doubt the answers, even if they are true. If anyone says something suggesting that they have occult knowledge, change demeanour immediately to an insincerely ingratiating manner and try to pump them for information.

Alec Harper

Age 57, larcenous security guard and fledgling sorcerer

STR 65	CON 50	SIZ 70	INT 50
POW 50	DEX 42	APP 40	EDU 45
HP: 12	DB: +1D4	Build: +1	Move: 5

Attacks: 1

Brawl 55% (22/11), damage 1D3 + 1D4 damage bonus
Truncheon 55% (22/11), damage 1D6 + 1D4 damage bonus
Dodge 25% (12/5)

Skills: Cthulhu Mythos 4% (2/1), Intimidate 40% (20/8), Spot Hidden 50% (25/12), Stealth 40% (20/8).

Spells: Create Zombie, Contact Nyarlathotep, Brew Space Mead.

SHARDS OF DARKNESS

When the Shining Trapezohedron (see Lovecraft's story, *The Haunter of the Dark*) was cut from unearthly stone by inhuman hands, the leftover dust and chips were gathered in a small pouch made from the scaled hide of an unidentifiable creature. While these fragments hold nothing like the power of the Shining Trapezohedron itself, they still provide a link to other worlds and alien minds. They have passed through the hands of occultists and collectors for generations, rarely peacefully.

The most recent owner was Basil Forbes, an antique dealer with a small shop in Portobello Road. Forbes has an unhealthy obsession with the Mythos, and when he picked up the shards as part of the estate of a former customer,



he suspected that he had found something quite special. Excited, Forbes braved the blackout and curfew to take the pouch to a friend's house in Camden to confirm what he had found, only to be struck by a car in the darkness. A passer-by, Charlie Keene, made a show of helping the injured Forbes only to riffle through his pockets and steal the pouch along with Forbes's wallet and pocket watch.

Keene retreated to Camden Town Underground station as the bombing started, and snuck into the sealed-off construction site for the new deep-level shelter below to examine his haul in private. By the glow of his petrol lighter, Keene discovered that the pouch contained nothing more than oddly glinting fragments of black stone, shot through with dark red veins. And as he examined them in the dust and the damp of the building site, Keene sneezed.

The dust and chips scattered around the building site, mixing in with the existing debris. Keene breathed in some, choking him until he lost consciousness. In the darkness, his mind swam with visions of strange landscapes dominated by great monoliths that reached up to the heavens, robed figures with inhuman features bowed before them.

He wandered lost among deserts of black sand and deep beneath ancient oceans, where twisted shapes swam by the phosphorescence of stone structures no human eye had ever seen. In the morning, Keene woke up and set off to work, shaken and confused, unaware that both he and the construction works under Camden Town station had been transformed.

Forbes is still searching for his lost treasure, and is willing to pay for information or, preferably, the recovery of the shards. Forbes is not a sane or patient man, and he is just as happy to use threats, torture and sorcery if they will get him what he wants.

Basil Forbes

Depending on how investigators encounter him, Forbes could prove to be an ally or antagonist. He is knowledgeable of the Mythos, having dealt in and collected artefacts and tomes for decades. He is also greedy, petty and merciless with those he sees as being in his way. Forbes Antiques on Portobello Road is filled with mundane knick knacks and a scattering of valuable items, but nothing of Mythos or occult significance is on display. Forbes keeps these treasures in a back room with a stout wooden door and heavy iron lock. The few tomes he owns are kept in a safe in this room.



First Impressions: A slender, hawk-faced man with dark, Brylcreemed hair and piercing eyes. Forbes dresses expensively, in bespoke suits that are impeccable, if slightly old-fashioned. He also wears half-moon spectacles, which he looks over while talking to people.

Personal Details: Forbes is arrogant, antisocial and manipulative, but if he decides that someone is worth his time, this prickliness vanishes and he becomes genuinely friendly and generous. He is extremely acquisitive when it comes to Mythos tomes and artefacts, and will not hesitate to betray even his closest friends in pursuit of a new treasure.

Playing Basil Forbes: If someone shows weakness, belittle them until they either submit or snap; if the latter, laugh the whole thing off as a joke. Challenge any claims you hear about the Mythos. Forbes has heard enough tall tales over the years that he assumes everyone is embellishing until he can establish otherwise.

Basil Forbes

Age 48, antique dealer with unsavory tastes in artefacts

STR 55	CON 65	SIZ 60	INT 80
POW 70	DEX 42	APP 65	EDU 75
HP: 11	DB: 0	Build: 0	Move: 7
SAN: 46			

Attacks: 1

Brawl 25% (12/5), damage 1D3
Dodge 35% (17/7)

Skills: Appraise 70% (35/14), Charm 50% (25/10), Cthulhu Mythos 22% (11/4), History 70% (35/14), Intimidate 60% (30/12), Occult 65% (32/13), Psychology 70% (35/14).

Other Languages: Arabic 30% (15/6), Latin 50% (25/10).
Spells: Summon/Bind Byakhee, Flesh Ward, Clutch of Nyogtha, Dread Curse of Azathoth, Implant Fear.

CAMDEN TOWN DEEP-LEVEL CONSTRUCTION WORKS

The Porous Tunnel

Most of the dust that escaped has settled in one of the long, semi-circular tunnels that make up the new deep-level shelter. This tunnel is almost complete, with a minimal building crew deployed there, only during working hours. While some of them have seen strange shapes and movement from the corners of their eyes, none have yet fallen prey to the horrors hiding in the shadows. The tunnel is safe while lit by the bright lamps the workers use. Dark corners may offer the occasional hint of other worlds, but these are easily dismissed as tricks of the mind.

The only unfortunate incident so far happened when a pair of young lovers, Deirdre Shepard and Paul Jakeway, sneaked down from the tube station in search of privacy. Shepard was found wandering the tunnels the following morning, crying and muttering about how Paul had fallen into the floor and vanished. She now refuses to spend any time in darkness.

When making her way to the tube station for shelter the following night, an ARP warden made Shepard put out the torch she was using. Shepard swears that she heard monstrous wings sweeping through the darkness above her until she reached the safety and light of the Underground station. Her family are worried that whatever happened to Jakeway has unbalanced her.

Jakeway's family have reported his disappearance to the police, but there is no trace of him. The police and workmen have checked the site where he vanished, looking for holes large enough for a man to fall into, but have come up short. The family are desperate enough to offer money to anyone who can tell them what happened to Paul.

Anyone searching the tunnel where Jakeway disappeared will find that, when lit by the heavy electric lights used by the workers, it appears to be a perfectly normal construction site. Some of the shadows cast by supports and rubble may be too long, occasionally shifting in unnerving ways, but there is no real danger. If the only illumination is hand-held, however, the shadows begin to dance.

The Dancing Shadows

While the shards formerly contained within the pouch are not enough to manifest the Haunter of the Dark, they can open small portals to the realms of night where it lives; these portals take the form of living shadows. The unfortunate creatures they swallow are transported to these alien vistas, where those who serve the darkness wait. Nothing consumed by the shadows is seen in the human world again.

These patches of living darkness appear mundane at first. A Spot Hidden roll reveals that some look wrong: they are too large, angled oddly or have no discernible source. Closer inspection reveals that the shadows move independently of any changes in lighting. Anyone looking into such a shadow will see that it is not made up wholly of darkness, but offers a glimpse into gloomy alien landscapes, filled with crumbling pillars, monstrous bones and twisted, organic structures that only vaguely resemble minarets. Seeing this calls for a SAN roll (0/1D4).

Being shadows, these portals have no physical form and cannot be damaged. They are vulnerable to direct light, although low levels do little. Shining a torch or lantern beam directly onto a shadow will drive it away temporarily. A flickering candle or a torch that is running low will only cause the shadows to scamper around the area, silently. Hitting a moving shadow with a direct light source requires a DEX roll. If encountered in low light, the shadows shift and merge, forming a single large pool of darkness over the course of two rounds. Once assembled, they attempt to envelop a victim, transporting them to the realms of night. They have a Fighting skill of 40%, and can be dodged. Anyone consumed by them is lost forever.

These shadows cannot be destroyed, but if the dust and shards anchoring them to the tunnel are gathered up and sealed in darkness, they can be contained.

The Gateway that Walks

Since the incident in the deep shelter, Charlie Keene has been confused and frightened. By day, the world feels much as it always did, although his eyes are now sensitive to light. As soon as darkness falls, however, the nightmares come.

Keene's flesh is suffused with dust from the pouch, and it has changed him. In darkness, his body becomes a conduit to other worlds. Alien visions and voices fill his head. Portions of his flesh are insubstantial, little more



than darkness itself, and strange sands and vapours blow through him. Misshapen, phosphorescent eyes look out from the gaps, hungry and jealous. And every now and then, from deep within him, Keene can hear the flapping of monstrous wings.



On the first night after the incident, he took shelter in the cellar of The Bell pub in Camden, along with some of the regulars. By morning he was the only person left alive, the rest having been destroyed by the things that erupted out of Keene's flesh, or snatched into the worlds of nightmare that lie within him. Only the landlord's body was recognisable, and even that was smouldering, as if it had been struck by lightning.

The following night he swore he would not endanger anyone else, and walked the streets of North London, heedless of the bombs. His flesh changed in the darkness again, and there was nothing left of the poor ARP warden who tried to usher Keene to safety except for a bloody jawbone and her tongue.

Keene is desperate for help. He has contemplated suicide, but he is not sure if he can even die. If his unwilling atrocities have brought him to the attention of a group of investigators, he will plead with them to help cure him. As long as Keene's body is in direct light, the gate effect is held at bay. As soon as he is in shadow, however, things from other dimensions can move through him.

First Impressions: A skinny, twitchy young man with bags under his eyes, rumpled clothes and dishevelled hair. He smells as if he has not bathed for several days.

Personal Details: Keene is always on the lookout for something to benefit him. This may be a loose pocket, an open window or a free meal. He steals what he needs, wants or simply sees.

Playing Charlie Keene: Lick your lips, smacking them compulsively. Complain constantly, wallowing in self-pity.

If Keene's body is in darkness, something comes through his altered flesh once per round. Roll 1D6:

1D6	What emerges from Keene?
1	A lightning bolt strikes at the nearest target, with a 50% chance of success. It does 2D10 of electrical damage.
2	A tendril of living darkness tries to wrap around the nearest target at pull them into another world. It has a 40% chance of grabbing the target and can be Dodged, but not damaged.
3	A blast of foul gas blows through, rich with the stench of corruption. Anyone in within five yards must make a Hard CON roll or lose the round to retching. Any naked flames in the same area are extinguished.
4	The shrieking of an alien creature fills the air. Anyone not covering his or her ears takes 1D4 damage and needs to make a Luck roll to avoid being deafened for the next 24 hours.
5	A gust of desert wind blows out, carrying sharp fragments of stone and bones. Anyone standing in front of Keene must Dodge or take 1D4 damage.
6	A cloud of creatures that resemble locusts, but black and spotted with purple luminescence, burst out. They swarm over the nearest person and attempt to devour them. They have a Fighting skill of 60%, and inflict 1D8 damage with every successful attack. They will continue until either their prey is consumed or they are exposed to bright light.

If Keene is killed, any part of his body not in direct light breaks down, letting something through. The investigators must make a Group Luck roll (roll against the lowest Luck in the party). If the roll is passed, a huge swarm of glistening black flying insects, as large as bats, burst through, but flap away harmlessly. If the roll is failed, a Hunting Horror forces its way into the world.

Charlie Keene

Age 24, living gateway to other worlds

STR 55	CON 65	SIZ 55	INT 60
POW 40	DEX 72	APP 55	EDU 45
HP: 12	DB: 0	Build: 0	Move: 9
SAN : 25			

Attacks: 1

Brawl 45% (22/9), damage 1D3
 Dodge 55% (27/11)

Armour: Unless Keene is in direct light, all physical attacks, including firearms, do minimum damage due to the altered nature of Keene's flesh. He is still vulnerable to fire.

Skills: Fast Talk 50% (25/10), Locksmith 40% (20/8), Sleight of Hand 50% (25/10), Spot Hidden 50% (25/10), Stealth 60% (30/12).

Sanity Loss: 1D3/1D10 to see Keene in his transformed state.

DEEP ONES IN THE THAMES

The experiments of the Society of London for the Exploration and Development of the Esoteric Sciences (see pg. 98 of *The Keeper's Guide to London* in the *Cthulhu Britannica: London* boxed set for details) in the 1920s often attracted Deep Ones up the Thames and even into the sewers. While these experiments have ceased, curious Deep Ones still make the occasional return, looking for human breeding partners.

Since the start of the Blitz, human corpses sometimes find their way into the river, filling the water with enticing traces. The Deep Ones are making more frequent visits, taking the bodies they find. Some rare victims turn out to be alive, in which case they become breeding stock; the rest are eaten. The Deep Ones have learnt that the best hunting grounds are in the East End, especially around the docks.

All of this has made the Deep Ones bolder. They are using the sewers to penetrate further into London, snatching the injured and unwary. This has led them into conflict with ghouls, occasionally escalating into pitched battles in the secret spaces under London. It is only a matter of time before one of these clashes spills over into the human world, either by reaching the surface or into a crowded air-raid shelter in the middle of the night.

SHARK STEAKS

Simon Graves, a spiv who had fallen on hard times, found the body of a Deep One washed up on the shore of the Thames, near Limehouse. Once he had got over the shock of the creature's appearance, he became aware of its distinctly fishy smell, and a plan occurred to him.



Dragging the body to a ruined warehouse nearby, Graves experimented with butchering it. He only managed to get a few good cuts of meaty, fishy flesh. He sold these to a fishmonger of his acquaintance, telling him they came from a thresher shark. The fishmonger sold these at Billingsgate Market the following morning for a small profit. Using the remains of the body as bait, Graves has enticed another of the creatures ashore, where he shot it with his father's old service revolver. More practised, Graves managed to carve a good number of 'shark steaks' from the corpse, selling them on to his acquaintance. Graves has been repeating this procedure for weeks now, with sporadic success.

The customers who bought and consumed the mystery meat have suffered no obvious ill effects yet. Undetectably to them, however, they now exude Deep One pheromones. The Deep Ones in the Thames are aware that several of their number have gone missing, and are travelling the sewers, surfacing at night. They can smell the fear and pain of their brothers and sisters, and are tracking the source, ready to enact reprisals.

And even those customers who are not killed or dragged away by vengeful Deep Ones will not escape completely. The pheromones are only the first stage of a gradual and inescapable transformation...



• BATTLES ON THE HOME FRONT •

This chapter provides guidance for Keepers for constructing their own *World War Cthulhu: London* scenarios. It is designed to be used in conjunction with **Mythos Horrors** (pg. 79) and **Wartime London** (pg. 38), each of which detail different aspects of the setting and offer elements that can be directly incorporated in a campaign.

Three complete scenarios follow this chapter. Each is designed to be playable independently, but also contain methods whereby investigators may be recruited into the Network N Auxiliaries or other investigator organisations (see **Investigator Organisations**, pg. 36). Membership of such groups makes it easier for a Keeper to involve the investigators in other scenarios, but is not mandatory. If the players prefer to operate independently, the scenarios are spaced apart through the Blitz, enabling the Keeper to pace them as a campaign.

ASSEMBLING A WORLD WAR CTHULHU: LONDON SCENARIO

SETTING

Wartime London is a dangerous place, balanced between the chaos and death wrought by nightly bombings and the increasingly draconian rule of law. Investigators operating under such conditions face unique dangers and complications. The city is filled with locations the Keeper can use to build horror: improvised shelters in cellars, lit by flickering lights, filled with frightened people as the bombs go off overhead; Anderson shelters in gardens, damp, cramped and isolated, cloaked in darkness; collapsed houses and bomb sites with holes leading down into secret places that may have been hidden for centuries; abandoned buildings available to any miscreant or creature looking for shelter; the London Underground network, now home to thousands of sheltering Londoners and connected to countless miles of tunnels; and hospitals and mortuaries overflowing with the dead and dying. Many of these places are frightening enough even before the encroach of the Mythos.

The Keeper can build tension in the most mundane parts of an investigation by having nearby ARP wardens

insisting on darkness, buildings creaking and shifting because of bomb damage, armed criminals taking advantage of the blackout to rob the investigators or an air raid coming at the worst possible moment.

tone

Even in the years between the end of the London Blitz and the first V-1 attacks, investigators still have to contend with damaged infrastructure, restrictions on vehicle use, petrol rationing, limited availability of weapons, increased police scrutiny, high crime rates and the psychological effects of the ongoing war, with so many loved ones in peril. Despite all this, there is still a sense of determination amongst the people of London that should inform your scenarios: as with investigators battling the Mythos, Londoners refuse to give up, no matter how hopeless the situation may seem.

As with the rest of the *World War Cthulhu* line, the horrors of war and those of the Mythos are usually separate things. There is no alliance between the Nazis and inhuman forces, no armies of sorcerous zombies marching into battle and no Mythos conspiracies lurking behind the very real evils of war. The Mythos is toxic and inimical to all humanity, no matter which side they are on.

Even more than most *Call of Cthulhu* scenarios, fights against the Mythos in wartime London are desperate, deadly affairs fought with limited resources, under cover of darkness. While there may be moments of optimism and even comic relief, these should be rooted in the grim realism of the time. These are ordinary people fighting for survival against forces that the human mind cannot even comprehend.

This is not to say that scenarios should be unwinnable, but victories should feel hard come by and rarely final. Unresolved elements and the consequences of the investigators' actions can drive a campaign at least as much as fresh scenarios, and often more satisfyingly.

CONTENT

When constructing a *World War Cthulhu: London* scenario, think about the ways in which the interaction between humanity and the Mythos might be changed by wartime conditions.





British nights are long during winter months, and the absolute darkness of the cloudy nights during the blackout allows cults and creatures that would normally shun the exposure of city life to operate freely. Perhaps more dangerously, those that have already adapted to London are suddenly free of restraint. Skim the creatures in the *Call of Cthulhu* rulebook or the *Malleus Monstrorum* and think what each would do under cover of darkness, at a time when deaths and disappearances are a part of everyday life. If you own the *Cthulhu Britannica: London* boxed set, select one of the cults or secret societies therein and allow them to take their gloves off.

Many of the lesser threats of the Mythos, such as ghouls, mi-go or Deep Ones can be opportunistic, taking people for food, test subjects or breeding stock. In the blackout, the types of horrors normally limited to the secluded valleys or isolated villages of New England might find their way into city life. Who will notice that one of the bodies pulled from a collapsed building is missing its brain or covered in strange tooth marks? Even when such things come to the attention of investigators, convincing the authorities will be nigh impossible when the mortuaries are already packed with mutilated corpses. This makes it easy to adapt existing *Call of Cthulhu* scenarios, even those that might rely on greater isolation

normally afforded by London, without changing the basic nature of the Mythos threat.

As horrific as they are, these Mythos threats only make up one strand of a *World War Cthulhu: London* scenario. The Keeper should always look for complications arising from the everyday realities of the war. Investigators needing black market weapons will have to deal with unsavoury character to get them; this may lead to the investigators being drawn into criminal activities to prove themselves, or simply so they are owed favours by black marketeers. The wrong side of the law is a dangerous place to be at a time when people are imprisoned for minor offences, with no judicial discretion.

Ordinary people who have lost loved ones may be more willing to believe claims of the supernatural than they would under normal conditions, leading them into the hands of cults. Many of the cultists encountered by investigators may be innocent dupes, manipulated through fear and grief. If a group of investigators kills such a cultist, the Keeper should try to find ways of presenting them with the reality of what they have done. If this brings the investigators foul of the law, having black market contacts with access to forged identity cards and ration books could make the difference between life and death.

ALBERT PENNY, 25, INJURED SERVICEMAN

"I saw what I saw an' no mistake. I was one of the first onto the beach at Dunkirk that day I must've took a Blighty One as all I remember of the landing was the fear and anticipation followed by pain and then nothing.

I came round to find myself on a cot in a ward of what I later discovered to be a military hospital in London. On the ward was a doctor who seemed to be checking the wounded to see who to treat first. He must have thought I was drugged or sleeping when he came to examine the injured Tommy next to me. I figured he was going to give the poor bastard something for the pain, but I was wrong!

As I watched the flesh of his hand peeled right back to the elbow like the skin of a ripe banana. There were all these steel tubes underneath, sharp blades on the ends. The tubes covered the head of the unconscious soldier and I heard a sharp whirring noise, then the top of his head popped off like the lid of a jam jar. The doctor scooped the brain out of his skull without spilling a single drop of blood. Then the doctor pulled a strange silver canister from his bag with his other hand, and plopped the brain into it.

I closed my eyes tight and pretended to be asleep, and when I opened them he was gone. I ain't Doolally, I ain't, no matter what the bloody head-shrinkers say!"



• MIDNIGHT SUNRISE •

"Pride, envy, avarice – these are the sparks have set on fire the hearts of all men."

– Dante Alighieri

INTRODUCTION

This scenario takes place in the few days leading up to the first night of the Blitz, the 7th of September 1940.

While the bombing campaign would last until the 21st of May 1941 and fell across London, on the first night one of the main targets of German bombers was the London Docks. Fuelled by large lumber piles and other flammable stockpiles, an inferno erupted there that appeared to residents in the West End like a second sun rising on the eastern horizon over St Paul's and the City of London, while the real one was setting behind them, over Putney and Willesden. This inferno was visible for 30 miles and lit the way for the second wave of German bombers to attack London later that night.

The forces of the Mythos are not responsible the events of that horrific night. However, they do seek to enact their own plans amidst the chaos. A fiery picture of Hell was painted across the London skyline. This fate should not have been crafted by the hand of man. It was meant for another to inflict this upon the world.

If the investigators survive the events unfolding around them, they will be offered an invitation to a meeting in an office above a certain bookshop just off Trafalgar Square.

Here, they will be offered a chance to join the Network N Auxiliaries to combat further Mythos threats.

BACKGROUND

Aurora Williams was a dilettante who travelled the world. She was born in London to a family that had made its fortune through a shipping network that spanned the globe (The Williams Shipping Company). Two of her uncles had substantial political connections that helped the shipping company obtain some major contracts. When her parents died in a boating accident, she inherited the company and a significant slice of the family's vast fortune.

Ever since Williams was a teenager, she had the money to buy anything she needed. She travelled wherever her whims took her and was gifted with a beauty that turned heads across the world. She journeyed across Europe, the Americas, Africa and Asia, leaving the company in the capable hands of its directors while still enjoying its profits. The world was hers for the taking. The dream came to an abrupt halt one winter's night in the Swiss Alps in 1937.

After a long evening partying in the Alpine Hotel on the mountain side, Williams retired to her room. Later that night, a fire erupted in the kitchens that spread quickly through the hotel. Williams was roused by the smoke, but by that point the fire had trapped her in that part of the building. Whilst she tried to find a way out, a section of the roof gave way and Williams was pinned



under burning debris. She was rescued soon after, but not before suffering terrible burns to much of her body, including her face.

Williams was in hospital for a considerable length of time. Despite the best doctors, and the best procedures that money could buy, she was unable to regain her lost beauty. Given the extent of her injuries, the surgery conducted by one of London's foremost plastic surgeons (Dr Paul Chamberlain) could only do so much. While Williams regained some semblance of her former self, the muscle damage meant she would remain expressionless forever. She felt trapped behind a mask imitating life that she would never be able to remove.

Williams looked for someone, anyone, to blame for how her life had been ruined. After some investigation, she found that the fire at the hotel in the Alps was the result of negligence and she set her sights firmly on the owner, Thomas Whitaker. A renowned businessman who owned a string of high-class hotels across Europe, Whitaker should have had procedures in place to prevent such a fire from occurring. He had cut corners with the Alpine Hotel, his latest project, and this had resulted in Williams' injury. If money could not buy her beauty, it could at least bring down the person responsible, she hoped.

Williams' lawyer, Joseph Dunbar was set the task of building a case against Whitaker. In response, the hotelier made Dunbar an offer to settle the case out of court. This way, Whitaker could save his fortune, reputation and business. Believing the settlement to be generous and realistically more than Williams stood to win in court, Dunbar accepted. Williams was furious. She had wanted Whitaker's reputation to be dragged through the courts, breaking his empire as well as his fortune. Now, that would not be allowed to happen. In her rage, Williams promptly cut all ties to Dunbar. Despite consulting various lawyers, no one was able to find a way through the agreement that Dunbar had put in place. Looking for another contract to fill the gap in his client list, Dunbar was ultimately hired by Whitaker to become the hotel group's central legal representative in England. This angered Williams even more, convincing her she had been deliberately betrayed by her loathsome lawyer.

In her rage, wanting to lash out and blame anyone she could for her condition, Williams even investigated the possibility of legal action against Dr Chamberlain. Once again, her new legal consultants confirmed she would not have a leg to stand on. She had received the best possible medical treatment that money could buy. Medical science

simply was not advanced enough to do what she wanted – to get her true face back. Ashamed of her appearance, and devastated at the betrayal of Dunbar, she withdrew from society.

Williams returned to London a recluse. She bought a house in Greenwich and locked herself away from prying eyes. Hiring a multitude of private staff, she had someone in her employ to fulfil her every desire. As time passed, her staff became more than employees; they became valued friends. Drawn from the ranks of the working classes, they were immensely grateful for the money that Williams gave to them. They experienced luxury unlike any they thought they would ever know in service to her. Fearing they might lose the lifestyle to which they had become accustomed, none of them could summon up the courage to confront Williams when her mental health started to deteriorate.

In her self-imposed isolation, Williams had dwelt on the night of the fire over and over again. She became obsessed with fire itself, believing that if she could master fire, she might be able to reverse the damage it had done to her flesh. In her delusion, she ordered her staff to search through all the bookshops of London for works on fire and the mystic arts surrounding it. The collection of tomes that they found was small, but contained one volume that stood out from the rest.

The Book of All Forbidden Arts by Johannes Hartlieb, published in Munich in 1456 was a Renaissance work that detailed the seven "artes magicae" that were prohibited by canon law. Pyromancy, one of the earliest forms of divination, was one of these seven arts. Scrawled in the margins of this centuries-old tome were notes in German. Even though she was well versed in many languages from her travels, it still took her some time to decipher these notes. The notes by the previous, unknown owner of the book detailed practices based on variations of Pyromancy. Some promised that the caster could summon and control fire itself. Fascinated by what she read, Williams set her heart on performing these rites. Using the open space of one of her company's warehouses in the London Docks, she set up a stone slab carved with an ornate triangle; the trinity of oxygen, heat and fuel needed to create fire. Into this inscription, she summoned and bound a fire vampire that swooped down from the winter night sky in late 1939.

The staff that had accompanied her were awestruck by this creature. As far as they knew, Williams had performed real magic and given life to the fire that hovered in the air. Williams dismissed the creature back to the night sky soon after, because with the blackout in force there



was a high chance of the creature being spotted by the authorities. The next morning, terrified by what she had seen, one of Williams' maids, Joyce Dobbs, left her employ. Joyce feared her employer was dabbling in forces she could not control and wanted no part of it. She was paid handsomely to maintain her silence. Encouraged by her initial success, Williams continued to examine the notes in *The Book of All Forbidden Arts*. She uncovered several spells, eventually learning one that promised true glimpses of the future through Pyromancy. She gazed into the flames, but what she saw terrified her. She saw the London skyline ablaze, people burning in the streets, fire and death raining down from above. Then, the country was covered in flames. Finally, the world was a burning cinder floating in space. With the widespread fear of a German bombing campaign descending upon the capital, Williams drew the only conclusion she could. She was convinced the war that had been begun in September would ultimately bring about the end of the world.

Desperately looking for some way to verify whether or not what she saw would actually come to pass, Williams turned to the one spell she had avoided casting. To summon "the herald of the true flame" was strongly discouraged in the notes as being a dangerous act, but to contact it was not. In the warehouse, surrounded by her nine most trusted staff, she called out for guidance from the "Herald" known as Fthaggua. The very air itself erupted in flames around them. When they stopped panicking, they could hear the voice of the Herald of Cthugha, talking to them in their minds. Williams was not aware that the images she had seen were only a potential future, a potential future crafted by her own actions following the dialogue with Fthaggua that night. Williams and her followers agreed that it was not the right of man to set the world on fire. The only one that had the right to do so was Cthugha. Exploiting their belief that the end was coming,

Fthaggua told them that they would be spared if they were willing to serve it as fire vampires. In return, it would take them away from the Earth, which would be left as a lifeless, burnt rock, and they could travel across the universe with their new master. Williams and her servants were prepared to do anything to avoid death. They accepted.

Fthaggua imparted the knowledge they needed to make this come to pass. Williams and her staff would need to call Fthaggua to Earth, but doing so would require a large amount of preparation, the ritual only working while Fomalhaut appeared in the night sky. They did

not have the time necessary to carry out their plan immediately, so would have to wait until the following September when the star would once again rise. They would need to create a tremendous fire and perform the necessary summoning rite to call the Herald of Cthugha. Fthaggua would then appear and transform them into fire vampires. What it did not tell them was that, after this, it would set the whole of London ablaze, creating a beacon that would be used to summon its master, Cthugha. Then, the entire world would burn, fulfilling the vision Williams had seen.

Williams knew that performing this ritual could potentially drain and kill the caster, so she formulated a plan. Further investigation of *The Book of All Forbidden Arts* revealed a ritual that could transform living beings into fire vampires. On its own, this would allow Williams and her servants to survive the approaching apocalypse, but they would remain trapped on a dead world. Fthaggua was their only way to escape being trapped on Earth. The process was also long and tremendously painful, whereas the transformation Fthaggua offered was instantaneous.

Having learned how to summon and bind fire vampires, Williams realised she now had the tools at her disposal to finally get her revenge on those who had wronged her before she left this world behind. Not content to sit back and watch Dunbar, Whitaker and Chamberlain burn with the rest of humanity, she would forcefully convert them to fire vampires and command them to perform the ritual. They would spend days in agony as the transformation took place and would ultimately be consumed in the ritual that would ensure the salvation of Williams and her friends. The plan was formulated over the months leading up to September. They decided on their warehouse as the location where they would summon Fthaggua. Huge stores of wood and other flammable materials were gradually brought to the warehouse. The inferno would indeed be large enough call the being from Fomalhaut.

It is now September 1940. Fomalhaut rises over the south-eastern horizon. The time is at hand. The world will soon burn.

NON-PLAYER CHARACTERS

Aurora Williams

Williams has seen a vision of the world burning and is desperate to survive this apocalypse. She has convinced her closest servants that the end is coming, but by



becoming fire vampires, they will survive the world-spanning inferno by joining Fthaggua amongst the stars.



Aurora Williams

Age 30, Dilettante and Pyromancer

STR 60 CON 50 SIZ 60 INT 85
 POW 75 DEX 75 APP 75 EDU 80
 HP 11 DB: None Build +0 Move 8
 SAN: 25

Attacks: 1

Brawl 55% (27/11), damage 1D3+DB
 Handgun (.32 Auto) 50% (25/10), damage 1D8
 Dodge 50% (25/10)

Skills: Credit Rating 90%, Cthulhu Mythos 6%, Fast Talk 70%, Listen 50%, Spot Hidden 60%.

Other Languages: French 50%, German 50%, Greek 30%, Italian 40%, Latin 30%, Spanish 40%.

Spells: Call/Dismiss Fthaggua, Candle Communication, Cloak of Fire, Contact Fthaggua, Create Fire Vampire, Fire Walk, Pyromancy, Summon/Bind Fire Vampire.

First Impressions: Slender, beautiful, she moves with a dignified grace. Long, fiery red hair covers one side of her face, and long opera gloves cover her burnt hands. No other skin is visible apart from her face, which is smooth and emotionless, almost like a porcelain mask.

Secrets & Goals: Williams believes the end of the world is coming. She believes that becoming a fire vampire and offering herself to serve Fthaggua is the only way to survive the apocalypse. She will kill anyone that tries to stop her from saving herself and her followers.

Playing Aurora: Speak very softly and carefully, keeping eye contact with the investigators. Maintain an impartial, emotionless face at all times. Try not to blink as you lock eyes with them.

Williams' Staff

Rather than provide an exhaustive list of NPC stats for each of Williams' staff, the Keeper is free to use the example statistics provided in the box below. The Keeper is encouraged to name and personalise the description of each member of staff to their taste.

Named Staff: Miles Browne (Butler), Martha Roberts (Housekeeper), Anthony Morris (Manservant), Ian Baker (Manservant), Harold Norton (Manservant), Everett Johnson (Manservant).

Example Names: Michael Parker, Roger Martin, Rebecca Davies, Susannah Hall.

EXAMPLE STAFF STATISTICS								
	STR	CON	SIZ	DEX	POW	MOV	HP	DB
#1	70	65	60	40	50	8	12	+1D4
#2	60	40	65	50	70	7	10	+1D4
#3	65	50	70	60	40	7	12	+1D4
#4	50	60	40	70	65	8	10	None
#5	40	70	50	65	60	8	12	None

Weapons: Fighting (Brawl) 60% (30/12) Damage: 1D3+DB
 Handgun (Flare Gun) 50% (25/10) Damage: 1D10+1D3 burn
 Handgun (.32 Auto) 50% (25/10), damage 1D8
 Dodge 40% (20/8)
Skills: Drive Auto 50%, Stealth 60%
Spells: Candle Communication, Create Fire Vampire, Summon/Bind Fire Vampire.



NEW SPELLS

CANDLE COMMUNICATION

This spell allows the caster to communicate with another individual. The caster speaks into a lit candle and their voice emanates from another candle near the person they wish to talk with. The casting time for this spell is instantaneous, costing 5 Magic Points and 1 Sanity Point, and then 1 additional Magic Point per hundred miles (or part thereof) beyond the first 10 miles.

The default range of the spell is 10 miles, over which distance the voices of either party can be heard clearly. Increasing this range requires the expenditure of further magic points (as stated above). The maximum possible range of Candle Communication is 1000 miles. Blowing out either candle flame immediately ends communication, but the spell can be recast by either party.

CLOAK OF FIRE

This spell takes one round to cast, lasts for 4D4 rounds and costs the caster 12 Magic Points and 1D6 Sanity Points. Viewing the cloak in action costs 1/1D3 Sanity points.

Cloak of Fire increases the caster's movement and improves their defence in combat, but is very painful for the caster to use (and it can only be used upon themselves). This pain does not manifest as Hit Point damage. The caster is wreathed in weaving, glittering sparks that drag a luminous trail through the air and flicker white-hot. Within this cloak, the caster rises several inches off the floor, but their movement is far from impeded in any way.

The caster's MOV is doubled as long as the spell is active, and they receive a bonus die to all DEX and Dodge skill rolls. All attacks against the caster are made

with a penalty die. Successful unarmed physical attacks (fist, kick, etc.) made against the caster do half the damage rolled, as well as inflicting the full damage rolled to the attacker. Successful weapon attacks against the caster do the minimum possible damage.

If the caster touches someone using their Fighting (Brawl) skill, they inflict 1D6 Hit Points of damage. However, the caster also suffers half the damage rolled as their flesh is burnt away to feed the cloak's magical surface. The caster must therefore be careful about how they interact with attackers, as such damage could result in destruction by their own hand. In addition the caster may use the cloak to unleash a bolt of flame at a target. This attack costs 6 Magic Points each time it is used, and only one such attack can be made per round in this fashion, using the Fighting (Brawl) skill with a bonus die. The bolt of flame inflicts 1D8 damage. Targets can attempt to Dodge the attack, but cannot fight back (as to do so brings them in contact with the bolt, causing them the damage anyway).

CREATE FIRE VAMPIRE

A living being (usually a human) is laid upon a triangular stone dedicated to Fthaggua. Their flesh is inscribed with three interconnecting triangles, the triangle being the alchemical symbol for fire. The caster then invokes Fthaggua, calling upon him to accept the marked offering as a new servant, spending 1D10 Magic Points and 1D4 SAN in the process. The target of the ritual, laid on the stone, then spontaneously combusts.

The target then makes an opposed POW against Fthaggua (POW 105). If the target succeeds, they spontaneously combust and suffer 8D6 burn damage but the flames extinguish themselves on the following

round (if the target survives). Failure also results in the target spontaneously combusting and becoming a proto-fire vampire (see below). They do not suffer the damage listed above, but instead suffer the intense agony of the fire burning away their human body over the next 1D3 days that it takes for the transformation to complete. The target loses 1D20 SAN immediately and 1D20 SAN every hour over the next 1D3 days as they transform into a fire vampire. Nothing can reverse the transformation once it has begun.

FIRE WALK

Upon invoking Cthugha, the caster spontaneously combusts (causing 1D6 damage to themselves, and costing 1D6 Magic Points as well as 1D3 Sanity Points). They remain in this state, taking a further 1D3 damage every 3 rounds, until they successfully throw themselves into a larger fire (a bonfire or large fireplace will suffice).

Once they have entered the fire, they may emerge from any other large fire elsewhere within a number of miles equal to their POW. Upon emerging at their destination,

they cease to burn. If there is no suitably large fire within range, they simply re-emerge from the fire they entered. The caster may only use this spell to transport themselves and small items on their person. They may not take others with them via this method of travel.

Given its painful cost, this spell is not usually used on a whim to travel great distances. Casters generally ensure a number of fires are kept burning at various locations within their range of travel that they can use as convenient escape routes.

PYROMANCY

While staring into a ritually prepared fire, burning various herbs to release intoxicating vapours, the caster receives a vision of a significant event coming in their future. There is no sound accompanying the vision, and images are fragmentary and fleeting. Also, as the future in flux, these events might not come to pass if certain actions are taken. Casting Pyromancy costs the caster 1D4 Magic Points and 1 Sanity Point.

Joseph Dunbar

Williams used to employ Dunbar & Associates for her legal needs, until Joseph Dunbar was bribed by Thomas Whitaker to kill the legal proceedings against him following the fire at the Alpine Hotel.

First Impressions: Dunbar does not look as old as he is, often mistaken for being in his early 30s. Well groomed and impeccably dressed in a fashionable suit, his appearance radiates an aura of professionalism and wealth.

Secrets & Goals: Dunbar has been having an affair with his secretary, Teresa Hughes, for some time now. Her husband has recently discovered this, but has been so consumed by shame that he has not confronted Dunbar about it. In the end, he does not care what happens to Teresa or her marriage. He is only after a good time.

Playing Dunbar: Grin smugly and confidently in your discussions with the investigators. You believe that you

are the most important person in the room, and want everyone to know it.



**Joseph Dunbar**

Age 42, Lawyer

STR 40 CON 55 SIZ 50 INT 90
 POW 65 DEX 50 APP 65 EDU 95
 HP: 10 DB: 0 Build: +0 Move: 8
 SAN: 65

Attacks: 1

Brawl 50% (25/10), damage 1D3+DB
 Dodge 25% (12/5)

Skills: Charm 40%, Credit Rating 80%, Fast Talk 80%,
 Intimidate 50%, Law 85%, Listen 50%, Persuade 60%,
 Spot Hidden 50%.

Thomas Whitaker

Whitaker owns a series of high-class hotels across Europe. However, one of his most recent ventures, the Alpine Hotel, was flawed with insufficient fire prevention safeguards. This ultimately led to Williams' accident. He believes his money and business empire put him above the law.



First Impressions: Muscular and rugged appearance, he has a somewhat intimidating demeanour that suggests he does not like anyone around him. Never seen without a pipe in the top pocket of his tweed jacket, which he regularly uses, an aura of tobacco follows in his wake. His dark hair is starting to grey around the ears.

Secrets & Goals: Whitaker cuts corners wherever he can to save money, and it is how he has retained a great deal of his personal wealth. He has become very adept at covering up the flaws in his establishments. He believes money can buy anything, and anyone.

Playing Whitaker: You're a busy man, and the investigators are an annoying distraction, nothing more. Snap at them in your speech. Glare at them. Make them know that you do not want them around.

Thomas Whitaker

Age 51, Wealthy Hotelier

STR 65 CON 70 SIZ 70 INT 80
 POW 70 DEX 60 APP 45 EDU 85
 HP: 14 DB: +1D4 Build: +1 Move: 7
 SAN: 70

Attacks: 1

Brawl 65% (32/13), damage 1D3+DB
 Handgun (Webley Revolver) 60% (30/12), damage 1D10+2
 Dodge 30% (15/6)

Skills: Credit Rating 85%, Intimidate 70%, Listen 40%,
 Spot Hidden 45%.

Reginald Fotheringay

'Reggie' Fotheringay was a spy before the war and one of the first recruits into the Special Operations Executive. Having known 'N' for a long time, he was quickly approached to join Network N in early July 1940. He has been following reports of "falling stars" seen over the Docklands for some time (since Williams first summoned the fire vampires to the warehouse the previous year) and has started to piece together Williams' involvement in these incidents.



After the fire at Dr Chamberlain's house (see pg. 122), and learning that he performed Williams' plastic surgery, he has been keeping an eye on everyone connected with her. This leads him to witness the investigators becoming



involved in the situation. Because of the power and influence of the likes of Williams, Dunbar and Whitaker, he cannot act against any of them without a solid case. Instead, he lets the investigators do this for him as an expendable (and, more importantly, unofficial) resource.

Reggie lends them a helping hand in secret where he can to make sure they can pull off what is too dangerous for him, in his position, to attempt. If anything goes wrong, he and SOE can deny any official involvement. If they achieve a successful result, he can extend an offer to them to join Network N.

First Impressions: Average build, average height, his description could match a million people, making him perfect at going unnoticed wherever he goes. He blends into his surroundings so that he does not stand out. He often wears a dark suit, has short, well-kept hair, and carries an umbrella that he swings idly as he walks.

Secrets & Goals: Secretly a member of Network N, Reggie considers the investigators an expendable resource in the grand scheme of things. However, if they pull through, there is no reason why they should not be used again as part of Network N.

Playing Fotheringay: You're like a ghost in the crowd. The people around you are like pawns on a chess board. You play everyone and every situation. You're pleasant enough in person, but ultimately evasive and mysterious, letting them know only what you want them to know. Smile slightly, blink slowly, and talk clearly and slowly.

Reginald Fotheringay

Age 39, Spy for N

STR 60 CON 65 SIZ 60 INT 90
 POW 75 DEX 80 APP 50 EDU 90
 HP: 12 DB: 0 Build: +0 Move: 8
 SAN: 60

Attacks: 1

Brawl 75% (37/15), damage 1D3+DB
 Handgun (Welrod Silent Pistol) 80% (40/16), damage 1D8
 Dodge 60% (30/12)

Skills: Cthulhu Mythos 5%, Listen 60%, Sleight of Hand 75%, Spot Hidden 70%, Stealth 90%.

Fire Vampires

Fire vampires are clouds of burning gas or plasma that defy gravity and fly at great speed. The stats provided

below differ slightly from those presented in the *Call of Cthulhu* rulebook.

Fire Vampire, Servant of Cthugha

STR N/A CON 60 SIZ 01 INT 55
 POW 65 DEX 90 HP: 6 DB: 0
 Build: -2 Move: 11 (fly)

Attacks per Round: 1

Fighting Attack: Fire vampires perform touch attacks to burn their victims, inflicting 2D6 damage. Investigators make a CON roll when burnt. Failure means they take the full 2D6 damage. Success means they suffer half damage (rounded up). In the same attack, the fire vampire can also drain the victim's Magic Points. Investigators make a POW roll. Failure means they lose 1D10 Magic Points. Success means they lose no Magic Points. Finally, investigators must make a Luck roll. If they fail, their clothes are set on fire and they take 1D3 damage at the end of every subsequent round until they pass a DEX roll to put themselves out or they are doused in water, put themselves out with a fire extinguisher, and so on.

Fighting 90% (45/18), damage 2D6 burn + magic point drain (see below)
 Dodge 50% (25/10)

Armour: None. Material weapons do no damage. Every half a gallon of water poured over the fire vampire inflicts 1 Hit Point of damage. Fire extinguishers inflict 1D6 damage. A bucket of sand inflicts 1D3 damage.

Sanity Loss: 0/1D6 Sanity Points for seeing a fire vampire.

Proto-Fire Vampires

Proto-fire vampires are human victims who are undergoing the transformation into a fire vampire. The victim is covered in roaring flames that slowly consumes their physical body over 1D3 days. In this time, they experience tremendous agony, but can still function, setting fire to everything they touch. When their physical body has been destroyed, the transformation is complete and they become a complete fire vampire. They can be affected by the *Summon/Bind Fire Vampire* spell.

Proto-fire Vampires

STR 50 CON 60 SIZ 75 INT 60
 POW 65 DEX 90 HP 13 (physical) + 6 (flame)
 DB +1D4 Build +1 Move 8

**Attacks per Round: 1**

Fighting Attack: When the proto-fire vampire performs a punch attack against a target, it burns them as well as inflicting blunt force trauma. The investigator suffers the full force of the proto-fire vampire's Damage Bonus roll, but makes a CON roll as they are burnt by the fire surrounding it. Failure means they take the full 2D6 damage from the flames. Success means they suffer half of the 2D6 damage (rounded down). Finally, investigators make a Luck roll. Failure represents that their clothes are burning, and they take 1D3 damage at the end of every subsequent round, as detailed with fire vampires (above).

Brawl 75% (37/15), damage 2D6 burn + 1D4 damage bonus (see below)

Dodge 45% (22/9)

Armour: None, although other sources of fire no longer harm them. Weapons do normal damage to the physical body of the proto-fire vampire. Reducing physical hit points to 0 will kill the body of the proto-fire vampire. However, if no effort has been made to extinguish the fire that surrounds them, the transformation completes at the moment of the body's death. The fire flares brightly, consuming the physical remains and its memories, becoming a full fire vampire (using the stats on pg. 112).

Material attacks do no damage to the flame surrounding the proto-fire vampire. Every half-gallon of water poured over them inflicts 1 hit point of damage to their flame HP. Fire extinguishers inflict 1D6 damage to flame HP. A bucket of sand inflicts 1D3 damage to flame HP. Water, fire extinguishers and sand inflict no physical HP damage. When flame HP reaches 0, the fire is extinguished. Subsequently, when physical HP reaches 0, the body simply dies.

Sanity Loss: 0/1D6 Sanity Points to see a proto-fire vampire.

Fthaggua

Fthaggua appears as a huge ball of fire that burns at well over 1000° centigrade, intertwined with streaks of blue lightning.

Fthaggua, Herald of Cthugha

STR N/A	CON 175	SIZ 435	INT 90
POW 105	DEX 300	HP: 61	DB: N/A
Build: N/A	Move: 100 (fly)		

Attacks per Round: 1

Fighting Attacks: Fthaggua strikes out with bolts of blue lightning. This devastating attack normally reduces victims to little more than a charred skeleton. Furthermore, close proximity to Fthaggua's intense heat automatically inflicts damage to investigators. Investigators within one-fifth of their CON in yards to Fthaggua automatically take 4D6 damage. Within half of their CON in yards, they automatically take 2D6 damage. Within their CON in yards, they automatically take 1D6 damage. Beyond their CON in yards they take no damage.

If the investigator has ventured too close to Fthaggua, when they emerge beyond their CON in yards, they must make a Luck roll. Failure represents that their clothes are still burning, and they take 1D3 damage at the end of every subsequent round, as detailed with fire vampires (above).

Lightning blast 75% (37/15), damage 8D6 burn
Automatic Proximity Damage, 4D6/2D6/1D6 burn (see below)

Armour: None. Material weapons do no damage. Fthaggua suffers damage as per fire vampires (see pg. 112), but using buckets of sand and fire extinguishers requires the investigator to get within their a fifth of their DEX in feet to Fthaggua, causing them to take damage in the process (see above). Realistically, only high-pressure water hoses stand any chance of doing water-damage to Fthaggua.

Sanity Loss: 1D3/1D10 Sanity Points to see Fthaggua.

INVOLVING THE INVESTIGATORS

The scenario begins with the investigators being asked to investigate odd events at a house on Charlton Lane in Charlton, part of the Royal Borough of Greenwich. They have been called by the lady of the house, Teresa Hughes.

The Keeper should consider ways that Teresa Hughes, might be connected to the investigators. Alternatively, Teresa could be played as an investigator herself. This will require the player to be briefed of the details below before beginning play, and a few minor changes to the events that occur during the scenario.

Connections between Teresa and the investigators need to be strong enough to make a request for help realistic, as she is coming to them to help her find out what is



happening in her house. Teresa could be a childhood friend of theirs, a business acquaintance or maybe the investigators live nearby and know her as a fellow local resident. She might have a prior connection to an investigator formed as part of their backstory (see pg. 26).

If the investigators are members of the police or any other official public service profession, then it is understandable she might call upon them to help as individuals when all official requests have failed.

It is also possible to run this scenario for a group of existing Network N Auxiliaries. In this instance, these characters should not be aware of Fotheringay's involvement in Network N before meeting him, as this will lessen the impact of his presence.

Teresa explains in her call for help that she believes someone is trying to scare her, but she does not know why. She will explain more when the investigators arrive at her home in Charlton, but she implores them to come quickly as she fears for her safety. She arranges the meeting for the morning of Wednesday 4th September 1940.

KEEPER'S TIMELINE OF EVENTS

The following scenes are grouped according to the potential avenues of enquiry that the investigators could pursue. After experiencing the events that takes place on the Wednesday night at Teresa's house, the investigators could choose to follow any of these avenues as they wish, in any order. For this reason, any chronological approach presented here might not match with the order the investigators choose. That said, Williams does have her own timeline when she desires certain events to occur. The timeline below outlines both the events leading up to the start of the scenario and the order of events of Williams' own plan.

The Keeper should bare this sequence of proposed events in mind and react according to the investigators' actions. It is possible that the investigators might act in such a way that make certain events impossible to take place. Suggested contingencies are presented in the relevant scenes.

Winter 1937 – Williams is injured in the fire at the Alpine Hotel. Badly burnt, Dr Chamberlain performs

WHAT DO THE INVESTIGATORS KNOW ABOUT TERESA?

If the investigators have a particularly close relationship to Teresa, they might know some information about her already. Other investigators also might wish to look into her background ahead of the meeting at her house. In either case, they might be able to determine the following details about her.

Teresa was born and raised in London as an only child. She works as a secretary at Dunbar & Associates in Southwark. Her husband of two years, Lewis Hughes, is an Air Raid Precautions (ARP) warden. Teresa and Lewis are both in their mid-30s.

What the investigators might not realise (unless they do some digging, or if the Keeper wishes to impart certain bits of gossip on the local grapevine) is that Teresa has been having an affair with Dunbar, her boss. The lawyer comes to her

house on nights when Lewis Hughes is on duty (regularly scheduled on Mondays, Wednesdays and Fridays, but with other nights being a possibility).

Lewis came home ill one evening last week and found them together. Devastated, he stormed out and has refused to return since. He is currently staying with his sister Rachael in Lewisham while he tries to work out what to do next. His work keeps him focused and has prevented him from having a breakdown.

The Keeper should consider carefully how much of this secret they reveal to the investigators at first. It might be advisable to consider laying hints of marital problems rather than uncovering the affair (and thus the nature of the connection to Dunbar) too early.



plastic surgery on her, but leaves her face incapable of expressing emotion. She returns to London as a recluse after failing legal proceedings against Whitaker, thanks to Dunbar's betrayal.

Winter 1939 – Williams obtains the annotated copy of *The Book of All Forbidden Arts*. She performs various spells detailed within the notes and foresees what she believes to be the end of the world. Contacting Fthaggua, she agrees to summon the Lord of the Fire Vampires to Earth in exchange for herself and her servants being turned into fire vampires and taken away from Earth to survive the oncoming apocalypse. This can only be done when Fomalhaut once again appears in the night sky, the following September.

1940

August – Having decided to transform Dr Chamberlain, Dunbar and Whitaker into fire vampires to use in the ritual to summon Fthaggua in early September, Williams' servants begin to follow these individuals to learn their movements and whereabouts. This allows them to plan exactly where and when they will be able to strike. It is at this time that they started watching Teresa Hughes' house.

Sunday 1st September – Dr Chamberlain is attacked in his home in Westminster at 10.30pm when Fomalhaut appears on the south-eastern horizon.

Wednesday 4th September – The investigators arrange to meet with Teresa, Dunbar's lover, in the morning. Williams' servants plan to attack Dunbar at Teresa's house at 10.15pm, when Fomalhaut appears on the south-eastern horizon, but he is not there.

Thursday 5th September – Having been unable to capture him, Williams dispatches a fire vampire to kill Dunbar in his office in Southwark.

Friday 6th September – Thomas Whitaker is abducted from his office at the Riverside Hotel in Chelsea and taken to the warehouse by the docks.

Saturday 7th September – The Blitz begins. The first wave of attacks begins at 5.30pm. The second at 8pm. Fomalhaut appears on the south-eastern horizon at 10pm, when Williams intends to summon Fthaggua to the firestorm in the docks.

TERESA HUGHES

MEETING TERESA

Teresa Hughes lives in a large terraced house, the back garden of which borders onto the wooded west side of Maryon Park in Charlton. She greets the investigators on the morning of Wednesday the 4th of September looking like she has been up all night. She has been. After showing them through to the lounge overlooking the street outside, she goes to fetch some tea and then explains the situation to them.



Late at night on several occasions, she has heard people trying to open the front and back doors. On the couple of occasions she managed to summon up the courage to venture downstairs and confront the unknown individuals, she has found no one there. She thinks she has seen people watching the house from the other side of the street and even standing in the back garden, long after midnight, wearing long coats and wide hats to obscure any identifying features. When they are noticed, they vanish before she can confront them. It is upsetting her a great deal.

Teresa has called the police already, looking for official help in this matter, but she has gotten nowhere. Without any physical proof of someone trying to break into the house, or any eyewitness reports to corroborate her

statement, she has been ignored. She has repeatedly asked her neighbours if they have seen anything, but since the incidents occurred in the dead of night, no one has. As such, she is turning to the investigators for help, either to act as witnesses so that she can go back to the police with their statements, or to deal with the problem themselves.

This has been going on for about a month now. Initially it started as people just looking at the house, but over the last week it has escalated to incursions into the garden and trying the doors.

Teresa does not have much more that she can say on the matter, although the investigators might wish to question her more, wondering if she has any enemies or people she might suspect are responsible. She does not believe she has any enemies, but a successful Psychology roll will reveal that she is feeling guilty about something. A Persuade roll will get her to reveal that she has been suffering marital problems with her husband, Lewis. A Hard Success reveals that she has been having an affair and that Lewis has moved out. An Extreme Success reveals that she has been having the affair with her employer, Joseph Dunbar.

Because of his job as an ARP warden, Lewis is out of the house a lot of the time, and he has been quite stressed. Teresa believes he is focused too much on his job and has not had enough time for her. Indeed, the spark does seem to have gone out of their relationship. Consequently, when Dunbar made a pass at her, she let him and one thing led to another. That was a few months ago, but Lewis only found out about it last week. She is very ashamed to reveal this, and will go very quiet afterwards.

AVENUES OF ENQUIRY

The investigators will most likely spend time at this point trying to work out why these events might be occurring. If they draw a blank, here are some potential avenues of enquiry – and Teresa's responses to each:

Maybe they are trying to scare and upset her because of the affair? Does that mean Lewis is behind it, or someone acting on his behalf? Perhaps it is someone who is actually trying to affect Dunbar because of this, instead?

Dunbar is unmarried, and Teresa knows he does not have a partner (besides herself) so she is sure that it is not that reason. She does not initially believe that it could

be Lewis, but she knows that her betrayal hurt him a great deal. Maybe his sister, Rachael, has hired someone to get revenge on his behalf? If the investigators ask for Rachael's address, she can provide it to them.

Why are they trying the doors repeatedly? If they can get break in, why the repeated effort?

Investigating the exterior doors with a successful Spot Hidden or Locksmith roll reveals scratch marks around the locks indicative of someone picking the lock. Whoever has performed this so often must surely be able to pick the lock by now. Further investigation of the exterior of the house reveals that the ground-floor windows have all been nailed shut. This is not Teresa's doing, and the work looks to have been done recently.

There are several reasons for tampering with the lock. The first is a mundane scare tactic. Williams wants Dunbar to suffer, so is more than happy to torment him with such scare tactics. Secondly, these are distractions, diverting attention away from the cellar where Williams' servants will store their heavier equipment (the marble slab) ahead of time. By nailing the windows shut last night they are limiting the possible routes that Dunbar could use to escape if he were to somehow evade their capture. Williams' servants are able to lock the doors from the outside and jam them if they need to, further hampering escape attempts.

Perhaps they are trying to get her to leave the house. In which case, why do they want her out of there? Are they trying to steal something inside? If so, what?

A successful Appraise roll (or a Hard Know, roll at the Keeper's discretion) while searching the interior of the house reveals that there is little of significant worth that a burglar might go to such lengths to obtain. The house itself is worth a reasonable amount, but the furniture is standard, there is no valuable artwork on display, no rare books on the few shelves that contain reading material, and so on. Likewise, there does not appear to be any secret compartments anywhere, or even a safe hiding anything out of sight.

Teresa's initial reaction to questions about valuables in the house is to suggest her jewellery box. There are some items in there that have been passed down from her mother, and her grandmother, but while they are nice pieces of exquisite workmanship (rings, necklaces and similar) there is nothing extraordinary valuable contained within.



In the course of their search (especially if they are looking for hidden compartments) the investigators might stumble across the door to the cellar under the back of the staircase heading to the upper floor from the entrance hall. The door does not appear to be locked, but it is definitely jammed shut. Teresa does not go down there often. The single room, she can tell the investigators, is used purely for storage and mostly contains old furniture that was moved out of the way to clear more space upstairs. She jokes that Lewis occasionally joked about being a squirrel in a previous life, because he is a bit of a hoarder. Bringing him up in conversation makes her go quiet again in shame, which could prompt a further Psychology roll if the investigators have not yet revealed the affair.

Searching the exterior of the house again, there is a window to the cellar at ground level in the back garden between two bushes. A Spot Hidden roll confirms that the window has been recently forced from the outside. It is of ample size for someone to climb through and has not been secured shut. In the cellar, a thin layer of dust covers most of the boxes containing years of accumulated junk and unused furniture. The steps to the door above are also dust covered, except for a single set of footprints heading up and down again. The door, which opens onto the stairway, has been held in place by a length of wood that has been jammed between the door and the staircase. With a little effort, it can be pulled free, implying it was not meant to be a permanent solution. To break into the cellar through the interior door, requires a Hard STR roll to dislodge the length of wood jamming it shut.

Once in the cellar anything more than a cursory investigation reveals that a few boxes have been moved to one side. A large triangular marble slab, three feet across and a couple of inches thick, has been laid out on the floor, clearly out of place. The boxes that previously covered this spot have been piled in three groups of three around the cleared area. This is where Williams' servants plan to bring Dunbar tonight to convert him into a fire vampire. They laid out the slab ahead of time (last night) so that when they come back tonight they can move straight upstairs and seize Dunbar.

DUNBAR VISITS

Midway through the investigators' search of the house, Dunbar will come to visit Teresa, letting himself in through the front door (Teresa has given him a key). It is a Wednesday, one of his usual days to visit, and Dunbar has come early because he knows that Lewis is not at

home. He is surprised to find the investigators present and immediately goes on the defensive as a result.

Dunbar wants to know why there are here. Teresa has not told him about the trouble she has been having, in case he reacts badly to it, which he does. He storms out, slamming the door behind him, yelling that he finds it despicable that she cannot trust her own boss.

If the investigators accuse Dunbar of being behind the trouble at the house will reveal that he is innocent. If questioned about the affair, he will deny it, and he is an exceptionally gifted liar (requiring an opposed roll between the investigator's Psychology skill and Dunbar's Fast Talk). Even if the investigators state they believe he is lying, he will continue to deny it as he leaves.

He will not return that night, and will not stay in the house under any circumstances after Teresa has upset him. Consequently, he will not be there when Williams' servants come for him that night.

VISITING LEWIS AND RACHAEL

Rachael Hughes lives in Lewisham and works as a barmaid at a local pub (The Red Lion). Her brother, Lewis is sleeping on the sofa in her flat, situated above a second-hand bookshop. Rachael makes just about enough money to cover her rent, and given that Lewis is contributing to this while he stays, she's not in any hurry to move him on.

Assuming the investigators head to Rachael's flat after talking with Teresa, both Rachael and Lewis are getting ready to leave for their evening's work when the investigators arrive. Rachael is initially friendly towards them, but her opinion of them becomes less favourable if she discovers they are friends of Teresa; Teresa has ruined Lewis's marriage, and therefore she tars the investigators with the same brush. However, this will not prevent her from co-operating with their requests.

A successful Psychology roll determines that Lewis is a man trying to keep his dignity and maintain a professional demeanour, although his heart is broken. If he did not have his job, which demands his utmost attention and focus, he might not be coping as well as he has. He is not angry with Teresa for sleeping with another man. He is angry with himself, believing that he has failed her, driving her to do what she did. He does not yet know what he is going to do about the situation, but hopes that he might be able to salvage his marriage, somehow.

It can be quickly ascertained that Lewis is in no way responsible for the events unfolding at their house in Charlton. If the investigators reveal what is going on, he will become very concerned and wish to see Teresa as soon as possible, although he will not abandon his official duties, so it will be the following morning before he goes around to visit. With the trouble occurring at night, he begs the investigators to stay with Teresa tonight to keep her safe. On that note, he has to make his farewells and get to his duties for the evening at the local air-raid shelter.

WEDNESDAY NIGHT

As night falls, Williams' servants prepare to make their move on Teresa's house. The last new moon was two nights ago (Monday, the 2nd of September), so there is only a very faint waxing crescent moon in the night sky, giving Williams' servants a cover of almost-complete darkness under which to operate.



Teresa initially wants to stay at home (as long as she is not there alone – with both Dunbar and Lewis absent, it will fall to an investigator to keep her company), but will agree to the suggestion of spending the night elsewhere if the investigators insist.

Williams has dispatched two of her male servants (Anthony and Ian) to the house. If their plan is uninterrupted, they

proceed as follows – you may wish to modify this to take into account the investigators' actions. Shortly after 10pm, the servants climb over the back garden fence from the wooded area of Maryon Park. Dressed in long overcoats and wide-brimmed felt hats to keep out the cold as well as to mask their features, they make their way to the rear door. They make sure it is locked, then jam it with a length of wire in the lock. Next, they move to the cellar window and climb in. From here, they remove the length of wood keeping the interior door closed and head upstairs to confront Dunbar. They initially have no interest in Teresa, but when they discover that Dunbar is not there, they panic, demanding to know where Dunbar is.

Anthony and Ian know that they will need three victims to perform the ritual on Saturday night. While Williams prefers these to be people she wishes to see suffer the pain of the transformation into a fire vampire, this is only a preference and not a crucial requirement. As such, with the stone slab already in position downstairs, they decide that Teresa will do instead. Knocking her out with a blow to the head, they carry her downstairs and begin casting the spell to transform her to a fire vampire.

If they are successful, they cast the *Bind Fire Vampire* spell and instruct Teresa to follow them outside to an unmarked truck that will pull up outside at the appointed time (at 10.20pm, allowing them time to perform the transformation as Fomalhaut rises at 10.15) driven by Norton, another of Williams' servants. A lidless stone casket inside ensures the truck does not catch fire in the process. If they are not outside when he arrives, he will assume something has gone wrong and continue driving by. The truck will then transport them all to the warehouse at the Docks.

The investigators may intervene at any point. Anthony and Ian are both armed with flare guns. These serve two purposes. They can be used to intimidate anyone they encounter, and they can be used to start a fire in case something goes wrong (such as Dunbar resisting the transformation and dying in the progress). The fire, which is easy to start in the basement, given all the boxes and flammable furniture down there, will then cover the evidence of what happened.

Anthony and Ian will primarily try to escape rather than fight the investigators. They will both take pot-shots with their pistols. If they hit, they potentially set an investigator on fire. If they miss, they start a fire in the house to put out instead. In either case, they have the distraction they need to get away.



The Keeper should roll for Ian's skill, but narrate that Anthony's pistol explodes when he pulls the trigger (indicative of a critical malfunction). He is set on fire and begins to scream, dropping to the ground. This gives Ian another distraction to cover his escape.

If Ian makes it to the woodland over the garden fence, the investigators can make a Spot Hidden roll opposed by Ian's Stealth skill. If the investigators succeed, a chase scene can begin through the woodland; otherwise Ian vanishes into the shadows. While such a confrontation is occurring, if the time is right, Norton drives past the house in the unmarked truck. He does not stop.

The investigators can put out the fire spreading over Anthony after his coat catches alight with a successful DEX roll. Failure to do so means Anthony suffers 1D3 damage every round. He will still have suffered severe burns to his arm, chest and face from the pistol exploding and requires medical attention. The sound of the disturbance will have alerted the neighbours and a fire truck and ambulance are on their way. The ambulance staff, seeing how severe Anthony's burns are, elect to take him to the nearest hospital, the Royal Herbert military hospital.

Anthony will pass out from the pain of his wounds, meaning he will be unable to answer any questions. If Ian is caught or cornered, the investigators might try to question him too. He responds by turning the freshly loaded flare gun on himself. If the investigators are quick

enough to call out to him to stop, they can make a Hard Persuade roll. This will not stop him from pulling the trigger, but does make him pause long enough to state "Now or later, it's all the same. I'm going to burn. This way, at least my friends stand a chance."

Ian knows that having been caught, he will no longer be saved on Saturday night by Fthaggu. As such, if he dies now, he cannot be forced to reveal Williams' plans, and thus they have a chance to still be saved from the impending apocalypse. He honestly believes he is protecting them as he pulls the trigger and sets himself alight (SAN loss 1/1D3).

If the investigators act quickly enough (requiring a successful DEX roll to get him to the ambulance in time), Ian can also be taken away with Anthony to the Royal Herbert Hospital to have his wounds treated.

If the investigators catch and restrain Ian before he can set himself on fire, he has to find another way to protect his friends. If searched They carry a couple of extra flares for the flare gun, a box of matches, a packet of cigarettes and a set of lock-picks. While being held, Ian will refuse to answer any questions, simply staring ahead. Nothing can force him to talk; he is already convinced he is a dead man, that he will be claimed by the apocalypse for his failure.

At an appropriate point in the conversation, he will begin to open up if the investigators are persistent, using such

FURTHER ASSISTANCE FROM TERESA

If the investigators establish that Dunbar was the intended target, they might use Teresa to help them gain entry to the offices of Dunbar & Associates office (see below) that night. As such, the scenes below could be approached in a very different way. Teresa does not know about Williams and has never seen any of her servants before. As such, she cannot aid them if they try to build a short-list of suspects from Dunbar's records. With an Extreme Library Use roll, the investigators can navigate the complex array of legal documents in the filing cabinets and find the list of former clients (as Dunbar might give to them himself see MEETING DUNBAR, below).

It should take the investigators most of the night to find this document, by which point they are exhausted from being up so long. Failure on a pushed roll results in the investigators taking all night and still not finding any relevant information. Furthermore, they are still going through the documents when Miss Davies (see below) arrives. She promptly demands that they leave before she calls the police for trespassing (even though Teresa might be with them).

On their way out, they might pass Fotheringay arriving (rather than leaving) as per the end of DUNBAR & ASSOCIATES (opposite).

lines as “it doesn’t matter any more, nothing matters” and “you will know soon enough... you will all know”. He finally promises to tell them one piece of information for every cigarette they allow him to have. If he’s going to prison for what he’s done, he won’t be having any more for a long time. If the investigators refuse to let him have any of his own, packs of Lewis’ can be found in the house.

He stares at the match flame for a few seconds before lighting the cigarette, in which time he casts *Summon Fire Vampire*. He sits and enjoys the cigarette at length (allowing the fire vampire time to descend from the night sky). When he is done, he puts out the stub in his hand and turns to the investigators, telling them that they should settle their affairs. The apocalypse is coming. At that point, the fire vampire bursts into the room and immolates him. Once it has done this, it departs.

Afterwards, if she’s still alive, Teresa is taken to hospital to be checked over by the medics on the scene. They release her the following morning, whereupon she goes to stay at a hotel for the next few nights, as she can not face going home. She (or Lewis, if the investigators have made contact with him, after he comes by the house the following morning) will beg the investigators to get to the bottom of what’s happening. She will not feel safe until she has some answers.

JOSEPH DUNBAR

DUNBAR & ASSOCIATES

The investigators might want to pay Dunbar a visit at his office, especially if they heard Anthony and Ian demanding to know where Dunbar was when they confronted Teresa. The offices of Dunbar & Associates are located in Southwark. The firm handles a wide range of private individual and corporate clients. Dunbar is the head of the firm, with a number of practising lawyers beneath him.

As the investigators enter, Fotheringay is leaving the lobby, having booked an appointment to see Dunbar later that afternoon (or leaving after said appointment, if the investigators choose to visit late in the day). The receptionist, Miss Davies, enquires if the investigators have an appointment. The firm operates by appointment only, so they will most likely have to wait to get to see Dunbar. He has back-to-back meetings for much of the day, but he could potentially squeeze them in for a few minutes right at the very end of the afternoon.

Upon leaving the building, the investigators can make Hard Spot Hidden rolls to notice Fotheringay watching them from across the road in his black car. He will leave as soon as he is spotted, before he can be engaged in conversation.

If the investigators get impatient and concoct an elaborate scheme to break into Dunbar’s office, they will find this exceptionally difficult. Even if they get past Miss Davies on the front desk they will find that Dunbar conducts his meetings in his office. As such, he is always with a client (as he does genuinely have back-to-back meetings all day). If they storm in and confront him, he will demand that they leave. If they refuse, he will call the police.

Should the investigators not back down, even under the threat of arrest, neither will Dunbar. He does indeed call the police who arrive to remove the investigators from the premises. The officer in question will get the investigators out of sight of the offices and then turn them loose. If they question why he is doing this, he says he is acting under orders from the Yard; he is not to get in the way of their investigation. This is a helping hand from Fotheringay, pulling a few strings behind the scenes – but the officer does not know this, of course.

MEETING DUNBAR

This scene works best on Thursday evening, but if the investigators have chosen to follow up on Dunbar, there is no reason why it cannot be delayed to the point of their arrival.

Returning to the offices of Dunbar & Associates at the end of the day, the blackout curtains inside are being drawn and Miss Davies is getting ready to leave for the evening. Her last act before going home is to show the investigators up to Dunbar’s office, where he is waiting for them. They pass by the door to Teresa’s office on the way through; there is a fire extinguisher beside the door to Teresa’s office, which they might use later.

The investigators can question Dunbar for a while. If they try to draw up a list of suspects that might wish the lawyer some harm, he jokingly pulls out a folder from a cabinet that contains an extensive list of former clients, stating that it could be any of these individuals, or anyone that the firm has won a case against over the years. He says that in the legal profession one does not get anywhere without making a few enemies.

If the investigators question Dunbar about Dr Chamberlain, he will tell them he knows him by reputation but has never



met him. Likewise, to his knowledge, Dr Chamberlain was not a former client of the business, nor was he someone that they were involved in a case against. At the Keeper's discretion, Dunbar might mention that Dr Chamberlain was a victim of fire, should the fate of Anthony or Ian be mentioned, remarking upon it as a coincidence that someone else he had heard of was burnt to death recently.

This allows the investigators to follow this line of investigation if they have not already got any leads to do so (such as by going to the **Royal Herbert Hospital**, detailed below).

At a point that is dramatically appropriate to the course of the conversation, Dunbar pauses. A few seconds later, he clarifies whether the Dr Chamberlain they mentioned is the renowned plastic surgeon. He pauses again and shakes his head with a smile. "No... No, it couldn't be her," he states. "She wouldn't have the guts to-"

At this point the window behind the lawyer's desk, overlooking the street shatters and the curtains erupt in flame as a fire vampire bursts into the room. This is the fire vampire that was once Dr Chamberlain, sent by Williams to kill Dunbar.



ALTERNATIVE RESOLUTION

It is possible that the investigators might not choose to investigate Dunbar at all. In which case, the investigators will read in the newspaper on Friday morning (or from Teresa) that he was found burnt to death in his office on Thursday evening.

If the investigators somehow manage to get to see Dunbar before the evening meeting and try to convince him that his life is in danger, it requires a Hard success on any interpersonal skill (Charm, Fast Talk, Intimidate or Persuade) to get him to acknowledge that they are serious. He promises he will leave that evening as soon as he has finished his meetings, whereupon he says that he will stay in a hotel outside of London for a few days. However, his work takes him until after sundown, when the fire vampire attacks. If the investigators achieve an Extreme success, he will leave before the end of the day, cancelling his other appointments, and leave before sundown, saving his life.

She has sent it to his office in the hope he was there, with orders to proceed to his home if it did not find him. If Williams cannot have her revenge by making him endure the agonising pain of being transformed the lawyer into a fire vampire, she can at least have him killed. The fire vampire sets Dunbar on fire the following round before he can escape, inflicting enough damage to kill him outright in one attack. It then proceeds to set fire to the rest of the office the round after, but will not directly engage in combat with the investigators unless they attack it first. The round after this, it leaves.

A combined Spot Hidden and Intelligence roll from the investigators will allow them to recall that they saw a water fire extinguisher beside the door to Teresa's office. It takes a round to get to it, and another round to come back into Dunbar's office and attack the fire vampire. They may get one such attack with the fire extinguisher (using the investigator's Handgun skill) before it flees through the burning window. The investigators can take the folder of former clients, containing Williams'

details, from the desk before it catches fire. If they leave quickly, they can avoid being caught in the spreading fire. As they emerge from the main entrance, the bells of a fire engine can already be heard approaching in the distance. They can escape before the authorities arrive on the scene.

DR CHAMBERLAIN ROYAL HERBERT HOSPITAL

The Royal Herbert Hospital is enclosed within a 19-acre area of landscaped gardens bordering Oxleas Woods and the Royal Artillery Barracks in Woolwich. It is an impressive structure, with each ward being in a separate wing that extends out from the central part of the building. Its primary function at the beginning of the war (and before it) was that of a military hospital, but as the war progressed it started taking more and more civilian patients too. If they survived the immolation, Anthony and Ian will be kept here in one of the private rooms under police guard.

Gaining access to the hospital is not too difficult. The entrances are well signposted and visitors are allowed in certain areas. As long as the investigators do not linger too long as to attract attention, they will be allowed to move around the hospital with relative ease. A Spot Hidden roll is required to find the room that Anthony or Ian are in, evidenced by the police guard. Unless the investigators have some kind of official position within the police force, they will not be able to convince the officer on guard to let them in legitimately. An Extreme Fast Talk roll could convince the officer that they are here on orders from Scotland Yard without needing to produce their identification. A Hard Fast Talk roll could convince

the officer that he is needed at the reception desk for an urgent phone call. The latter falsehood will not give them unlimited access to the patients, but it will buy them enough time to ask a few questions.

Anthony and/or Ian are the only patients in the room. They have been given painkillers due to their wounds, so they are fairly docile. They are not in any state to try and escape, so the room door is not locked should the officer guarding them leave his post. In their current state, it only requires a Persuade roll to get them to talk clearly about what they were aiming to achieve at Teresa's house. Otherwise, they slur and babble as they drift closer to unconsciousness.

If successful, they confirm that they were after Dunbar, not Teresa. They had been watching the house and were convinced that he was going to be there that night. Something must have made him change his mind. Now, they're going to burn. There is nothing that can stop it now. They state outright that the investigations will burn too. Everyone will burn. The apocalypse is coming, and they will not be saved, not any more. They have failed. They end by stating that at least one of the three got what was coming to them. The last thing they will say before they lapse from consciousness back into babbling is "Chamberlain".

An Idea roll allows the investigators to recall having read a story in the newspapers a few days ago about a house fire in Westminster last Sunday (the 1st) that was reported to have claimed the life of a Dr Paul Chamberlain, a renowned plastic surgeon with an office on Harley Street – give the investigators **Handout 1: From the *Evening Standard* (Monday 2nd September 1940)**. That was three nights before the attack on Teresa's house.

Handout 1: From the *Evening Standard* (Monday 2nd September 1940)

ARSON AT PROMINENT DOCTOR'S WESTMINSTER HOME

At 10.30pm yesterday evening, the residence of Dr Paul Chamberlain, a prominent Harley Street doctor and plastic surgeon, caught fire. Dr Chamberlain was reported to be inside the building at the time and is presumed to have been killed in the blaze. The building has been completely destroyed. The fire brigade has yet to recover

any bodies from the scene, but have declared that only arson could have started a fire of that magnitude so swiftly. Witnesses reported the building was engulfed in flames within a matter of minutes. The police have started their investigation and are urging any witnesses to come forward and make a statement.



Given the triangle found at the house and the presence of fire, it is likely that there may be a connection.

Little else of use can be obtained from the patients directly. Even if the investigators look through their medical charts, it looks like the hospital have not got very much out of them, as they are both listed as "Name Unknown" on the forms.

DR CHAMBERLAIN'S OFFICE

Having learnt his name from Anthony or Ian, or perhaps from Dunbar, the investigators might wish to visit Dr Chamberlain's office, looking to make a connection to Williams through his patient records. The fire was at the doctor's nearby home, which left the building a burnt-out wreck. His office on Harley Street is still intact.

The doctor's office is just one of a number of offices in the same building. It is easily located on the ground floor, with its brass name plate reading "Dr Paul Chamberlain, Surgeon". The door is locked and no response comes from knocking. However, the sound does attract the attention of the middle-aged secretary of the doctor in the office across the hallway; Mrs Young, asks if the investigators are the group that have come to view the records in Dr Chamberlain's office.

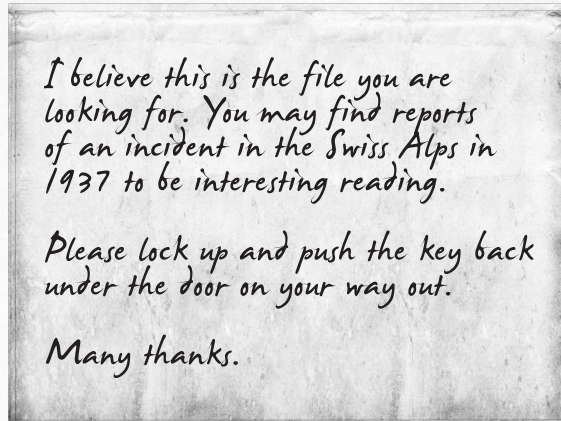
If the investigators confirm that this is the case (which should surprise them, at least in part) then Mrs Young hands them the key to the office saying that the detective visited in the morning and said that they would be coming by, but that they would not have a key. As such, he left a spare with her to give to them. This is Fotheringay lending them another helping hand. He came to the offices a few days ago to investigate Chamberlain's supposed death.

This should seem very out of place for police behaviour, especially for any investigators connected with the police themselves. Describing the "detective" does not reveal many more details because he is very "average". However, a description of his attire, and a successful Idea roll from the investigators may prompt them to remember seeing the individual they met in passing when they previously visited Dunbar's office. The name he gave (Detective Smith) is obviously false.

Inside the doctor's office, the room is still very neat and tidy. The only thing out of place is that the filing cabinet drawer containing patient records is open. This is the drawer referring to surnames beginning S-Z (the other two drawers detailing records for A-I and J-R are shut). In

Williams' folder there is a handwritten note (see below). This requires a Library Use roll to find unless they are actively cross referencing with the list of Dunbar's former clients, in which case, no roll is required.

Handout 2: Handwritten Note



The file contains the surgical details surrounding Williams' treatment, and how the burn damage to her facial muscles left her incapable of expressing emotion after plastic surgery was carried out. The note is intended to direct the investigators to research Williams' background, if they have not already done so.

There are no other commonalities between Dunbar's list of former clients and the files available in Dr Chamberlain's office.

THOMAS WHITAKER

MEETING WHITAKER

Whitaker spends most evenings in his office at the Riverside Hotel. The building overlooks the Thames, in Chelsea. Like much of its surroundings, it radiates an aura of wealth and power, as do its clientèle that are found within.

A successful Credit Rating roll is required by the investigators to prove that they are of upstanding character and not wasting Whitaker's time before the reception desk will call through to his office. Claiming that they are here on behalf of Mr Dunbar will earn them a bonus die in any deception they attempt. Dunbar had been working on the legal issues surrounding acquiring another potential hotel site in Mayfair, and he concludes that the investigators might be here regarding some paperwork that needs to be signed. Whitaker will agree

to see them for a few minutes in any case with a regular Credit Rating success. The receptionist will comment that he has been receiving a few pestering calls recently, so he might be a little touchy.

A Persuade roll made while talking to the receptionist will reveal that a young lady has been trying to contact Whitaker recently without success. She has even resorted to saying that his life is in danger in a desperate effort to make him listen. This was Joyce Dobbs, the former employee of Williams. A full description can be obtained, which will allow the investigators to identify her later. She is in her early 30s with brown curly hair, wearing a blue dress that has seen much better days.

Whitaker is initially polite and respectful, enquiring how he can help the investigators. If Williams' name comes up in conversation, he will immediately become hostile and demand that they leave. He has no intention of talking about "that woman" and considers the matter closed. Any enquiries on that matter should be directed to his lawyer, Dunbar. He does not yet know the fate that has befallen Dunbar but even if he is informed, he will state coldly that it just means he will have to find himself a new lawyer. He knows nothing about Dr Chamberlain, other than the fact he was a prominent surgeon. The line of questioning ends there, with him threatening to call security if the investigators do not leave.

CONVINCING WHITAKER TO LEAVE

Much as with Dunbar, it will require an Extreme success on a relevant interpersonal skill (Charm, Fast Talk, Intimidate or Persuade) to get Whitaker to leave the hotel, fearing for his safety. With any other result he will refuse; he is too arrogant to accept that his life might be in danger, especially in his own hotel.

If the investigators attempt to rationally argue with him, asking him if he has seen any of Williams' staff (describing Ian or Anthony), they receive a bonus die in their efforts to convince him. If they are successful, Whitaker calms as he recalls seeing one of the men described (Anthony) having been present in the lobby every so often over the course of the last few weeks, always reading a newspaper, but occasionally meeting his eyes. He assumed he was a guest.

Further probing reveals that Anthony was observed in the lobby over a long enough period where he could have easily recorded Whitaker's movements. If they state that this man was responsible for the attack on Teresa's house,

and he is linked to the deaths of Dunbar (should it have happened) and Dr Chamberlain, then he is prepared to take the investigators seriously.

Searching the hotel does not find any marble slabs, as Whitaker was not intended to be converted in the hotel. With the hotel clear, Whitaker will wish to leave and head to a house he has in the country where he can wait out the whole business in relative safety. With him out of the picture, Williams will have to find another member of her staff willing to replace him in the ritual to summon Fthaggua.

JOYCE DOBBS AND WHITAKER'S ABDUCTION

At some point as they enter the lobby, the investigators will hear a heated argument between a lady at the front desk and the receptionist. If the investigators have arrived late on the Friday evening, this will be as they arrive. This is Joyce Dobbs who has come back in a last effort to try and convince Whitaker that he has to leave before he is killed. If the investigators intervene, and if they have not been successful in convincing Whitaker to leave, the fire alarm sounds. Staff begin running towards Whitaker's office and, if the investigators follow, they can smell petrol and see smoke pouring down the corridor from his office.

In this instance, Whitaker has been abducted by Williams' servants, taken at gunpoint through a back exit while another sets fire to his office. He is forced into a waiting car, knocked out, and is then driven to the warehouse where his conversion to a fire vampire will occur at a little after 10pm, when Fomalhaut rises.

Dobbs remains at the front desk in any case, distraught that she has been unable to convince Whitaker to leave. Confronted by the investigators, she will agree to answer their questions if they accompany her back to her flat in Newham. Dobbs admits that she should not be telling the investigators any of the details she is, as she was paid generously by her former employer to keep her mouth shut. However, when people started dying (Dr Chamberlain and Dunbar, as appropriate), she knew she had to do something. She knows the police will not believe stories of Williams summoning fire vampires from the stars.

Dobbs can fill the investigators in about Williams' backstory (see **Background** on pg. 105) up until the point when she left her employ. In particular, she can reveal Dunbar's



betrayal, siding with Whitaker, and the resentment that Williams had for Dr Chamberlain. This should illustrate her motives for targeting the three men. Dobbs can also guide the investigators to the warehouse where Williams summoned the fire vampires to. She will offer to take them there, if they so desire.

ALTERNATIVES TO WHITAKER'S ABDUCTION

If the investigators successfully convince Whitaker to leave, they might stake out his office or the entrances to the hotel in an effort to confront Williams' staff when they come for him.

If they are watching the rear delivery entrance, on a successful Spot Hidden roll they notice the same unmarked truck that passed Teresa's house on Wednesday. night pull up, and the same driver (Harold Norton) climb out. He is accompanied by another of Williams' staff, Everett Johnson. Both are armed with flare guns.

They proceed to Whitaker's office, and when they fail to find him there, they leave immediately. They immediately assume he has been forewarned and they could be in danger. If the investigators are waiting in the office, they immediately run, potentially initiating a chase scene. Both Harold and Everett wish to get away at all costs. If it looks like they are going to be cornered, they have no problem with turning their flare guns on themselves, echoing the fate of Ian.

If the investigators follow the truck, it requires a Hard Stealth roll to do so discretely on the relatively quiet streets of the city that late at night. Failure represents a car chase scene initiating as the truck speeds off at high speed, having spotted that they are being followed. If they successfully follow the truck, it leads them to the Williams Shipping Warehouse.

THE WILLIAMS SHIPPING WAREHOUSE

The investigators can arrive at the warehouse near the North Woolwich Station in the Docklands either by following the truck from the hotel, or by being led there by Dobbs. If they do this at night, because of the blackout, no lights can be seen inside, but there are multiple security guards on all the visible entrances to the warehouse.

If the investigators pay a visit to the warehouse the following morning, they find security is still very high,

with the addition of the workforce being on the look-out for strangers and anyone who might try to steal cargo. The investigators will not be able to get inside without a warrant of some description.

In either case, there is a familiar black car parked a little way down the road, from which Fotheringay is watching the building.

Realistically, given the level of security at the warehouse that Williams has put in place, the investigators are not going to be able to get inside unseen. The guards in question do not know what is going on inside the warehouse, only having been told that there is a lot of valuable cargo inside that is destined for shipment out of the country shortly. As such, they are being paid well to make sure that no unauthorised personnel are allowed in, day or night.

If the investigators decide to try to break into the building, or take on the security guards, Fotheringay drives by and requests that they join him for a ride. His car is big enough to seat all the investigators, and Dobbs, with a squeeze. Driving away from the Docks, he will introduce himself. He will not state outright who he works for, only that he represents an office of the government and that members of his department have taken an interest in Aurora Williams. Otherwise, he will be able to explain that reports of "falling stars" were seen over the warehouse by children playing late at night some months ago (which coincides with Dobb's account of Williams summoning the fire vampire – the event that prompted her to leave).

Fotheringay explains the predicament that his department is in: they cannot move on Williams without hard proof due to her family's power and political influence. For that reason, after having identified that the investigators were working on the case, he decided to provide them with a helping hand. But he felt he had to intervene before they landed themselves in trouble by trying to break into the warehouse, unprepared.

WHERE TO GO FROM HERE?

Once again the situation comes down to proof. Williams cannot be proven to have done anything wrong. While Anthony and Ian remain silent, the authorities have no way to connect them to Williams' household. Dobbs can identify them, but this will need to be verified, taking more time. Even then, her staff might have been acting autonomously.



According to the newspapers, Dr Chamberlain died in a tragic house fire (although no body was recovered, a fact that Fotheringay can reveal to the investigators). The authorities will not believe that Dunbar was killed by a living ball of flame – instead, they might turn their attention on the investigators, if they were with him when the fire broke out in his office.

Finally, Whitaker is missing, and while the presence of petrol at the hotel certainly suggests arson, there were no witnesses to confirm if Williams' staff were involved.

Fotheringay presents the opinion that it is unlikely that Williams would store any incriminating evidence at the warehouse, given it is a commercially used building during the day with a lot of people moving around. It is more likely that such evidence will instead be found at her house in Greenwich.

Fotheringay, suggesting that Dobbs might not be safe from Williams, takes the young lady away to a safe house that night.

AURORA WILLIAMS

RESEARCHING WILLIAMS

Going through the list of Dunbar's former clients alone is not enough to narrow the list of suspects completely down to Williams. However, astute investigators will deduce that it is probably a mutual client of Dr Chamberlain and Mr Dunbar.

By taking the shortlist of names and using it to go through newspaper archives, a Hard Library Use roll will uncover details of Williams' accident in 1937 (give them **Handout 3: From The Times**), revealing her connection with Chamberlain and Dunbar (see pg. 106). Furthermore, if the investigators heard Anthony mention in the hospital about "the three", they can deduce that the third person is most likely Whitaker.

Having found the connection to Williams, further research about her does not require a subsequent roll. The investigators will be able to uncover details of her history and details of the family's shipping business (including addresses for the offices and warehouse in the Docklands). Williams' personal address remains the same as that listed in Dunbar's file, but can be found through other mundane channels too.

Handout 3: From *The Times* (Friday 1st April 1938)

OUT OF COURT SETTLEMENT ENDS WILLIAMS-WHITAKER CASE

It was announced today by Mr Joseph Dunbar, legal counsel for well-known socialite Ms Aurora Williams, that an out-of-court settlement has been reached with hotelier Mr Thomas Whitaker. This brings to an end what experts had believed was going to be one of the largest legal battles of recent years before it even started. Legal action had been announced against Mr Whitaker, the owner of many luxury hotels across Europe, by Ms Williams following her injury at the Alpine Hotel in the Alps early last November. Ms Williams blamed the hotelier of negligent conduct for allowing a fire to break out in the poorly fitted hotel kitchens, which resulted in her disfigurement in the blaze. Ms Williams is the inheritor of the prominent Williams Shipping Company and family fortune, giving her the wealth to mount a tremendous legal campaign. Ms Williams was recently treated by renowned Harley Street surgeon, Dr Paul Chamberlain, but made her initial courtroom appearance last month wearing a veil. Mr Dunbar stated that a "generous and realistic" settlement had been offered by Mr Whitaker and accepted on Ms Williams' behalf. The case has now been closed and has left the High Court. Ms Williams herself was unavailable for comment.

THE WILLIAMS RESIDENCE

If the investigators visit Williams' address, they will find themselves at the door of a very large town house that overlooks Greenwich Park and has a fine view of the Royal Observatory up on the hill. The Head Butler, Browne, will open the door on a security chain, allowing him to talk to the investigators. Under no circumstances



will he let them inside. Miss Williams is feeling unwell and is not accepting visitors.

No degree of persuasion or bribery will allow them to enter. Even the use of official credentials will not convince Browne to let them in. He will demand to see a warrant issued by a judge and their official identification if they intend to enter under the guise of police business. If they force the issue too far, he will threaten to call the police. This is not an idle threat, and the investigators will not have luxury being bailed out by Fotheringay again if this occurs.



If the investigators are arrested, they will be taken to the local police station where they will be interviewed by an on-duty officer. During the interrogation it will be made very clear to the investigators the extent of Williams' power and influence. Her family is exceptionally well connected, and the investigators will be encouraged to take a few steps back unless they want to feel the full force of the family's legal power. They will be let go with an official warning.

INVESTIGATING BOOKSELLERS

Astute investigators, might come to the conclusion that if Williams has become a recluse and does not leave the house, she will have had to order books as part of her plan. If the investigators have met Joyce Dobbs by this

point and learnt about Williams' purchase of *The Book of All Forbidden Arts* then they may wish to question booksellers to learn more about the book.

In either case, the logical route of investigation will be the Charing Cross Road (see *The Investigator's Guide to London*, pg. 137), where most of the major booksellers in London are located. A successful Fast Talk or Persuade roll will allow them to find the bookseller who sold the book to Williams. He can give them a physical description of the book, and an overview of its mundane contents. With a Hard success, the bookseller will remark that he was a little disappointed that the only copy he could find for Williams had a lot of annotations added to the text in the margins – evidently the addition of a previous owner, but he could not read the notes themselves.

AN OPTIONAL ENCOUNTER

If the investigators have come this far and not yet met Fotheringay, they might be directed to a certain bookshop just off Trafalgar Square that might have more information on the book they are looking for. Likewise, if the investigators start asking questions about a man matching Fotheringay's description, they will be directed to the same bookshop, which he is said to frequent.

The bookshop is closed, but they will encounter a rather surprised Fotheringay. He will invite them in where he leads them into N's office. Inside, the two of them will reveal their interest in Williams (as per the **Williams Shipping Warehouse** scene, on pg. 125). N concludes by ordering Fotheringay to assist the investigators in whatever way he can to ensure they resolve this issue in a satisfactory fashion.

Such an encounter can help to foreshadow the potential encounter at the end of the scenario, should the investigators survive. This encounter also helps to enlighten the investigators if they have not yet talked to Fotheringay outside the warehouse and learned his side of the story.

RETURNING TO THE WILLIAMS RESIDENCE

This encounter takes place on the morning of Saturday the 7th of September. Fotheringay arranges to meet with the investigators in Trafalgar Square, where he hands them a brown-paper package containing fake police identification. Fotheringay suggests they go to Williams' house first, then meet him again at Teresa's house before

they proceed any further (most likely to the warehouse, he suggests, if they are armed with enough proof to get a warrant to search there too).

Without these forged papers, gaining entrance to Williams' house will be met with the same response as before (see **The Williams Residence**, on pg. 126). Armed with these, the investigators can go to Williams' house in Greenwich and ask to be let in. Insisting that they wish to see the butler and housekeeper will allow them entry. Because Browne has not properly seen them (having only opened the door a few inches before) their appearance should not compromise their deception.

Browne, after looking at their credentials through the crack in the door, allows the investigators inside and shows them through to the lounge. The interior of the house is lavishly decorated and furnished. The chairs in the lounge, for example, are antiques that might be worth more than a year's pay for many of the investigators. The room itself looks out on Greenwich Park and has one of the finest views in London. There are multiple doors leading to adjoining rooms and corridors that the investigators could use to sneak out if they wished. A roaring fire blazes away in a fireplace at the end of the room, making the whole lounge uncomfortably warm.

Questioning Browne and Miss Roberts (the housekeeper) about Anthony Morris and Ian Baker will make them somewhat nervous. They explain that the two men were hired as servants at the house a couple of years ago. They performed their household duties admirably; Anthony looked after the contents of the wine cellar while Ian was responsible for taking care of food deliveries and other kitchen supplies. The Keeper is encouraged to make up anecdotes that would present them as normal individuals with otherwise normal lives outside of their roles in the house.

At a convenient point in the discussion, a gentle cough from the doorway will announce Williams' entrance. She is dressed in an immaculate, fashionable white dress with long opera gloves that continue underneath the sleeves. A white silk scarf hides her neck. No part of her skin is visible other than her mask-like, emotionless face (itself half-covered by her red hair).

Williams calmly demands to know what the investigators are doing in her house – she made it quite clear she did not want any visitors. She requests the investigators to complete their questioning and go; she adds that the men in question were recently removed from their positions.

THE ASSASSINATION TACTIC

The investigators might decide to try and kill Williams on sight, although this will be a somewhat rash conclusion to have come to. They will find it a lot harder to pull off than they might first have thought.

At the first sign of Williams being threatened, four fire vampires bound and hidden in the large fireplace at the far end of the lounge attack. She will then cast *Cloak of Fire* (see pg 124), making her hard to injure. She then casts *Fire Walk* to escape to the warehouse, where she emerges from the furnace in the basement.

Once at the warehouse, Williams will wait there until the time she can perform her ritual. The investigators, faced with such formidable opposition will most likely attempt to retreat. The fire vampires will not follow them beyond the confines of the house.

In the aftermath of such an encounter, Williams' house will be severely damaged by fire. Williams' staff will report this as arson to the authorities, and provide the names and descriptions of the investigators as suspects. The degree of police response at this point is left to the discretion of the Keeper, ranging anywhere from the police wanting to question them to a full-blown manhunt to bring them in to custody.

WILLIAMS' STUDY

Quick-thinking investigators might take advantage of Williams' arrival during the questioning, perhaps asking to use the lavatory (to which the housekeeper directs them down the hall) or simply sneak out of the room. From there, they can move upstairs in an effort to find Williams' study while she is distracted by the others downstairs. Charm, Persuade or Fast Talk rolls are needed to keep Williams engaged in the discussion while other investigators search upstairs.



A Stealth roll is required to move around the upper floors undetected. A Spot Hidden roll is then required to find the door to Williams' study. It also reveals something that the investigators might not have noticed previously – that there are no mirrors anywhere in the house; Williams does not wish to be tormented by her own reflection.

In the study, the investigators will find Williams' copy of *The Book of All Forbidden Arts* sat on the desk, alongside her journal, which is open on a particular page (**Handout 4**). A large candle in an ornate stand burns on the corner of the desk. This allows Williams to communicate with her servants at the warehouse via the *Candle Communication* spell.

Handout 4: Williams' Journal

Night - F (SE)
 01/09 (Sun) - 10:30pm [C]
 02/09 (Mon) - 10:25pm
 03/09 (Tue) - 10:20pm
 04/09 (Wed) - 10:15pm [D]
 05/09 (Thu) - 10:10pm
 06/09 (Fri) - 10:05pm [W]
 07/09 (Sat) - 10:00pm [ALL]
 [C] - 3 - [D] - 2 - [W] - 1 - [ALL]

If the investigators have trouble interpreting the information on the page, a generous Keeper may call for an Idea roll. Success reveals that the date and time marked "C" coincides with when the fire broke out at Dr Chamberlain's home. "D" is the date and time when the attack took place on Teresa's house, when Anthony and Ian were looking for Dunbar. "W" indicates the date when Whitaker was taken from the Riverside Hotel. The line at the bottom implies a countdown in the order of events, working up to a final event described as "All" being tonight at 10pm.

An Astronomy roll, or a Hard Idea roll, will reveal the significance of "F" at the top of the page, and its connection to the times on the page. These are the approximate times that Fomalhaut appears over the south-eastern (SE) horizon. Investigators who make an Astronomy or Occult roll (either to know now or as part of quick research later) can discern information about Fomalhaut found on **Handout 5: Fomalhaut**.

Handout 5: Fomalhaut.

FOMALHAUT

Fomalhaut is the brightest star in the constellation of Piscis Austrinus (the Southern Fish). In the northern hemisphere, it is normally seen in autumn, low in the sky near the southern horizon. Its brightness (more than 10 times greater than our sun) in comparison to other stars at this time of year leads to it sometimes being referred to as the "lonely star of autumn".

Its modern name derives from Arabic, meaning "mouth of the fish", as it was described by Ptolemy. The constellation depicts the fish drinking water from the jar held by Aquarius. Others depict the fish saving the world by swallowing the waters of the great flood.

The Persians called it "Hastorang", and it was regarded as one of the four royal stars that guarded the four districts of the night sky.

In Ancient Greece, Fomalhaut was used as a marker in the worship of Demeter (the goddess of the harvest) in Eleusis (a municipality in West Attica). The Greeks also associated the star with Typhon, the beast believed to be buried under Mount Etna.

In Syria and Canaan, the star was seen to be symbol of the fish-god Dagon. The temple to Dagon in Gaza, destroyed by Samson, was believed to have been orientated towards where the star rose in the night sky.

The rest of the journal is written in an immaculate script that looks like it is has been kept over several years. It will take time to read, requiring study away from the office.

Most of the relevant information substantiates what Dobbs may have already have told the investigators. One passage stands out from the text, after the point where Dobbs left Williams' service (see **6: Journal Entry**).

Handout 6: Journal Entry

Now I know why these are called the Forbidden Arts. Not that they are evil, but that there is some knowledge that humanity should be forbidden from knowing – like the knowledge of its own destruction. I have seen the future. I have seen the world engulfed in flame until it is no more than a lifeless cinder hanging in the cold, void of space. Everything I've ever known, everything I've ever loved, will all be consumed in fire.

I gathered my friends around me once more, to show them the horror that was to come, so that we could search for a way to stop it, to avoid it. Together, we called to the Herald of the True Flame and begged him to spare this world. It was the hand of man that would burn this world, not him or his master. There was nothing he could do to stop it. However, he could save his followers. By becoming as he, in service to the True Flame, we could be spirited away from this lifeless rock once it had been destroyed by man. The arts in the book would allow us to survive the apocalypse, but what life would it be to remain on a dead world? We accepted his offer. There would not be time to call him again until the sky had changed, so we had time to prepare. Summoning him, as the book states, could kill a number of us. Having thought about this for a good many nights, the answer finally came to me. Who better than those who betrayed me and left me as I am? They are going to die anyway in the inferno, so why not let their lives be spent saving us? By wrapping them in flame and subjecting them to a small part of the pain I have endured for years at their hands, I might also finally have some of the revenge I have desired for so long.

*Ph'nglui mglw'nafh Cthugha Fomalhaut ngha-ghaa naf'l thagn!
Ia! Cthugha!*

Das Puch Aller Verpoten Kunst

The Book of All Forbidden Arts by Johannes Hartlieb (Munich, 1456).

The leather bound book is 8"x6" in size with a hubbed spine and metal-covered corners. The covers are decorated with three rectangular bands comprised of classical iconography surrounding a central gold-leaf coat of arms that has long worn away into obscurity. Two leather straps hold the book closed. The interior text is handwritten in a flowing, black script, in German. Paragraphs at the start of a new section are written in red ink and begin with a large capital letter straddling two

lines of text. There are on average 24 lines of text on each page. The book is approximately 160 pages in length. There are no illustrations, only text. This Renaissance work discusses in detail the seven artes magicae: aeromancy, chiromancy, geomancy, hydromancy, pyromancy, necromancy and spatulamancy. The main body of the text takes only a few hours to read and there is no Mythos-related content present.

Scrawled throughout the wide margins along the side and below the text are handwritten notes. They are of a different handwriting to the main text, in dark red ink, also in German. They are much harder to read and require long hours of study to decipher. The notes give no indication as to the identity of the author. Cthugha, Fthaggua, and fire vampires are detailed within the notes. Cthugha, the source of all fire in the universe, is said to reside near the star Fomalhaut. Fthaggua, the Lord of the fire vampires and Herald of Cthugha is said to traverse the universe on the comet Ktynga, setting worlds ablaze in its wake. The fire vampires in service to Fthaggua are said to also worship Cthugha and share the knowledge of all that their fire consumes. The notes speculate that Fthaggua can transform living beings into fire vampires. Various rites and practices are detailed in the notes. In some cases they are modifications of the rites detailed in the mundane text. All of them relate to the manipulation of fire.

Sanity Loss: 1D8

Cthulhu Mythos Gain: +6 percentiles

Mythos Rating: 25

Average Study Time: 5 weeks

Spells: Summon Herald of the True Flame (Call/Dismiss Fthaggua), Candle Communication, Cloak of Fire, Invocation of Flame (Contact Fthaggua), Ignite the Flame Within (Create Fire Vampire, see pg. 109), Fire Walk (see pg. 110), Pyromancy (see pg. 110), Call the Falling Star (Summon/Bind Fire Vampire).

Both books can be hidden in the investigators' jackets. A quick exit from the house is recommended before the theft is discovered.

THE FIRST NIGHT OF THE BLITZ

MEETING FOTHERINGAY AT TERESA'S HOUSE

The investigators can meet with Fotheringay back at Teresa's house, as suggested, not long after they leave



Greenwich. He is interested to find out what they have learnt from their visit to Williams' residence. Reading through the books from Williams' house will take a few hours, after which the investigators will have an overview of their contents. From the details in the journal and from Dobbs' account of what took place in the warehouse, the investigators can conclude that the northern end of the building (closer to the road and further away from the dockside entrance where goods are regularly loaded and unloaded from barges) has been partitioned off and used by Williams for her ritual practices. This is where she will try to summon Fthagua.

If the investigators have put together all the pieces, they will realise that the summoning ritual will take place at the warehouse tonight, at 10pm, when Fomalhaut rises over the horizon. As they leave the house to head to the warehouse, the sound of bomber engines is heard droning above them. In response, a wave of air-raid sirens begins to cry from all directions. Moments later, the pounding of explosions begins as the bombs start to fall.

It is 5.30pm, Saturday the 7th of September, 1940. A date and time London will never forget.

GETTING TO THE WAREHOUSE

Williams and her staff were mid-way to the warehouse when the air raid started, thinking they had plenty of time before the blackout. The investigators are most likely on the south side of the river, meaning they will have to find a way to get across the river to the warehouse in North Woolwich. There a number of options available to them, each requiring varying lengths of time and different degrees of danger. In either instance, Fotheringay should depart. He will return to headquarters and try to gather what official response he can, or at the very least direct the fire services to the warehouse. The investigators are to fight this battle alone.

The roads are filled with fire engines, blocked with rubble and burning buildings, making the journey take considerably longer. The Keeper should use the vignettes

THE DOCKLANDS FIRE

In the dying rays of the late afternoon sun, at 5.30pm the first wave of German bombers flew over London. The raid was completely unexpected and caught the RAF off-guard. Their primary targets were Woolwich, Purfleet and the Docklands districts. Heavy bombing rained down on these areas for half an hour, causing infernos that would light the way for the second wave of bombing that would begin at 8pm and last beyond midnight. As the sun set over the West End of London, at 7pm, London residents reported that it appeared like there was a second sun on the eastern horizon. The London Docks became a raging inferno that could be seen more than 30 miles away. Throughout the night, a copper-orange haze could be seen on the horizon, as if the sun was still trying to rise even at midnight.

The following describes some snap-shots of the inferno that tore through the Docks:

- At the Millwall Docks, 200 acres of timber caught fire.
- Oil storage tanks ignited and added to the inferno.

- Rum stores at the West India Dock had a similar effect with barrels exploding like bombs themselves.
- Pepper fires loaded the air over some parts of the Docklands with stinging particles. Fire-fighters reported that felt like they were breathing fire trying to put out these flames.
- Paint factories and stores ignited in white-hot flames.
- Burning rubber stores created black, asphyxiating clouds that could only be fought from a distance.
- Nearby gasometers to the north-east were punctured and set ablaze. A nearby power house was hit by a bomb blast, rendering hydraulic hydrant supplies useless.
- Molten pitch from a tar distillery that had been hit flooded into the North Woolwich Road in Silverton. This halted the emergency services vehicles from gaining access to certain areas of the fire.
- The fire leapt to barges that slipped from the docks and floated out of control into the Thames. These in turn threatened to drift into the wharves and set them alight.



- The fire swiftly moved through the badly built residential housing near the Docks which was the home to some of the poorest communities in London.
- Even to this day, the fire in Quebec Yard of the Surrey Docks was the most intense single fire ever recorded in Britain.

Amidst this picture of hell being painted across the skyline, four-fifths of the firemen involved in trying to put out the blaze had no prior experience of actual fire-fighting, being formed from the Auxiliary Fire Service rather than being trained professionals. The Docks became a maze of twisting, snaking fire hoses. The fire was so intense that many jets of water were turned to steam before they even reached some of the burning timber stacks. Over 1000 pumps were used to try and control the Surrey Docks fire alone.

BOMBING NEAR THE WAREHOUSE

Official records later detailed every bomb that dropped on London that night. They record that a number of incendiary bombs dropped in the area around North Woolwich Station (near the Williams Shipping Warehouse):

- The first four fell in rapid succession at 5.24pm, damaging property along Albert Road, including coal dealers and other shops.
- The next two fell at 5.45 and 5.51pm, although the fire was well under way by this point. These bombs fell on residential housing on Pier Road and damaged railways cuttings near Albert Road respectively.
- The final two recorded fell at 7pm and 11.45pm, both landing on Pier Road, setting alight coal-carrying railway trucks and a bottling company respectively.

listed nearby to inspire their description of the horror that is unfolding around them. (SAN loss, 1/1D3).

The most direct route available is to take the Blackwall Tunnel to the north side of the river. However, being in the heart of the Docklands, by the time the investigators arrive, there is a blazing inferno at both ends of the tunnel. The investigators should consider very carefully if they wish to proceed along this route.

DEX rolls are required to navigate through the inferno, with the amount of damage they take (representative of being caught in the flames, explosions and struck by flying debris) determined by their degree of success or failure. Failure means the investigators suffer 4D6 damage. A regular success inflicts 3D6 damage. A Hard success inflicts 2D6 damage. An Extreme Success inflicts 1D6 damage. The journey takes 1D3 hours to complete from Teresa's house, meaning that the investigators arrive at the same time that Williams does at the warehouse, long before 10pm when she can summon Fthaggua.

A longer, but safer route is to journey down to one of the major bridges across the river, away from the inferno (e.g. Tower Bridge). The investigators can then loop back around, approaching from the north-west towards North Woolwich. DEX rolls are also required on this route, but only a regular success is required to avoid taking 1D6 damage from the firestorm. The journey takes 1D4+2

hours to complete from Teresa's house. They have 5 hours to reach the warehouse before Williams summons Fthaggua, meaning this route leaves them with only a 50/50 chance that they get there in time.

Getting a boat across the river is a much quicker route, if the investigators think of it. However, the nearest place to find such a boat is at the docks south of the Blackwall Tunnel. Docked at Union Wharf, to the north of Trinity Hospital is a fireboat. If the investigators choose to go via Tower Bridge, a Hard Spot Hidden roll will enable them to notice the vessel as they pass by. They can then change their route accordingly (although they still need to make the DEX roll to avoid being injured on the way). The fireboat has two pumps mounted onboard that are each designed pump up to 1000 gallons of river water per minute to units already on land fighting fires. A nozzle on the bow can be used to project a high-pressure jet of water at the same rate to combat ship and dockside fires. Taking the fireboat requires a successful Pilot (Boat) roll to sail down the river to the warehouse and reduces the total journey time to 1D3 hours. Failure means the boat just drifts down the river on the current and arrives after a journey time of 1D4+2 hours.

ARRIVAL AT THE WAREHOUSE

Having fought their way across London as it burns, the investigators finally arrive at the warehouse. If they have



arrived early, they stand a chance of stopping Williams before she can call Fthaggua at 10pm. If they arrive after 10pm and have not come via the fireboat, they will be in big trouble, as they will have no effective way of combating Fthaggua.

As they may have deduced already, Williams will try to summon Fthaggua in the partitioned area of the warehouse. After the bombs started dropping and the Docklands caught fire, the workforce and security guards fled. The warehouse has not suffered a direct hit, but buildings all around it are already ablaze. Upon arrival at sunset (7pm), Williams and her five trusted servants (including Browne and Roberts) retreat into the concrete basement below the warehouse. The stairway down is located within the partitioned area, where she has assembled a huge stockpile of timber to burn in the ritual. Dozens of blocks of thermite (set off by magnesium strips) are in place to set fire to kindling and rapidly ignite the timber.

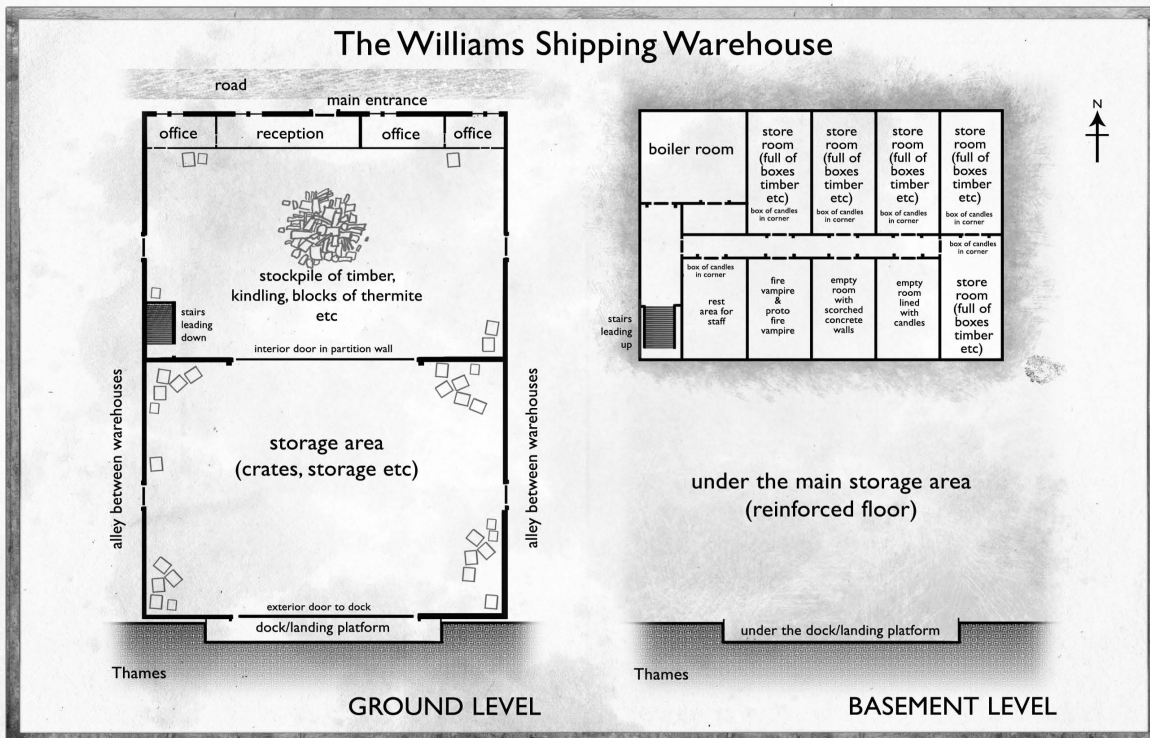
In the basement are numerous concrete-lined store rooms. In one such locked room is a bound fire vampire (formerly Dr Chamberlain). If she was successful in capturing Whitaker, he will be here also, barely recognisable as a proto-fire vampire. Williams and her staff wait in another room until 9.30pm, when they leave the basement to begin the ritual. There are large

boxes of candles in every room, with at least one lit at every hour of the day and night. These allow Williams to communicate with any of her servants there via the *Candle Communication* spell (and vice versa, as a candle is always lit in her office at her residence).

The spell to summon Fthaggua costs 60 Magic Points. Williams will be using the fire vampire that was formerly Dr Chamberlain and the proto-fire vampire that was once Whitaker (if in her possession) to generate 51 magic points (19 and 32 respectively), which kills them in the process. She supplies the remaining 9 points herself, unless she managed to capture Dunbar too.

If the investigators managed to save Whitaker, then she will have to resort to converting one of the warehouse guards into a proto-fire vampire. Once this has been done, she can command it and drain it dry of magic points and hit points to make up for the short-fall. This fulfils the same purpose, but is not to her liking – she wanted to see Whitaker suffer. This also means the ritual to summon Fthaggua will be delayed while the conversion of the guard takes place as Fomalhaut rises, buying the investigators more time. If the investigators arrive at any point before 10pm, they can attempt to prevent the spell from being cast. The five members of staff will try to stop the investigators with lethal force (armed with .32 automatics rather than flare guns in this instance) while Williams continues casting.

The Williams Shipping Warehouse





If any investigators attack Williams directly, both the fire vampire and Proto-fire vampire will attack; otherwise they only participate to help cast the spell.

If the fire vampire or the proto-fire vampire are destroyed, Williams instead begins to drain her staff of Magic Points, and subsequently Hit Points. If she is casting the spell during combat, she adds 2D10 Magic Points (from any source available) each round. When she reaches 60, it is 10pm and the spell is cast.

Williams has an immense amount of willpower and will continue casting the spell through almost all conditions. The only thing that will be able to stop her attempt dead in its tracks is to confront her with her own reflection, requiring a successful Fighting (Brawl) attack using a mirror against Williams' Dodge skill.

If the investigators are successful in the roll, Williams sees her own reflection, screams and the spell comes to a grinding halt, with all accumulated Magic Points wasted. She will launch into a blind rage upon the investigators at this point, fighting to the death as all hope of salvation is gone forever.

If Williams successfully casts the spell, the flames from the pile of timber shoot upwards and the roof of the warehouse explodes into the night sky. Above the building, the flames come together in a rapidly growing ball as Fthaggua manifests. The following round, it lashes out with lightning bolts that strike Williams and her remaining followers, instantly transforming them into fire vampires. Over the following rounds, it strikes out at the investigators, one at a time, until they too are destroyed. From there, it will burn everything in sight.

If the investigators have access to the fireboat, they can use the high-pressure water jet to attack Fthaggua. A

successful attack (using the Civil Defence, Gunnery or Rifle skill) inflicts 3D10 damage upon Fthaggua. Once it has been reduced to 0 HP, it vanishes, returning back to the stars whence it came. The newly created fire vampires vanish with it. Whether they were carried back to the stars with their new master, or if they were destroyed as Fthaggua vanished, will remain a mystery.

AFTERMATH

If Fthaggua is successfully summoned and not defeated by the investigators, the devastation caused to the London Docks is increased manifold. However, the fire is eventually brought under control by the work – and sacrifice – of the fire service. With over a thousand pumps deployed against the fire in the Docklands, even Fthaggua cannot survive indefinitely. As such, London is saved at great cost.

If the investigators survive the encounter, the next morning, reports start coming in of the tremendous damage the city has suffered. For the next 57 consecutive nights, German bombers conduct air raids upon London. A few nights later, Fotheringay invites the investigators to a meeting near Trafalgar Square. He has been heavily involved in the clean-up operation following the events at the Docklands and his superior wishes to meet them.

If the Keeper wishes to use this as a springboard into a possible *World War Cthulhu* campaign, in his office above a bookshop, the investigators have the chance to meet with N for the first time. He extends an invitation for them to join his network as Auxiliaries, given that they have proven themselves in the field to have exactly the kind of skills the organisation is looking for. There are many more forces of the Mythos at work, and people like the investigators are just the kind of people that might be able to stand up against them. The choice is theirs.



• CAPTIVE AUDIENCE •

*If you watch close, history does nothing but repeat itself.
What we call chaos is just patterns we haven't recognized.
What we call random is just patterns we can't decipher.*

- Chuck Palahniuk, *Survivor*

INTRODUCTION

This scenario takes place in early February 1941. London is a city under siege with the Blitz entering its sixth month. A lone survivor of a failed attempt to stage the infamous play, *The King in Yellow*, is attempting a new performance. Fearing that others may attempt to stop him again, he has devised a plan he believes will ensure success. By trying to stop the performance, the investigators will be fulfilling roles prepared for them, and will ultimately help to herald the arrival of the Phantom of Truth on Earth.

KEEPER CONSIDERATIONS & THE KING IN YELLOW

The majority of the investigation in CAPTIVE AUDIENCE focuses upon uncovering events from 1905. The Keeper should familiarise themselves with the details provided in BACKGROUND as they will help answer the investigators' questions. Keepers unfamiliar with *The King in Yellow* should consult HANDOUT 8. Further information can be found in the *Call of Cthulhu* rulebook.

BACKGROUND

ACT ONE: PREPARATION & PERFORMANCE

In the summer of 1904, Taylor Graves was a rising star in London's art scene. Even though he was only 25 years old, he was building a reputation as a literary critic. He worked for various publications in the city, reviewing contemporary fiction. Shortly after branching out into theatre reviews, he was approached by Simon Fairfax, a renowned producer of some of the most successful shows in the West End.

Fairfax wanted to take advantage of Graves' talent and potential. He introduced Graves to *The King in Yellow*. As Fairfax already had, Graves fell under the corrupting influence of the play. Both believed that the play revealed the secrets of the universe. In madness, Graves saw a beauty that demanded to be shared with the world. Fairfax told Graves that he was gathering a troupe to perform the play. Graves joined without hesitation.

Graves was only cast in a small role (a palace guard) but helped considerably behind the scenes. The troupe needed a grand venue, and Graves found it. St James's Hall in Piccadilly was closing and scheduled for demolition. The last public performance there would be on Saturday the 11th of February, 1905. The next day, the building would be cleared and left empty overnight before demolition commenced on the Monday. The troupe planned to stage their performance on the night of Sunday 12th February, while Aldebaran was in the night sky.

Seth Page, the caretaker at the concert hall, always carried a huge ring of keys for every door. The troupe lured him from his home in Paddington by sending him a message that his mother had been taken ill. Page travelled towards Farringdon on the Metropolitan line on the evening of Tuesday the 7th of February 1905. Fairfax, wearing a mask, dragged Page off the train at King's Cross underground station and stabbed him to death on the platform. The Yellow Sign was carved into Page's chest as a dedication to the King in Yellow.

Two problems arose from this incident. Firstly, Fairfax failed to find the keys on Page. Page wore them for work, but had left them at home. Secondly, the murder was witnessed by numerous bystanders, including a young clerk: Thomas Franklin.

Franklin worked for the Cabinet Office in Whitehall. He tried to stop Fairfax but experienced a vision of the King in Yellow as the Yellow Sign was completed. Franklin collapsed to the platform, gibbering. By that time, Fairfax had made his escape; no one else was brave enough to confront him and the guard on duty was too far away to reach the scene in time.

Franklin was helped home to his Camden flat by the police, and his neighbours came to his aid after hearing the commotion. Dean Henderson, a police detective, and





Constance Parker, a librarian, lived in the flats either side of Franklin. The police left Franklin in their care. The officers had been unable to get a statement due to his condition. They promised to return when he was calmer. The next morning, when Franklin regained his senses, he told Henderson and Parker what he had seen. They initially thought he was drunk, or had hallucinated.

On the morning of Wednesday the 8th of February 1905, members of the troupe, led by Fairfax, entered Page's flat building in Paddington. The landlord, Martin Jacobs, discovered them breaking in and was murdered. The Yellow Sign was carved into his chest. The troupe ransacked the flat, taking every key.

Later, the troupe took to the streets, delivering invitations throughout slums close to the concert hall. The invitations announced that the residents had been selected to attend a free, final performance at the concert hall that Sunday.

News of the second murder reached the detectives in charge of the Page case. They contacted Henderson on the morning of Thursday the 9th of February to check if Franklin was capable of providing a statement. Henderson, not wanting his neighbour thought insane, told them that Franklin remained shaken by the violent nature of the murder. He mentioned nothing of the vision, nor that the murderer was masked.

Henderson visited Franklin and Parker who was taking care of him. He told them about the second murder and asked if Franklin could remember anything else. Franklin showed them the symbol that had haunted his dreams since the murder. He drew the Yellow Sign.

Both Henderson and Parker watched the symbol warp before their eyes. They experienced a vision of the ballroom in the palace of the King and came face-to-face with the Phantom of Truth. The figure asked "Have you found the Yellow Sign?"

Once they came to their senses, Henderson and Parker confirmed they had seen the same thing. They finally believed Franklin's story. Confronted with evidence of supernatural power at work, the three neighbours vowed to stop whatever was happening before anyone else was hurt. All three felt an impending doom after seeing the Yellow Sign and knew inaction would mean their end.

The next day, Friday the 10th of February 1905, Henderson gathered all the information he could about Seth Page. He discovered the connection to St James's Hall and sent word to Parker and Franklin that he was going there to investigate. A member of the troupe, Ronald Brooks, had been ordered to watch the hall for signs of trouble. Brooks saw Henderson, heard him asking the staff about Page, and attacked him as he left. The police could not be allowed to get involved.

During the fight, both managed to inflict fatal blows on each other with Brooks' knife before they fell. Franklin and Parker found their bodies in the alley shortly after. They took Brooks' wallet and fled before the police arrived. The wallet contained a receipt for costumes delivered to Brooks' home in Shoreditch. Franklin and Parker went to the address and broke into the rundown house. They discovered invitations to St James's Hall, costumes for the palace guards and a typed copy of the play. Parker took the play, hoping it could explain what was happening. She read it overnight, sealing her fate.



Franklin awoke the next morning, Saturday the 11th of February, to Parker's screams, as she frantically tried to set fire to the play in the bathroom. She had to be sedated to calm her down. When she later awoke, she explained what she had learned from the play. If it was performed, the Phantom of Truth would appear. This would herald the coming of the King, and the citadels of man would fall wherever he walked. Parker also knew she was destined to join the endless dance in Carcosa. However, there was still a chance to save Franklin, and London.

That day, Franklin and Parker planned how to stop the play, regardless of cost. They broke into Henderson's flat, took his revolver and went to the concert hall. They hid under the stage after the last performance and waited there while the building was cleared. When they were alone, they blocked all exits from the grand hall, apart from the main entrance, leaving one route of escape.

The troupe arrived that evening, Sunday the 12th of February. Their audience assembled in the grand hall. When the performance began, Parker broke all the gaslight pipes under the stage. Franklin had moved to the entrance of the grand hall, intending to shoot any actors that tried to escape. He did not know that Parker intended to be at the epicentre of the blast when it occurred, instead of lighting a flame at distance to give her time to escape. It was the only way she could see to end the madness after reading the play.

But Parker let the gas build up too long. Graves and others backstage smelled it and fled. Parker lit her match during the last scene of Act One. The explosion killed all but three of the actors (Graves and two palace guards). Franklin shot two of the actors, but Graves overpowered him. In the fight, Franklin was shot in the leg and Graves escaped.

Franklin tried to save the audience, but found them enraptured by the flames on stage, blood pouring from their eyes, as they burned to death. Fire swept through the building and the ceiling collapsed. Franklin limped his way to safety. The newspapers later reported that over 100 bodies were found in the rubble.

ACT TWO: AFTERMATH & PLANNING

Franklin had no idea who Graves was, having only seen his face in the brief fight. He had no idea how to find this lone survivor. Injured, he returned to Camden and called for a doctor. Graves fled home to his house in Hanover Terrace, overlooking Regent's Park lake. A few weeks

later, in March, fearing reprisals if the survivor found him first, Franklin moved to Southwark.

Fairfax's will bequeathed all his books to the British Library, including his English translation of *The King in Yellow*. This allowed the book to be publicly accessible by his followers, so as not to identify them directly with a bequeathal. The book was placed in the rare books section, under restricted access.

In late 1905, Graves learned of the book's location. He had lost his copy of the play in the fire and knew another performance would require a new set of copies, but going to the library meant coming out of hiding. Instead, he used his contacts to search for a copy of the play. The search was unsuccessful, but he began to collect other rare tomes detailing, allowing his knowledge to grow.

Franklin attempted to find Graves but didn't have enough information. By the end of 1905, he redirected his efforts. He researched the play, hoping that by understanding his enemy he could defeat it. This sparked a slow descent into madness. He had to take extended leave from work to recover his sanity. When he rejoined society, he watched the newspapers obsessively, looking for any signs of an upcoming performance. He continued this for the next 36 years, even after he retired from the civil service in 1935.

In November 1925, Graves obtained access to the rare books section of the British Library and examined Fairfax's copy of *The King in Yellow*. Visiting every week from November 1925 to February 1926, while Aldebaran watched approvingly from the sky, Graves copied the play into a notebook he could take out of the library. Within weeks, he had typed up enough copies to supply a whole cast.

For the next eleven years, until 1937, Graves identified actors he believed could form a new troupe. He chose wisely. The 15 actors he approached fell under the play's spell and agreed to stage a performance. Rehearsals took place in Graves' home office. The numerous rehearsals opened a gateway to Carcosa in late 1937. When Aldebaran was in the sky, the gateway opened to the palace of the King. Entering Carcosa, the troupe met the Phantom of Truth.

The Phantom encouraged Graves in his plan to attempt another performance. This would allow the Phantom to manifest on Earth and pave the way for the arrival of the King. However, much remained to be done to ensure success. Graves turned to his collection of tomes.

In *True Magick* he found mention of a spell to recreate the past, but that this power was known only to the Outer Gods. *True Magick* also contained the rites to summon a Servitor of the Outer Gods. Graves hoped that this being could teach him the spell he needed.

Stephen Nash was a Shakespearean actor and member of the troupe. Reading the play shattered his sanity and made him a fanatical follower. Nash offered his wife and two daughters as sacrifices to summon the Servitor. A summoning circle was crafted in Graves' basement, the Servitor was called, and the sacrifices were consumed. In return, it imparted its knowledge to Graves.

The spell allowed the caster to copy a moment from the past. Events had to mirror as closely as possible those that led up to the moment in question. Graves knew exactly what happened that night. If they stopped the explosion, the performance could be completed.

It took nearly three years to plan every detail. The troupe would engineer a series of events to recreate those that led to their previous failure. If anyone tried to stop them, the troupe would ensure they followed the same course of events their predecessors did 36 years ago. That way, by trying to stop the performance, they would help complete the spell and ensure the original performance was successful. If no one tried to stop them, the present-day performance would take place without interference. Nothing could go wrong.

KEEPER'S TIMELINE OF EVENTS

Mid 1904 – Taylor Graves (25) meets Simon Fairfax and is corrupted by the play.

Late 1904 – St James's Hall is selected as the performance's venue.

1905

Tuesday 7th February – Fairfax murders Seth Page, caretaker at St James's Hall, at King's Cross station to get the keys to the concert hall. Thomas Franklin (30) witnesses the murder. Franklin has a vision of the King in Yellow and is horrified. His neighbours (Detective Dean Henderson and Constance Parker) look after him.

Wednesday 8th February – The troupe go to Page's apartment in Paddington to find the keys. They kill the landlord, Martin Jacobs, and take every key in the

apartment. Invitations are delivered to those who will become the audience.

Thursday 9th February – Henderson learns of Jacobs' murder. Franklin draws the Yellow Sign for Henderson and Parker. They have a vision of Carcosa and vow to stop the supernatural threat.

Friday 10th February – Ronald Brooks attacks Henderson after leaving the concert hall. Both die fighting. Their bodies are discovered by Franklin and Parker. Brooks' wallet leads them to his home where they find the play. Parker reads it overnight.

Saturday 11th February – Parker tells Franklin what will happen if the play is performed. The last public performance takes place at the hall. Parker and Franklin hide after it closes.

Sunday 12th February – The troupe attempts to perform the play. Parker sets off a gas explosion, killing herself and most of the actors. Franklin shoots the rest, except Graves who escapes. Franklin is shot in the leg. They are the only survivors.

March – Franklin flees to Southwark. Graves goes into hiding. Fairfax's copy of the play is left to the British Library.

Late 1905 – Graves discovers the book's location but tries to acquire his own copy. Franklin begins researching the play and the Mythos, later requiring psychiatric help.

November 1925 - February 1926 – Graves comes out of hiding to visit the British Library weekly and copy the play.

Mid 1926 - Early 1937 – Graves identifies actors to form a new troupe.

Mid 1935 – Franklin (60), retires from the civil service. He continues to watch newspapers for signs of a performance.

Late 1937 – Rehearsals in Graves' office open a gateway to Carcosa. Graves reads *True Magick* and learns the *Echo of the Past* spell from a Servitor of the Outer Gods after Stephen Nash sacrifices his family.

Early 1938 - Late 1940 – Meticulous planning is carried out to ensure every detail of the events leading up to the previous performance can be recreated.



1941

Friday 7th February – Edward Bridges, night porter at the Piccadilly Hotel, is killed at King's Cross station.

Saturday 8th February – Landlady Mildred Davies is killed when the troupe break into Bridges' apartment in Piccadilly. They take every key in the apartment.

Monday 10th February – Nash attacks the investigators, knowing he must die in the process.

Wednesday 12th February – The performance at the Piccadilly Hotel. Charles Hubbard leads an assault on the hotel's air-raid shelter, providing the troupe with its captive audience.

NON-PLAYER CHARACTERS

Taylor Graves

Taylor Graves is a literary critic who lives in Hanover Terrace, overlooking Regent's Park lake. He is the sole survivor of the troupe that tried to perform *The King in Yellow* in 1905. He has been preparing his second attempt for the last 36 years.



First Impressions: Graves has aged well; many place him in his early 50s. Silvering hair, with the occasional hint of white. Impeccably dressed. Carries himself with dignity and confidence.

Secrets & Goals: He believes *The King in Yellow* will reveal the truth about the universe. Mankind should not live in ignorance. He will be the one to enlighten the world and the King shall reward him.

Playing Taylor: Be happy and smile; you're enjoying this. Verge on being condescending when addressing others. Revel in your ego.

Taylor Graves

Age 61, Literary Critic

STR 50	CON 50	SIZ 55	INT 85
POW 75	DEX 60	APP 55	EDU 85
HP: 10	DB: 0	Build: +0	Move: 8
MP: 15	SAN: 0		

Attacks: 1

Fighting (Brawl) 50% (25/10), damage 1D3+DB
Sacrificial Knife 50% (25/10), damage 1D4+2+DB
Dodge 60% (30/12)

Skills: Credit Rating 70%, Cthulhu Mythos 32%, Fast Talk 50%, Listen 55%, Spot Hidden 65%.

Other Languages: French 60%, Latin 45%.

Spells: Echo of the Past, Enchant Sacrificial Blade, Summon/Bind Servitor of the Outer Gods, Summoning Circle, Words of Power, Wrack.

Thomas Franklin

The only surviving investigator that stopped the 1905 performance. He has spent the last 36 years watching for signs of the one man who escaped (Taylor Graves).



First Impressions: He has not aged well, looking at least 10 years older than he really is. He walks with a limp and is frail. He has a slight hunch and is balding, with a wrinkled face, and round glasses. He wears a thick winter coat.

Secrets & Goals: He hates himself for letting Graves escape, fearing that Henderson and Parker may have



died in vain. He fears he is now too old to stop another performance.

Playing Thomas: Hunch your shoulders and act defensively. Recoil from anyone trying to touch you. Veer between being worried or aggressive, with little range between. Cry and become emotional when discussing Henderson and Parker.

Thomas Franklin

Age 66, retired civil servant

STR 40 CON 40 SIZ 45 INT 80
 POW 65 DEX 50 APP 50 EDU 85
 HP: 8 DB: 0 Build: +0 Move: 8
 MP: 13 SAN: 40

Attacks: 1

Fighting (Brawl) 25% (12/5), damage 1D3+DB
 Handgun (.32 Auto) 40% (20/8), damage 1D8
 Dodge 25% (12/5)

Skills: Credit Rating 50%, Cthulhu Mythos 20%, Listen 45%, Spot Hidden 65%.

Stephen Nash

A former Shakespearean actor, he vanished from the theatre scene in early 1937. Reading the play has irreversibly eroded his sanity.



First Impressions: While he is playing a role (for example, portraying "Detective Henderson") he appears sane, although somewhat clinical and emotionless. Behind his acting "mask" he is a broken and terrifying madman.

Secrets & Goals: He saw Hastur in his dreams and was driven insane. He sees himself as the jester of the King and

knows that when he dies, he will join the court and play that role until the end of time. He has accepted this honour.

Playing Stephen Nash: While being "Detective Henderson", be calm and polite, not authoritative. Display as little emotion as possible. You are pretending to be a policeman doing his job. In other encounters, twitch and switch from one emotion to another without provocation.

Stephen Nash

Age 30, actor and cultist

STR 65 CON 60 SIZ 55 INT 75
 POW 50 DEX 80 APP 65 EDU 75
 HP: 11 DB: 0 Build: +0 Move: 9
 MP: 10 SAN: 0

Attacks: 1

Fighting (Brawl) 70% (35/14), damage 1D3+DB
 Knife 70% (35/14), damage 1D4+2+DB
 Dodge 60% (30/12)

Skills: Art/Craft (Acting) 85%, Credit Rating 20%, Cthulhu Mythos 5%, Fast Talk 80%, Listen 55%, Spot Hidden 55%, Stealth 80%.

Mark Long

A former character actor from the West End, he performed in a number of contemporary plays before Graves recruited him. He is the 'face' of the troupe, interacting the most with the public.



First Impressions: Average build with a smile on his face. Dressed in a fashionable suit, with a hint of aftershave. Clean-shaven, jet-black hair. He exudes friendliness.

Secrets & Goals: He has long believed that the human race will destroy itself. The war has solidified this belief.



The play showed him how to save humanity. Long dreams of leading humanity into the endless dance, where all are protected forever under the gaze of the King. In his eyes, he will have saved the world.

Playing Mark Long: The masses are squabbling children. Look down your nose at them. You are better than them. Let your condescension shine.

Mark Long

Age 40, Actor and cultist

STR 55 CON 55 SIZ 60 INT 80
POW 65 DEX 75 APP 70 EDU 75
HP: 11 DB: 0 Build: +0 Move: 8
MP: 13 SAN: 0

Attacks: 1

Fighting (Brawl) 30% (15/6), damage 1D3
Dodge 65% (32/15)

Skills: Art/Craft (Acting) 80%, Credit Rating 25%, Cthulhu Mythos 5%, Fast Talk 70%, Listen 60%, Spot Hidden 70%.

Adrienne Jacobs

Many critics considered Adrienne to have potential, but she never got the break she deserved on the West End stage. Disillusioned with the theatre, Graves easily recruited her to play Queen Cassilda.

First Impressions: Slender, elegant, with an almost regal quality. Always polite, with a warm smile. Her dresses are luxurious and expensive. A beautiful lady that turns heads everywhere.

Secrets & Goals: She wants to give the best performance the world has ever seen. Her performance of Queen Cassilda will inspire the world. The human race will watch her perform in Carcosa for eternity.



Playing Adrienne Jacobs: You are driven. No one tells you what to do. You are Queen Cassilda. Everyone else around you is a peasant in your kingdom. Treat them with kindness but they need to remember you are Queen.

Adrienne Jacobs

Age 31, actor and cultist

STR 45 CON 55 SIZ 50 INT 75
POW 75 DEX 70 APP 75 EDU 75
HP: 10 DB: 0 Build: +0 Move: 8
MP: 16 SAN: 20

Attacks: 1

Fighting (Brawl) 55% (27/11), damage 1D3
Handgun (.32 Auto) 50% (25/10), damage 1D8
Dodge 50% (25/10)

Skills: Credit Rating 90%, Cthulhu Mythos 6%, Fast Talk 70%, Listen 50%, Spot Hidden 60%.

Other Languages: French 50%, German 50%, Greek 30%, Italian 40%, Latin 30%, Spanish 40%.

The Acting Troupe

Use the following statistics for the other actors.

	STR	CON	SIZ	DEX	POW	MOV	HP	DB
#1	50	65	65	60	70	7	13	None
#2	70	50	60	65	65	8	11	+1D4
#3	65	60	50	70	65	9	11	None
#4	60	65	65	50	70	7	13	+1D4
#5	65	60	70	65	50	7	13	+1D4
#6	50	65	65	70	60	8	13	None

Weapons: Fighting (Brawl) 50% (25/10), damage 1D3+DB
Knife 50% (25/10), damage 1D4+2+DB
Club/Baton 50% (25/10), damage 1D6+DB



NEW SPELLS

ECHO OF THE PAST

The caster reaches back through time at a chosen location and creates a copy (an echo) of a past moment that occurred there. These echoes exist outside of the regular flow of time. Everyone present in the area when the spell is cast enters the echo. When the spell ends, they return to the point in time where they were originally.

The area of effect is decided by the Keeper. In this scenario, it is the interior of the Picadilly Hotel. Everyone inside the hotel at the time of casting enters the echo and sees the building become St James's Hall for the duration of the spell. Once the spell ends, they return to the present. Beyond the area of effect, time and space cease to exist. What exists there is left to the Keeper. Options include: illimitable void, the Court of Azathoth, Tindalos or, perhaps most fittingly of all, Carcosa. Anyone venturing outside the area of effect when the echo ends is trapped there.

Anyone entering the echo takes with them everything they were carrying and nothing more. These items will return with them at the echo's end, but nothing originally from the echo can be taken with them such items fade into nothingness. Powerful entities may be able to leave echoes.

The echo can be interacted with. If no one interferes with the events occurring in the echo, they occur as they did originally. Interference could result in changing the course of events, but only within the confines of the echo. As this is a copy of a moment, it does not change the original course of history. The cost of creating an echo depends on its duration and how long ago it was. The caster spends a number of POW as per the *Time Gate* spell (see the *Call of Cthulhu* rulebook) for how distant the moment is. For this instance, any moment up to 100 years ago requires 5

POW. The caster spends 1 Magic Point for every 5 minutes they wish to copy and loses 1D10 SAN.

The caster must then make an Extreme POW roll to complete the spell. Like *Time Gate*, the spell is not initially specific enough to copy an exact moment. This can be improved with some preparation. Creating links to a specific moment in time reduces the difficulty of the casting roll. The effectiveness of these links are judged by the Keeper in each casting. Example links that can establish temporal sympathy are:

- Casting on the same calendar night (for example, calling a moment from a previous February 12th on the current February 12th).
- Having people or items present from the original moment.
- Having a group of people (10+) recreating events as they originally occurred.
- Prior to casting, recreating an event that contributed to determine the original outcome.

For every link established, the difficulty of the POW roll is reduced by one level. If reduced to a Regular POW roll (requiring 2 links), every additional link adds a bonus die to the casting.

If the caster only achieved a Hard Success when requiring an Extreme success, they miss the desired moment by a few nights, or months with just a Regular success. Regular fails result in being out by a number of years. Fumbles result in overshooting by such a degree that the caster loses a further 1D20 POW and must make a Luck roll to avoid attracting the attention of a Hound of Tindalos.

ENCHANT SACRIFICIAL BLADE

This enchantment allows a knife to harvest magic points from those it kills. The



ritual involves the blade being bathed in blood under the light of a full moon after being used to perform human sacrifice. The spell costs 10 POW and 1D6 Sanity points.

When the knife inflicts a killing blow, the wielder makes an opposed POW roll against the victim. Success drains the victim's remaining Magic Points into the knife and stores them indefinitely for later use. The knife can hold magic points equal to its creator's POW. The knife can be used by anyone to harvest Magic Points. Only its creator can access the stored Magic Points.

SUMMONING CIRCLE

This spell costs 10 POW and 1D6 Sanity Points to cast. The caster must know a Summon spell. Bind spells are not a requirement. This spell enchants a circle inscribed on the ground, containing a myriad lines and curves, with a single Summon spell. Anyone approaching the circle is drained of 1D20 Magic Points and 1D8 Sanity Points every round, causing the lines and curves to glow. When the total number of Magic Points drained from all present (taking several rounds for an individual, less for

a group) is equal to the average Magic Points of the entity corresponding to the enchanted spell, the entity appears. The circle must be of adequate size to surround the entity summoned.

The summoned entity is not bound. The corresponding Binding spell may be attempted after the entity appears. Otherwise, the entity reacts with hostility to all present before departing. If all an individual's Magic Points are drained, the remainder is taken from their Hit Points. Individuals using a circle to summon powerful entities risk self-destruction.

The spell allows Mythos entities to be summoned faster than usual, but at a greater cost. It is typically used by groups of cultists to spread the Magic Point cost. *Summoning Circles* are also used as traps. When intruders pass near, they unwittingly activate the spell, summoning a creature that then destroys them.

A *Summoning Circle* is always active and effects all who approach it. The Circle's creator may suspend its effect for 1 minute by spending 1 Magic Point.

Charles Hubbard

A train driver on the London Underground. He is also a Communist and has been a member of the Transport and General Workers' Union since before the war. He has become an activist, fighting to obtain more rights and equality for the common people of London, believing that the rich and powerful neglect them.

First Impressions: Dishevelled appearance with a half-smoked cigarette. He smells of tobacco, grease and smoke from the Underground. A tie is loose around his neck, his clothes are worn and threadbare.

Secrets & Goals: Long informed him of Picadilly Hotel's air-raid shelter. Hubbard is disgusted that it is restricted to the elite. He intends to storm the shelter on Wednesday the 12th of February to claim it for the common people.

Playing Charles: Act edgy and suspicious of the investigators. If they are not police, warm up considerably

and passionately advocate the cause of the common worker. They are denied adequate safety during the air raids. Make the investigators believe in your cause.



Charles Hubbard

Age 35, Communist activist

STR 55 CON 60 SIZ 65 INT 65
 POW 60 DEX 65 APP 60 EDU 70
 HP: 12 DB: 0 Build: +0 Move: 8
 MP: 12 SAN: 60

Attacks: 1

Fighting (Brawl) 55% (27/11), damage 1D3
 Club/Baton 55% (27/11), damage 1D6
 Dodge 50% (25/10)

Skills: Credit Rating 25%, Listen 45%, Persuade 50%,
 Spot Hidden 50%.

Penny Beck

Penny Beck is now the landlady of the block of flats where Franklin lived in 1905. She was a teenager in 1905, but remembers how handsome Franklin was, and some of the events that occurred in the building 36 years ago.



First Impressions: Wears half moon glasses. Well-kept curly, golden hair. Pretty, although wrinkles are starting to show. Dressed in a shawl and winter clothing. Fairly short, has to look up at everyone.

Secrets & Goals: She had a bomb shelter built in the basement using much of her savings to ensure that the tenants do not move out. She hopes to guarantee her income throughout the war.

Playing Penny: Be friendly, open and honest. You view your tenants as extended family. Nod in conversation and agree with everyone. Make them feel important and at ease. If someone disrespects you, show them the sharp edge of your tongue.

Penny Beck

Age 51, Landlady

STR 45 CON 50 SIZ 40 INT 70
 POW 80 DEX 60 APP 65 EDU 70
 HP: 9 DB: 0 Build: +0 Move: 9
 MP: 16 SAN: 80

Attacks: 1

Fighting (Brawl) 25% (12/5), damage 1D3
 Dodge 30% (15/6)

Skills: Credit Rating 50%, Intimidate 45%, Listen 40%,
 Persuade 30%, Spot Hidden 40%.

Vincent Elliott

Vincent Elliott has been the manager running the Piccadilly Hotel for the last 12 years. He prides himself on his clockwork-like efficiency.



First Impressions: Sharp business suit, not a thread is out of place. Highly polished shoes, pressed trousers, clean spectacles, and combed hair. He is the personification of perfection. His tone is crisp and pronunciation exact.

Secrets & Goals: An executive bomb shelter has been built for the safety of the hotel's elite clientèle. It could hold 100 people, had it not been so opulently furnished. He does not want word to spread about the shelter, fearing lesser guests might demand entrance.

Playing Vincent: Perfection is everything. You are a paragon of virtue that will not be shaken. You will be calm even if everyone else is panicking.

**Vincent Elliott**

Age 52, Hotel Manager

STR 60 CON 65 SIZ 55 INT 85
 POW 70 DEX 65 APP 55 EDU 85
 HP: 12 DB: 0 Build: +0 Move: 9
 MP: 15 SAN: 20

Attacks: 1

Fighting (Brawl) 30% (15/6), damage 1D3
 Dodge 40% (20/8)

Skills: Charm 40%, Credit Rating 70%, Intimidate 30%,
 Listen 40%, Persuade 50%, Spot Hidden 55%.

Shelly Greene

Shelly has been a receptionist at the Piccadilly Hotel for 4 years. She loves her job and enjoys meeting the rich and famous.



First Impressions: Slender build, pale, sharp blue eyes, neatly combed long hair. Pretty and professional. Always wears a smile.

Secrets & Goals: Having seen the disparity between the public shelter at Piccadilly Circus and the Hotel's private air-raid shelter, she sympathises with the working classes. She will do little to stop Hubbard from trying to storm the shelter when he tries.

Playing Shelly: Politeness is paramount. Make guests feel welcome. Smile, reassure them. Make eye contact with everyone you speak to.

Shelly Greene

Age 29, Hotel Receptionist

STR 50 CON 60 SIZ 55 INT 75
 POW 65 DEX 70 APP 70 EDU 70
 HP: 11 DB: 0 Build: +0 Move: 8
 MP: 13 SAN: 65

Attacks: 1 Fighting (Brawl) 40% (20/8), damage 1D3
 Dodge 40% (20/8)

Skills: Charm 50%, Credit Rating 35%, Intimidate 25%,
 Listen 50%, Persuade 45%, Spot Hidden 50%.

Detective Robin Armstrong

Detective Armstrong can be used in one of two ways, depending on whether or not the investigators are members of Network N. If they are, he is one of N's contacts, providing them a way into the official investigation. If not, he is the detective from King's Cross police station investigating the murder of Bridges.



First Impressions: Slender build. Thin, neatly trimmed moustache. Thinning hair. Pale brown eyes. Angular facial features. Rarely shows emotion. Professional.

Secrets & Goals: Initially sceptical of the investigators (if not part of Network N), he will cave once confronted by evidence of the Mythos. If already part of Network N, or once confronted with evidence, he will ally himself completely with the investigators, providing any information and assistance possible.

Playing Robin: Display no emotion. Listen and watch intently. Never interrupt. Speak calmly and precisely.

Robin Armstrong

Age 46, Police Detective

STR 60 CON 50 SIZ 60 INT 80
 POW 60 DEX 65 APP 55 EDU 75
 HP: 11 DB: 0 Build: +0 Move: 8
 MP: 12 SAN: 60

Attacks: 1

Fighting (Brawl) 50% (25/10), damage 1D3
 Dodge 50% (25/10)

Skills: Credit Rating 50%, Intimidate 55%, Listen 55%,
 Persuade 60%, Spot Hidden 70%.

The Phantom of Truth

The Phantom wears a tabard decorated with the Yellow Sign, over hooded, yellow robes. Its face initially appears to be a porcelain mask, but looking into its inhuman eyes reveals that the creature wears no mask. Wherever the Phantom goes, the King in Yellow follows, extending the dominion of Carcosa.

The Phantom of Truth, Herald of the King in Yellow

STR 75 CON 200 SIZ 60 INT 125
 POW 100 DEX 90 HP 26 DB +1D4
 Build +1 Move 9 (can appear/disappear at will)

Attacks per Round: 1

Fighting (Brawl) 80% (40/16), damage 1D6 + 1D4 damage bonus
 Join the Dance (special attack, see below)
 Dodge 90% (45/18)

Join the Dance: The Phantom can force others to join the masquerade ball in Carcosa. With a sweeping hand gesture, the Phantom makes an opposed POW roll against everyone in line of sight. Those who fail lose 1D100 POW. If this causes POW to reach 0 or less, the opponents' clothes transform into costumes befitting of the ball, and they don the Pallid Mask. They dance to a waltz no one else can hear. When they spiral out of view, they are gone forever.

Armour: None, but the Phantom can only be harmed by enchanted weapons (for example, the sacrificial blade).

Sanity Loss: 1/1D6 Sanity to see the Phantom of Truth.

INVOLVING THE INVESTIGATORS

The scenario begins on the night of Friday 7th February 1941. The Blitz has been under way for five months, with bombs dropped every night. The new troupe has just murdered Edward Bridges at King's Cross Station.

Below are three options for how to start the scenario, for new investigators (**Invitations**), existing investigators (**King's Cross**) and members of the **Network N Auxiliaries**.

INVITATIONS - NEW INVESTIGATORS

During character creation, the Keeper should work with the players to ensure at least one of the investigators lives in Franklin's former flat on Camden Street in Camden. Camden Street has not suffered a direct hit during the Blitz, but bombs have fallen on parallel streets (Camden High Street and St Pancras Way).

All other investigators are given **Handout 1: An Invitation** and informed that it was found in their letter box (hand delivered) that morning. It is printed on high-quality, lavender-scented card. "From [name of investigator in Camden]" is written in curved script on the envelope. The troupe delivered these after watching and following everyone who has recently visited the Camden flat.

Handout 1: An Invitation

*We have the pleasure of inviting you to our flat
 in Camden Town for an evening of fine dining
 and entertainment amongst friends on*

Friday the 7th of February

Formal dress is requested but not mandatory.

*Do not forget to bring your dancing shoes!
 We look forward to seeing you there.*

As the investigator living in the flat is going home, they are delayed on the Northern Line, via King's Cross, bound for Camden Town. This is due to an "incident" at King's Cross holding up the train in the tunnel before getting to the station (the murder of Edward Bridges). Shortly after getting home, they find their friends (the fellow Investigators) arriving, expecting a party.



This should surprise investigators living in the apartment, due to no knowledge of the invitations. They have not prepared for a party, and rationing means there is little prospect of "fine dining". While discussing their confusion, there is a knock on the front door.

Nash and Long are dressed in suits, winter coats and hats. They present expertly forged Metropolitan Police warrant cards identifying them as Detective Dean Henderson and Detective Ronald Brooks (respectively). They state they have come to take the statement from the resident investigator.

The actors impart the following:

- The investigator in question witnessed a murder at 6pm that evening (when they were actually delayed on the Northern Line).
- The murder took place at King's Cross Underground station.
- The victim was attacked seconds after boarding a north-bound train that had just arrived.
- The investigator was also on the train and leapt forward to try and stop the attack.
- The police found the investigator in a state of shock on the platform when they later arrived on the scene.
- Eyewitness reports state that the investigator rushed forward but fell back in horror from the scene.
- The murderer stabbed the victim repeatedly, carving a symbol into his chest before fleeing.
- As no one else dared to confront the masked figure, they escaped.
- The investigator was in a state of shock. The police were unable to obtain a statement from them, so let them return home. The investigator mumbled that they were hosting a party tonight.
- The police hoped that the investigator would have calmed down by now, allowing them to get a description of the murderer.

These statements are lies shrouded in truth. The actors are sowing confusion, stating that the investigator performed actions similar to Franklin 36 years ago. Because of the blurred lines between truth and falsehood, only an Extreme Success with a Psychology roll can confirm that the actors are not telling the whole truth. If confronted about this, both confirm that details have been omitted (the pattern it formed, the identity of the victim, and so on) because they are not yet permitted to discuss such details. Concluding that the investigator is still traumatised, the actors leave. They present the investigators with business cards (again,

flawless forgeries) with the contact number for Camden Police Station, asking them to call if the investigator does remember anything.

After the actors have left, the investigators find an envelope pushed through their letter box (by another member of the troupe). It is similar to the other invitations, scented with lavender. Inside is **Handout 2: An Invitation**.

Handout 2: An Invitation

Congratulations Mr Dean Henderson!

You have been invited to attend a special performance to commemorate the closure of

**St James's Hall
on Sunday 12th February**

Formal dress is not mandatory.

This is performance by the people, for the people of the community.

We look forward to seeing you there.

Do not forget to bring a mask!

Stained into the card is the Yellow Sign, prompting a Sanity roll (0/1D6) for all who see it (see below). Failure results in a vision of the ballroom in Carcosa. The Keeper should describe the following:

- The sound of an orchestra erupts from behind the investigator.
- Yellow drapes fall from the ceiling, obscuring all the walls around them.
- Dancers in Venetian-style ball gowns and masks twirl into view, filling the room, obscuring the other investigators.
- Around them is a ballroom where hundreds dance to a waltz.
- As the waltz comes to a crescendo, the dancers part to reveal the Phantom of Truth. It smiles, staring with inhuman eyes.
- The Phantom points to them, demanding "Have you found the Yellow Sign?"

The vision ends, having lasted a few moments. In this time, others witness the investigator collapse in what resembles an epileptic fit. They come round shortly after.

Minutes later, the air-raid siren sounds. The residents normally use the bomb shelter in the basement and the investigators should be encouraged to head there by the sound of their neighbours doing so. The shelter has bunk beds, a gramophone, board games and a drinks cabinet to keep the mood up. Quick-witted investigators may use this opportunity to talk to Mrs Beck (see **Camden Street**).

THE YELLOW SIGN

Sanity rolls for seeing the Yellow Sign are only needed the first time an investigator sees it. Subsequent viewings do not prompt additional rolls. However, any investigator who loses Sanity points to the Yellow Sign is ultimately doomed.

Every night thereafter, the investigator must make a Sanity roll (0/1). Failure results in nightmares of walking through Carcosa, each night getting closer to the palace. These nightmares continue until the investigator is driven insane — they reach the palace, at which point they disappear forever. Further waking nightmares may be experienced (see **AIR RAIDS & SHELTERS** on pg. 150).

KING'S CROSS - EXISTING INVESTIGATORS

Existing investigators begin the scenario at King's Cross Underground station. The area around King's Cross has sustained heavy bombing damage. The investigators are on the platform or train when Edward Bridges is murdered.

Joseph Marter, a lesser member of the troupe (cast as a palace guard), lingers on the northbound platform, reading a newspaper to obscure his face. If he dies, it is inconsequential as his part is so small in the play. Graves will not risk important actors at this early stage of his plot.

Bridges (who is early 40s and wearing an overcoat) runs onto the platform seconds before the train arrives. Marter dons a theatre mask and attacks Bridges, knocking him unconscious and dragging him onto the platform. Bridges is then stabbed three times using a curved dagger

(enchanted by Graves). Curves are cut from these points towards the centre of his chest, forming the Yellow Sign. All of Bridge's 12 Magic Points are then harvested.



No one attempts to intervene. Bystanders scream or run away in terror, fearing their own safety. The guard on duty is too far away to stop the attack. The investigators might decide to intervene, but they will arrive too late.

The investigators arrive just as the Yellow Sign is completed, requiring a Sanity roll (0/1D6). Failure results in the vision of the ballroom as described on pg. 147. By the time they recover, Marter will be long gone.

If they pass the Sanity test, they can chase Marter as he flees. Marter is unafraid to attempt dangerous manoeuvres to evade his pursuers (such as jumping down flights of stairs, running along the train tracks, diving across traffic, and similar).

At some point during the chase, he bumps into another member of the troupe, Mary Beckett, covertly passing her the dagger. It requires an Extreme Spot Hidden roll to notice this in the confusion. As with Marter, Beckett is unafraid to risk injury in evading investigators.

If the investigators manage to acquire the Sacrificial Blade, it will be useful against the Servitor of the Outer Gods at Hanover Terrace and the Phantom of Truth during



the performance. Losing it will not be a major setback to Graves; he has had the foresight to prepare a second dagger, just in case, because the next full moon is not until the 12th of February.

If either Marter or Beckett are apprehended, they fall silent. If forced to talk, they will declare the Stranger is nearly here and then bite off their tongue and spit it at the investigators (SAN roll, 0/1). If forced to write, they stab pens through their hands or break their own fingers.

Following the murder, **Handout 2: An Invitation** should be found by the investigators. This can be discovered on the platform near the corpse, on Marter's person if he is successfully captured or flying from his corpse should he be killed in a spectacular fashion (hit by a bus or train, tumbling down a set of stairs or similar) while fleeing.

The police arrive on the scene soon after. Detective Armstrong takes statements from witnesses and the body is removed. The investigators are free to leave just as the air-raid siren sounds. The deep-level Northern Line platform provides adequate shelter if they wish.

OPTIONAL SCENE

A variation of the scene described on pg. 146 can follow this opening. This works well if the investigators are hesitant, or they fail to find HANDOUT 2: AN INVITATION. Long and Nash follow the investigators leaving the station. Posing as Detectives Brooks and Henderson, they approach the investigators at home to check their statements, covertly leaving HANDOUT 2 behind. This gives the investigators a few more leads (the concert hall, the names Henderson and Brooks, and so on).

NETWORK N AUXILIARIES

If the investigators are Network N Auxiliaries, the scenario begins with N calling them to his office in the evening of Friday 7th February 1941. Detective Armstrong has been assigned to the case and alerted N, pointing out the occult symbol carved into Bridges' chest.

The investigators are given documents stating that they are from Special Branch, investigating the murder. If

none of the investigators are police officers, Detective Armstrong can help them maintain their cover. If an investigator is a police officer, there is no need for Armstrong to oversee them.

N gives a short briefing explaining what he knows:

- Edward Bridges was murdered at 6pm at King's Cross Station while attempting to catch a train heading north on the Northern Line.
- The attacker was masked and stabbed the victim repeatedly.
- The stabbing formed a pattern on the victim's chest, implying a ritual killing. The killer fled the scene and escaped.

N's instructions to the investigators are:

- Proceed to King's Cross police station immediately, where the body is being kept.
- Examine the body and identify the symbol carved into the corpse.
- Research the victim. Why him? Why there? Why now?
- If this is part of a wider operation, find out who is doing it and stop it.

At the police station, they can use their credentials or Armstrong's authority to gain access to the body. Seeing the Yellow Sign requires a Sanity roll (0/1D6). Failure results in the vision of the ballroom as described on pg. 147. None of the police officers that have seen the symbol are affected by it.

Going through the victim's possessions, the police have found a blood-stained invitation (**Handout 2: An Invitation**) in his coat pocket, believed planted by the murderer.

Detective Armstrong then hands over the case to the investigators while he takes care of the reports and bureaucracy for them. He can provide them with information where appropriate (such as news of the Davies murder, case files from 1905, and so on).

Having obtained Bridges' name, address and occupation from his identity card, Armstrong suggests that they should visit the Piccadilly Hotel and Bridge's apartment. The air-raid siren sounds at this point. With the police station attached to the train station, there is easy access to the deep-level Northern Line platform, providing adequate shelter.

The all-clear is not sounded until the next morning. Armstrong is happy to go to the Piccadilly Hotel or to visit Bridges' apartment. The investigators can conduct the interview at **The Piccadilly Hotel** rather than Armstrong. They will also discover the body of Mildred Davies if they visit the apartment the next morning.

INVESTIGATION & ENCOUNTERS

The avenues of investigation and encounters below could be played out in any order. Some may not feature at all in the course of the scenario, but are presented to cover all eventualities.

AIR RAIDS & SHELTERS

Conditions

Every night, the German bombers return. The raids normally start around 8pm. If the investigators are out on the streets at this time, ARP wardens order them to the nearest shelter.

These are grim places. The Keeper should emphasise the atmosphere. The more secure shelters are underground, consisting of narrow, brick-lined corridors with thin benches on either side where people sit, squashed together in the darkness. There is no heating, the winter cold is biting. There are some basic toilet facilities behind dirty curtains, but little privacy.

Local families invariably stay together in the shelters. Some arrive early, before the air-raid siren is sounded, to stake their claim to their 'usual' spot. Non-locals seeking shelter will get a hostile reception should they try to take over someone's spot. If they fail a group Luck roll, the investigators are scattered throughout the shelter, forced to occupy whatever spaces they can.

The all-clear does not sound until the next morning. The investigators spend the remainder of the night in the shelter. The Keeper is encouraged to describe the uncomfortable night however they wish – there are plenty more examples they can draw upon in the **Wartime London** chapter, on pg. 38.

Events

Under the influence of the Yellow Sign, the investigators might see things as their madness grows. The Keeper can play with the investigators perceptions and inject some

weirdness each night. These hallucinations are glanced in the half-light when the overhead bulbs start to fail and flicker, or out of the corner of their eye.

- Masked dancers are fleetingly seen moving through the crowd entering the shelter. If followed, they are not found. A porcelain mask is left on a bench near where the investigator settles down for the night. If they try to bring someone else's attention to it, it disappears. (SAN loss, 0/1)
- A palace guard holding a pole axe stands at the end of a corridor, watching over those sleeping. If the investigator approaches, the lights flicker and an ARP warden is stood there instead. (SAN loss, 0/1)
- A sleeping investigator is woken with a start. Everyone in the shelter lies in a pool of blood, dressed for a masquerade ball, porcelain masks covering their face. Their mouths are open in silent screams. A voice from behind the investigator whispers "You should unmask. We have all laid aside our disguise but you." Behind them, the Phantom reaching for the investigator. Backing away, they bump their head against the wall and wake up on their bench. (SAN loss, 1/1D3)
- A bomb drops nearby. Dust falls from the ceiling. People look concerned. Another blast rocks the shelter violently. The lights flicker. As they flicker, the investigator alternates between seeing the ballroom in Carcosa and the terrified families in the shelter. Dancers swirl and beckon the investigator to join the dance. They part and the King in Yellow strides towards the investigator through the crowd. Its voice booms over the bombing stating "You dare to defy the will of the Living God?" It motions to take off its mask. Then, the overhead lights go out for the rest of the night. (SAN loss, 1D3/1D10)
- A lady in a ball gown (matching the description of Constance Parker) emerges from the shadows, a mask in one hand. In an Underground station, this can be along the tracks. In a normal shelter, at the end of a corridor. She silently beckons the investigator to follow her. Following, the shadows envelope the investigator. They lose the tracks, or the corridor extends further than it should. Slowly, the sound of a waltz builds around them. Every round the investigator remains in the darkness, they lose 1/1D3 SAN. A Hard POW or Navigate roll is required to find the way back to the shelter, whereupon the music stops. This can be attempted each round.



NEWSPAPER ARTICLES

The following newspaper article appears in the *Camden Chronicle* (the local newspaper) on the morning of Saturday the 8th of February.

Handout 3: News Article (8th Feb 1941)

MURDER ON THE UNDERGROUND

A gruesome murder took place at 6pm yesterday evening at King's Cross Underground station. The victim has been named as Edward Bridges (35). Mr Bridges was a night porter at the Piccadilly Hotel, Piccadilly Circus.

Eyewitness reports state Mr Bridges had began to board the northbound train on the Northern Line when he was attacked. A masked man forced Mr Bridges from the train and stabbed him to death. Terrified witnesses dared not confront the murderer and he fled before the platform guard arrived.

No accurate description of the murderer has been obtained other than that he was wearing a hat, a winter coat and a theatrical mask. The police are continuing their enquiries.

Another article also appears in the *Camden Chronicle* on the morning of Sunday the 9th of February.

Handout 4: News Article (9th Feb 1941)

SECOND MURDER - MYSTERY DEEPENS

A landlady from Henrietta Street, Covent Garden was murdered yesterday attempting to stop a burglary. Mildred Davies (52) had attempted to stop burglars from entering the flat of Mr Edward Bridges, who was also murdered on Friday evening at King's Cross station. Mrs Davies was brutally stabbed to death. The murder and break in was discovered by a resident returning to their flat later that morning.

The police have issued a statement that the burglars were looking for something very specific. The flat was hardly disturbed during the burglary. The police have confirmed they are treating these two incidents as connected.

With no witnesses to the crime, the police are continuing their enquiries.

HISTORICAL EVENTS

Astute investigators who look for similar events may make a Library Use roll - a success uncovers **Handout 5: News Article (8th Feb 1905)** and **Handout 6: News Article (9th Feb 1905)**, both from issues of the *Holborn & City Guardian*.

Handout 5: News Article (8th Feb 1905)

MURDER AT KING'S CROSS

Last night a murder took place at King's Cross Underground station. The victim, Seth Page, was stabbed to death on the platform. Mr Page was a caretaker at the recently closed St James's Hall, Piccadilly.

Witnesses report that Mr Page was forced from a train bound for Farringdon by a masked man in black. A member of the public attempted to intervene but was overcome by the horror of the attack. He was later found in shock by the police. No one else dared to confront the murderer. He escaped and is still at large.

Handout 6: News Article (9th Feb 1905)

MURDER IN PADDINGTON

Following the events at King's Cross on Tuesday evening, a second murder has occurred. The *Holborn & City Guardian* has been informed that the second victim was Martin Jacobs, the landlord of the building where Mr Page lived.

Mr Page was travelling to Farringdon when he was murdered on Tuesday evening. Yesterday morning, a neighbour discovered the door to Mr Page's flat open and the landlord, Mr Jacobs, dead in the hallway. He had been stabbed in the manner of Mr Page.

The police believe Mr Jacobs interrupted a burglary in progress in Mr Page's rooms. At this time, there are no witnesses to the incident and the police are continuing with their investigation.

BRIDGES' APARTMENT

A high-explosive bomb recently fell on Henrietta Street in Covent Garden. The damage has yet to be cleared. A pile of rubble stands midway along the row of terrace houses. Some windows of adjoining houses are boarded up, awaiting repair.

Because of the air raid, the investigators will not be able to visit the building before the morning of Saturday the 8th of February. If the investigators go to the flat early that morning, they will be the first to find Mildred Davies. The door to Bridges' apartment is open, and Davies' body is in the hallway. Her shawl has been torn open and the Yellow Sign carved into her chest.

The flat is modest, but exceptionally tidy. Bridges lived alone. A Hard Spot Hidden roll confirms there are no keys anywhere in the apartment.

Once the flat has been declared a crime scene, access to it becomes difficult – unless the investigators are either police, or have fake police credentials. In the morning, the building is full of policemen (including Detective Armstrong), taking statements from neighbours and searching the flat. By evening, it is quieter and enterprising investigators can likely gain access.

A small crowd gathers outside, watching throughout the morning. Many are journalists looking for a story and nosy neighbours. A Spot Hidden roll reveals Thomas Franklin a distance away, watching everyone coming and going. He has a concerned look on his face and is feeling the cold, having been outside a long time.

Franklin saw the newspaper article that morning about the murder at King's Cross and recognised the similarity to events in 1905. He found out where Bridges lived from a pre-war telephone directory and went straight there, fearing that the landlord (or in this case, landlady) might be in danger. He arrived too late, but has stayed to watch in case he spots the last survivor of the troupe – old habits die hard.

RESEARCHING HENDERSON, BROOKS & FRANKLIN

If the investigators call Camden Police Station and ask for either Detectives Henderson or Brooks, the desk sergeant will think them to be a prank caller with bad taste. They state that it is an offence to waste police time and also disrespectful to use the name of a police officer who died in the line of duty.

A successful Library Use roll uncovers Henderson's obituary (**Handout 7: Obituary (13th Feb 1905)**).

Handout 7: Obituary (13th Feb 1905)

DEAN HENDERSON

Detective Dean Henderson of the Metropolitan Police, died in the line of duty on the afternoon of Friday 10th February. He had been investigating a case in Piccadilly when he was attacked by a man subsequently identified as Ronald Brooks (41), an out-of-work stagehand. He was 35 years of age and unmarried. In the attack, Detective Henderson managed to land a fatal blow on Mr Brooks before succumbing to his wounds. This brought to an end an exemplary career of 16 years with the police in his home borough of Camden.

A service for friends, family and work colleagues will take place at St Michael's Church in Camden on Saturday 18th February.

"Farewell, my friend. You will be missed by us all. Vengeance has finally been done." (Thomas Franklin)

Research on Franklin is harder as there is little about him in the public domain. A Hard Library Use roll can uncover Franklin's former address on Camden Street from pre-1905 telephone directories. His current address is not listed.

CAMDEN STREET

Visiting Franklin's former apartment on Camden Street, Penny Beck is willing to talk to the investigators about the former occupant.

She was only 15 years old in 1905, but remembers the following details:

- Franklin had dashing good looks, a kind manner and a prestigious job at the Cabinet Office.
- He moved out in March 1905 after a short period of disturbances beginning the night of Page's murder.
- His neighbours, Dean Henderson and Constance Parker, went to comfort him as he was very distraught.



- A few days later, Henderson was killed in the line of duty.
- Parker woke the whole house with her screaming the next morning. She had to be sedated after trying to set fire to a book in her flat.
- Parker went missing soon after and never returned.
- Franklin returned home one night and called for a doctor. He had been shot in the leg (an attempted mugging, he said). He moved out soon after.

Beck remembers the incidents clearly because they were the only exciting things to ever happen there. She inherited the building from her parents. Her tenants are invariably quiet and do not give her any trouble.

While questioning Beck about Franklin, a successful group Luck roll allows her to remember a photo she took of him. She admits to having had a crush on him. On the back of the photo is scribbled his Southwark address, given to forward mail, but then forgotten.

Beck also has Parker's remaining personal belongings boxed in the attic. She kept them in case Parker reappeared. Inside is a photo of Parker and fragments of the typed copy of the play that escaped the fire. Most of the fragments are small snippets of dialogue, but the title page is complete, identifying it as *The King in Yellow*.

MEETING FRANKLIN

Franklin now lives in Trinity Church Square, Southwark. The south-west corner of the square suffered a direct hit from a high-explosive bomb a few nights ago. The blast cut a cross section through terrace houses on either side, showing open rooms now devoid of life.

Franklin can be confronted at home, or outside Bridges' apartment. He is initially defensive, wanting the investigators to leave, threatening to call the police if they do not. If the investigators reveal they know about the events of 1905, he will agree to talk. Franklin explains he has been keeping his vigil for years, but fears he is now too weak to stop a new performance. He begs the investigators for their help.

Franklin is unaware that Beck kept the fragments of the play that Parker attempted to destroy. While Parker found some answers in the play (that the performance would summon the Phantom of Truth) she paid too high a price for that knowledge. She committed suicide to stop the performance and end her torment. Franklin does not own a copy of the play, nor does he want to. Given his study of the Mythos, he can impart information about the play (see **Handout 11** on the following page).

THE KING IN YELLOW

Background

A Library Use roll or Hard History roll can reveal the details in **Handout 8: The King in Yellow**. Alternatively, investigators can learn about the play from either Franklin or N (if they are Auxiliaries).

Obtaining a Copy

Investigators can obtain a copy of the play at Nash's Home or in Hanover Terrace. Investigators looking to purchase a copy of *The King in Yellow* will find that no bookseller in London has a copy. However, with a successful Luck roll, a bookseller suggests that if they only want to read the book, they have heard that the British Library has a copy.



The British Library is still a part of the British Museum, in Russell Square (see *The Investigator's Guide to London*, pg. 75). Great Russell Street has been bombed and several of the shops there have been reduced to rubble, but by this point, many of the Museum's treasures have been moved to Aldwych Underground Station for safe keeping. The copy of *The King in Yellow* is amongst the collection of rare and valuable tomes that have been moved.

As per a normal visit, the investigators require a reader's pass (incurring a small cost) to access the British Library. However, a Hard Credit Rating roll is required to expedite access to the rare books section (especially since it has been relocated to Aldwych) where the text is kept. This roll can be pushed and if failed again the investigator loses 1D20 points of Credit Rating. They are required to make a substantial donation to the library in order to obtain such privileged access rights.

At Aldwych Underground Station, a small room has been put aside for use as a Reading Room. The book can be requisitioned from a librarian who brings it to the investigators from storage. Astute investigators will notice that the librarians log such requests in a ledger. This can be read with a successful Persuade or Credit Rating roll, or they might employ more surreptitious means of sneaking a look to it. No requests have been made to view the play in the past year, but the entries of Graves' visits stand out because of their frequency (Every Monday, all day, between November 1925 and February 1926).



Handout 8: The King in Yellow

The *King in Yellow* was a French play, first published in Paris in 1895. It became infamous due to the unsettling effect it has upon its readers. Many reports blamed the text as being responsible for a series of riots and disturbances across Paris shortly after its release. The play was soon condemned by the Church and state. Most copies were seized and burnt in large public displays.

Some copies escaped the fires and translations of the play have appeared in other languages over the years. Given the reaction to the original French edition of the play, the few translations have all been published in secret and are exceptionally hard to find.

The plot of the play has yet to be the subject of academic examination. The little that has been written about its contents is thus:

The play starts as a drama, describing the lives and schemes of the royal family of the fictional city state of Yhtill. There are elements of fantasy that explicitly separate the city from the real world: black stars in the night sky, twin moons, and the nearby city of Carcosa where its towers rise behind the moons.

Yhtill is under siege as part of a war gripping the nation (much like London is during the Blitz),

and morale is slowly crumbling. This spurs various members of the royal family to attempt to take the throne from their mother, Queen Cassilda, who is failing to unite the people. As they put their plans into motion, a Stranger appears in the city, despite the siege. He is brought to the palace and convinces the Queen to hold a masquerade ball. This is to be a party that the whole city will enjoy, uniting them in revelry, in defiance of the enemy that waits just beyond their borders.

During the ball, the Stranger reveals himself to be the Phantom of Truth, the herald of the dreaded King in Yellow, who resides in Carcosa, on the far shores of the Lake of Hali. He declares that the King is coming to claim Yhtill as part of his dominion. Act One ends here.

What happens in Act Two is a mystery. Act One is banal and traditional in its structure, paving the way for Act Two to have more impact. Act Two is responsible for the infamous effect it allegedly has upon its readers.

No records exist of the play having been performed in its entirety. Given its effect on readers, it is difficult to imagine a group would be capable of a coherent performance. If they were, literary historians dread to think what its effect might be.



The British Library's copy of the play is in English. It is a black octavo volume in very good condition. The staff will not permit the book to leave Aldwych Underground Station under any circumstances.

Reading the Play

Act One can be read in a couple of hours, and conforms with the plot outlined in **Handout 8: The King in Yellow**. Anyone attempting to read Act Two must make an Extreme POW roll. If the reader has encountered the Yellow Sign, they incur a penalty die on the roll. If the reader has lost any SAN to the Yellow Sign, they incur two penalty dice on the roll. Success means the reader has managed to pull away before reaching the end. They are gripped by terror, tormented by images of Carcosa, the Pallid Mask, the Phantom of Truth and the Lake of Hali. The reader puts the book down at the point where the nature of the Lake of Hali's occupant, Hastur, is discussed. The revelation of the nature of entropy and the ultimate fate of all creation succumbing to this unstoppable, corrupting entity forces the loss of 1D10 SAN and the acquisition of 1 percentile of the Cthulhu Mythos skill.

Failure has more dire consequences. The reader loses 1D10 SAN, as above, but gains 4 percentiles of the Cthulhu Mythos skill instead. They can only recall elements of the plot of Act Two, as this is eclipsed by the play's revelations concerning the universe. The court of Yhtill is forced to wear the Pallid Mask forever. Some attempt to escape, discovering there is no way out. Carcosa has encompassed Yhtill and they are destined to dance in the ball until the end of time. Through their attempts to escape, the reader learns terrible truths. The influence of Hastur touches everywhere that the light of Aldebaran reaches and will eventually corrupt the entire universe. Every city is an echo of Carcosa; a physical manifestation of its corruption. The Phantom of Truth travels from city to city; where the Phantom treads, the King soon follows and the city becomes one with Carcosa. Performing the play summons the Phantom.

Readers reaching the end do not realise that they have been marked as a potential vessel for the Phantom of Truth. If they are present at a performance of *The King in Yellow*, the Phantom can possess them, rather than relying on an actor playing the Phantom. If the actor playing the Phantom is in any way prevented from playing their part, and the vessel is present, they lose 1D100 POW each round. The loss of POW manifests as the vessel transforming into the Phantom of Truth. Their skin resembles white porcelain, their face becoming like a mask, and their clothes turning to yellow robes

adorned with the Yellow Sign. When they reach 0 POW, the transformation is complete. The only way to halt the transformation is to kill the vessel before all POW is lost.

At the Keeper's discretion, failure can have an addition cosmetic effect. The reader no longer blinks. Their eyes have forever been opened to the truth. This should be pointed out to others, but the reader remains oblivious of this unless it is pointed out. This hints that the reader has been changed by reading the play.

THE LAST PAGE

Some investigators may believe that skipping to the last page could bring them straight to the answers they seek and thus bypass the corrupting influence of the play. They are wrong.

The last page begins with a description of hundreds of dancers and the royal court of Yhtill laying in pools of blood upon the stage. As the twin moons set behind the Lake of Hali in the background, the dancers rise and slowly dance. They dance through the audience and out into the streets of Carcosa beyond the theatre. The audience (bar one) rises and joins in the dance as mist from the Lake of Hali pours over the stage and flows into the theatre. The last line is delivered by the lone member of the audience remaining in the theatre. Each reader sees this character named as themselves. They state

It is a fearful thing to fall into the hands of a living God and then don the costume of the Phantom of Truth before the curtain falls. Reading this passage in isolation from the rest of the play prompts a Sanity roll (1/1D6).

ST JAMES'S HALL

Astute investigators will realise that there is no Sunday 12th February in 1941 (see **Handout 2: An Invitation**). The scenario begins on Friday 7th February; the next Sunday is the 9th. Examining calendars for instances of a Sunday 12th February, years the invitation could refer to are:

1939, 1933, 1928, 1922, 1911, 1905, 1899, and so on.



A Library Use roll to research the hall provides the investigator with **Handout 9: St James's Hall**. Alternatively, if the investigator has an interest in the performing arts, they may have heard of it with a successful Art and Craft or Hard Idea roll.

Obtaining a copy of the plans for St James' Hall (**Handout 10**) from the Royal Institute of British Architects requires a Library Use or Credit Rating roll. A Hard Library Use or Credit Rating roll is required to obtain the plans for the Piccadilly Hotel (**Handout 11**).

Handout 9: St James's Hall

St James's Hall was once London's premier concert hall. It opened in March 1858, situated between Regent Street, Piccadilly and Vine Street. It was built by the Chappell & Co and Cramer & Co music publishing firms in an effort to capitalise on growing audiences attending performances at the Crystal Palace. After a bumpy start (it was empty for a year after its opening), for almost 50 years it was one of the most well-attended music venues in London.

The hall became famous for its Saturday and Monday 'Pops' concerts and Ballad Concerts. It was also the home of the Philharmonic Society and the Christy Minstrels, as well as to many famous conductors and performers over the years. Charles Dickens presented his Farewell Readings at the hall in 1868.

The main hall could hold more than 2000 people. In addition to the grand hall, which boasted excellent acoustics, there were two smaller halls on the ground floor. The interior

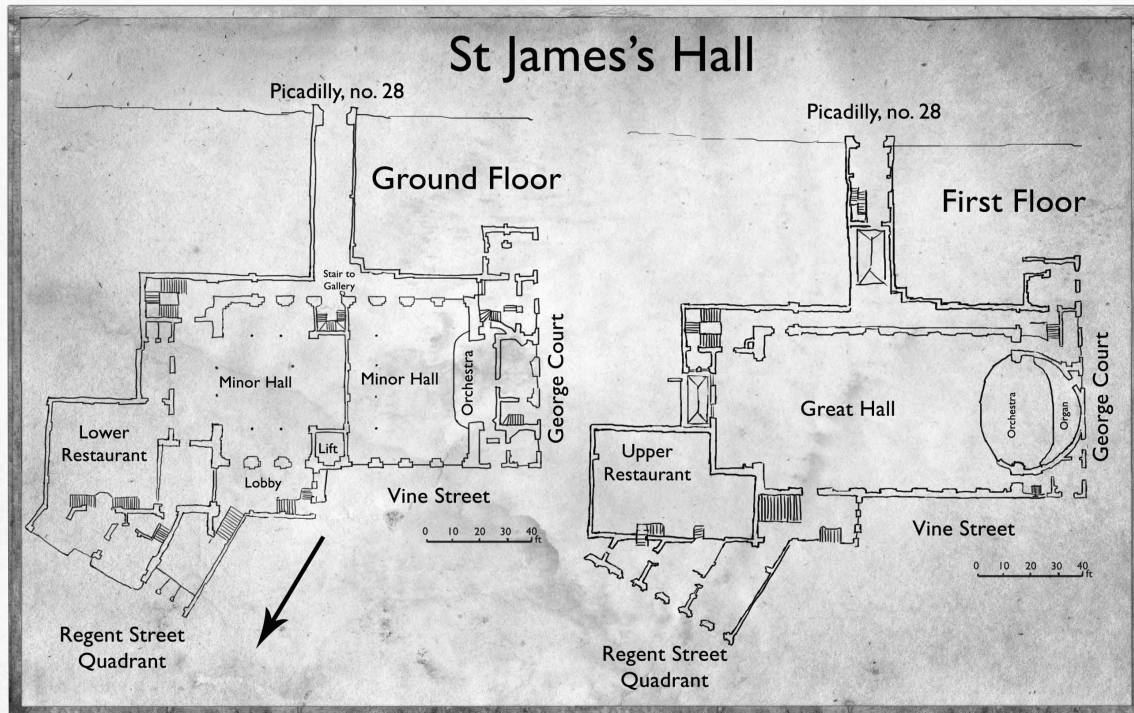
was decorated to resemble the Moorish Palace of the Alhambra while the façade on Piccadilly was Gothic in design.

Following the death of T.P. Chappell in June 1902, the remaining shareholders accepted an offer to sell the hall. The last performance was on Saturday the 11th of February, 1905. Demolition was to begin the following Monday.

On the night of Sunday 12th February 1905, a fire broke out in the thought-to-be-deserted hall. The investigation that followed determined it had been caused by a broken gas pipe. Horrifically, the fire brigade discovered more than 100 bodies in the grand hall. The inquest ruled that a group had broken into the deserted building to stage a performance. Possibly due to their actions, or maybe purely by terrible coincidence, the gas pipe ruptured and the fumes overcame all those present before igniting and consuming them in fire.

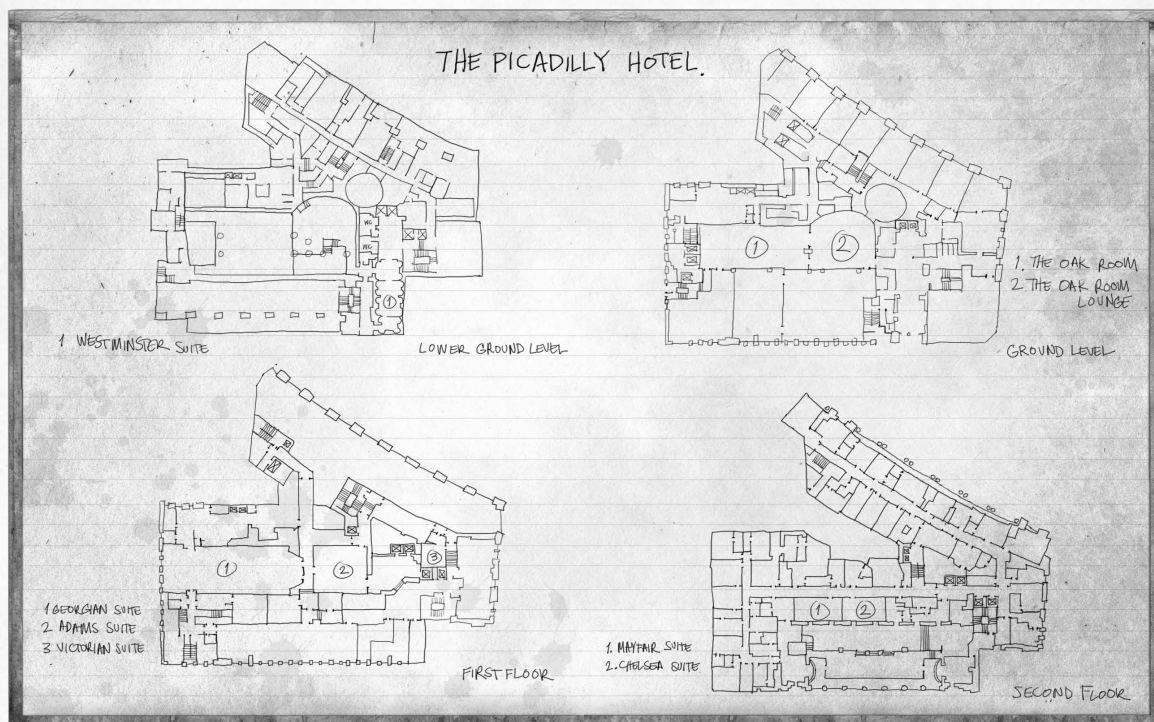
The remains of the hall were subsequently demolished. The prestigious Piccadilly Hotel now stands on the same site.

Handout 10: Plans of St James's Hall





Handout 11: Plans of the Piccadilly Hotel



THE PICCADILLY HOTEL

The main entrance to the Piccadilly Hotel is an impressive neoclassical frontage. This area of Piccadilly has not suffered much damage from the bombing. Bombs have damaged parts of St James across the road and nearby Sackville Street.

Investigators enquiring at The Piccadilly Hotel about pretty much any matter will be directed to speak to Shelly Greene, the receptionist. She is on duty at the front desk with another receptionist and can spare a few minutes to answer questions about Bridges. Other enquiries (about the history of the building, for example) will require a Persuade or Credit Rating roll.

Greene talks to the investigators in a quiet seating area in one of the ground floor lounges. Wealth and splendour characterise the opulent décor throughout the hotel. Greene keeps her voice low and she requests that the investigators do the same, so as not to disturb other guests.

She informs the investigators that Bridges had worked at the hotel for 10 years. He was a reliable member of staff. Greene remembers Friday evening clearly. Bridges called her just after 5pm, asking to speak to Mr Elliott, the manager. Bridges' shift was due to start later that evening.

Bridges explained he had received an urgent call from Whittington Hospital in Archway, Islington. The caller stated that his mother, Hilda, had slipped while descending a flight of steps at Highgate Underground station. Badly hurt, she had been rushed to the nearby hospital and was calling for him. He had to go there at once and was calling to request his leave from Elliott, the manager. The manager accepted, given his unblemished record, and wished the night porter luck.

Trying to get to Archway Underground station (the closest to the hospital), Bridges took the Piccadilly Line from Covent Garden (nearest his flat) and then changed to the Northern Line at King's Cross (where he was murdered).

The following morning (Saturday 8th), Detective Armstrong arrived to question Greene and Elliott about Bridges. He used the phone at the front desk to call the Whittington Hospital, and Greene overheard the conversation: no one there had called Bridges and no one by the name of Hilda Bridges had been admitted.

Speaking to Elliott requires a Credit Rating roll or official authority (such as being with the police) otherwise he is unavailable. Success finds him emerging from the air-raid shelter (the entrance is a locked door at the bottom of the main stairwell from the lobby) after inspecting it to

ensure it is in order. Investigators will note that he keeps his voice lowered when discussing the shelter.

The hotel's clientèle expect nothing less than perfection and the air-raid shelter is as opulent as the rest of the hotel. There are luxurious, curtained, four-poster beds for the guests as well as comfortable seating. A well-stocked bar, several full bookcases, and a small stage for a string quartet provide options for entertainment. There are even several private lavatory cubicles. The air-raid shelter has its own water and power supplies. There is more than enough space to provide a degree of privacy for guests. In actuality, there is standing room for over 100 people if it was ever required (although the hotel staff and its high-paying clientèle would never allow it).

Elliott confirms the details provided by Greene. Regarding the history of the building, Elliott knows that the hotel was built in 1908 following the demolition of the old concert hall (St James's Hall). Nothing of the former building remained to be incorporated into the hotel. The hotel has changed owners since it first opened.

CHARLES HUBBARD

Investigators watching The Piccadilly Hotel notice that they are not the only ones doing so. On the south side of Piccadilly, leaning against a lamppost, smoking cheap cigarettes and reading a newspaper is Charles Hubbard. A growing pile of cigarette ends can be seen at his feet.

Hubbard is watching the movements of the porters, identifying shift patterns, watching for when blackout curtains are drawn each day and so on, in preparation for Wednesday the 12th of February. If the investigators approach him and convince him that they are not police (they will need to make a Fast Talk or Persuade roll to get past his suspicious nature) he is willing to talk to them. He will boast happily that he has assembled nearly 100 local workers to storm the hotel after the air-raid sirens start on Wednesday. They know exactly where to go. The shelter will be open when they storm the building.

Investigators who ask how Hubbard came to find out about the air raid shelter can make a Hard Persuade roll. He does not want to reveal his source otherwise, but will state that a man called Ronald Brooks told him. This was Long deceiving Hubbard. Brooks said he was a porter at the hotel but had recently been fired. A few weeks ago, during an air-raid, a young lady was rushing past the hotel and tripped. Hurt, she could not make it to the public shelter, so Brooks took her inside to the hotel's air-

raid shelter. He was reprimanded for bringing someone in off the street who was not a paying guest, and later fired. He since heard about Hubbard's fight for the common people and thought this would be something that would interest him.

Brooks gave Hubbard the idea to storm the shelter. He suggested the 12th of February, claiming that there would be fewer members of staff on duty. Hubbard subsequently organised his group to storm the shelter.

If asked, either Greene or Elliott can confirm that the hotel has never employed anyone by the name of Ronald Brooks. If the investigators provide an accurate description of Long, Greene remembers a high-paying guest from a couple of weeks ago who requested to see the bomb shelter. Long had to produce his identity card when checking in, so his real name is recorded in the guest book. His address is also listed. He is registered as staying with Taylor Graves at Hanover Terrace.

NASH ATTACKS

This encounter can occur whenever the Keeper wishes to inject some action into the investigation. Graves wants it to occur on Monday the 10th of February, to echo the attack on Henderson on that date in 1905.

Nash can attack the investigators after they leave the Piccadilly Hotel, or at any time on the 10th. He hides in a crowd before attacking, but can be noticed with a Spot Hidden roll opposed by Nash's Stealth skill. If he is not spotted, each investigator must make a Luck roll. The investigator who rolls the worst result is the target of Nash's attack (the surprise attack gives him a bonus die). If any of the investigators is a police officer, Nash targets them instead, further echoing the attack on Henderson. If the investigators spot Nash, he will attack whoever confronts him first.

Nash knows that he will not survive the encounter, but rejoices in knowing he will then take his place as the King's Jester in Carcosa. He has been ordered to kill one investigator and then sacrifice himself. If he faces being overwhelmed in the attack (or if he succeeds in killing an investigator), he will turn his blade on himself, slitting his own throat with the declaration that "the King's will is done!" Nothing will save him from this self-inflicted blow.

Bystanders will not intervene in the attack, much like on the underground, retreating from the scene. Once Nash has fallen, some may call the police or fetch medical



assistance for anyone injured. Searching Nash's body, his identity card is found in his jacket, along with the keys to his home. His identity card confirms his name, and that he lives on Haberdasher Street in Shoreditch. This is the same house where Ronald Brooks lived in 1905.



NASH'S HOME

Haberdasher Street has not been hit yet, although roads and buildings on surrounding streets have been damaged. Haberdasher Street is a row of terrace houses, several of which are unoccupied. Both houses neighbouring Nash's are empty; the investigators can gain entry without being observed, if they so wish.

The set of keys found on Nash open both front and back doors. Without these, a Locksmith roll is required to open either door discretely. The interior of the house is dark, the blackout curtains all drawn. Everything is dirty, the air is stale and it is completely silent. There is no one inside.

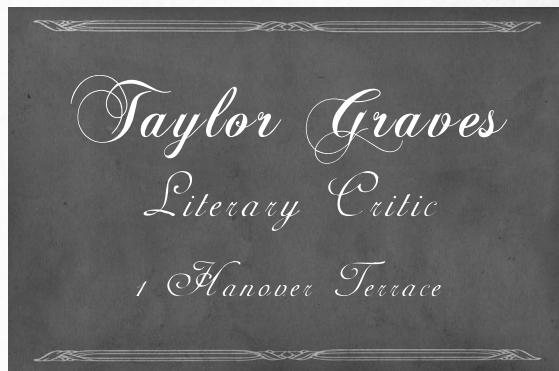
There is a small supply of ration food in the kitchen and a pile of dirty dishes in the sink. The living room just has a couple of chairs, an old radio and a few newspapers more than a month old. Nash did little more than sleep and eat here. Upstairs in the bedroom is a framed photo on of Nash with his wife and two daughters. The faces of his wife and daughters have been burnt out with a cigarette end. The white backing leaves white ovals where their

faces should be. None of their possessions remain in the house. Nash disposed of them all, except the photo.

Another room upstairs is empty except for a large wardrobe. Inside hang six staff uniforms for The Piccadilly Hotel (stolen by Long during his stay). They have been cleaned, wrapped in brown paper bags, and include uniforms for two porters, two bell-boys and two maids. This is deliberate misdirection to suggest the troupe will be disguised as hotel staff, not guests, before they perform the play.

A Spot Hidden roll while searching the house reveals a telephone directory fallen down the back of the bed. A page listing dry cleaners is bookmarked with one of Taylor Graves' business cards – see **Handout 12: Graves' Business Card**.

Handout 12: Graves' Business Card



If the investigators question residents on the street about Nash, they will confirm that he moved in alone about two years ago. He kept to himself and was often away from the house, sometimes for days. No one knew him.

RESEARCHING GRAVES

A Library Use roll (or Hard Idea roll if the investigator is involved in the entertainment industry) reveals a little of Graves' history.

- Graves has been a literary critic for nearly 40 years.
- He was a rising star in the early 1900s when he also wrote theatre reviews.
- He turned his attention solely to literature in mid 1905.
- He writes reviews for major newspapers and literary magazines, but rarely makes public appearances. People know his name, but not his face.
- He is 61 now; he was 25 in February 1905.

Trying to contact Graves by any means (newspaper contacts, telephone directories) is unsuccessful.

HANOVER TERRACE

Gaining Entry

Hanover Terrace is an impressive row of large, high-class terrace houses that overlooks Regent's Park Lake. Built in the 19th century, it resembles a palace with two Italian-style wings. Graves resides in the southern-most house. The area is pristine, untouched by the war. The closest bomb to have fallen was in Regent's Park Lake, causing minimal damage. The house has been empty for a few days. Once Graves set his plan in motion, he checked into a suite at The Piccadilly Hotel. The other actors have been checking in over the last couple of days under the guise of a wedding party. All of the blackout curtains inside are drawn. Hanover Terrace is quiet, set back from the Outer Circle road (which surrounds Regent's Park) with a line of trees obscuring the ground floor, allowing the investigators to act with minimal risk of being observed. A Locksmith roll can open the front door. It is too secure to force without a battering ram or explosive charge.

A more covert entrance can be attempted from the rear, along Hanover Terrace Mews, where there is a row of garages. The doors are not very secure and can be opened

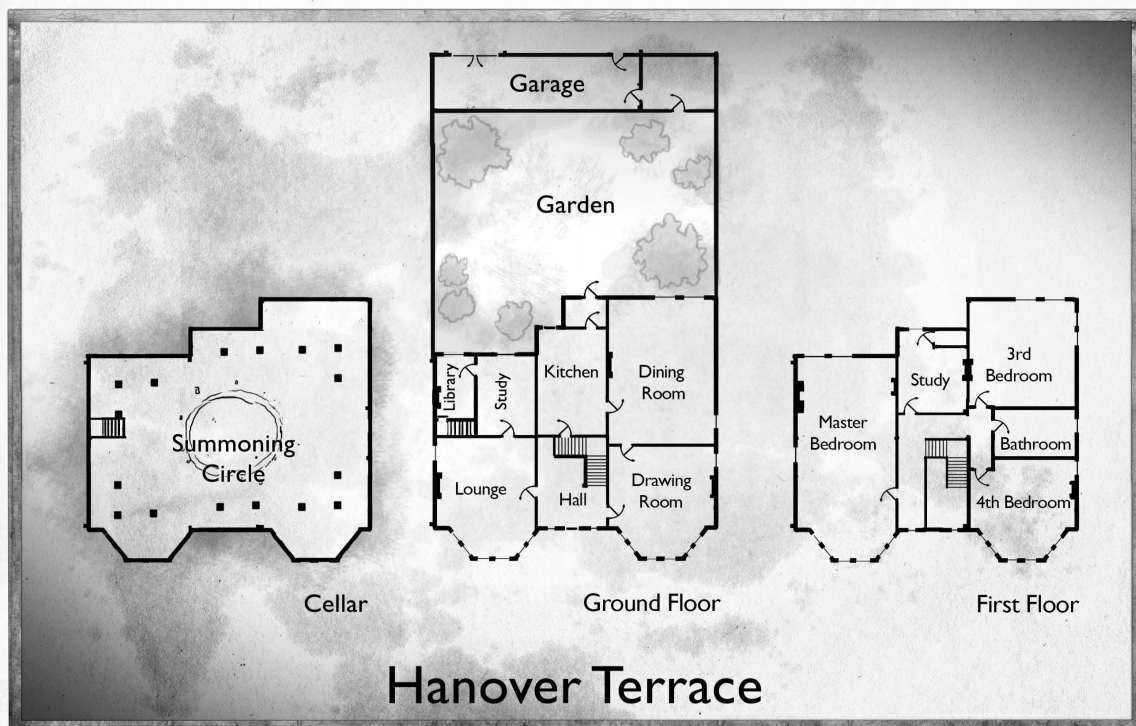
with a Locksmith or STR roll. Graves' Jaguar SS100 is parked inside and has been there for some time, which is not unusual given that petrol is being rationed.

A door at the back of the garage leads into an overgrown garden with high walls on either side, separating it from the neighbour's garden on the left and the exit from Hanover Terrace Mews on the right. An Anderson shelters sits at the garage end of the garden. Both are empty. A paved path leads to the kitchen door, almost hidden in the undergrowth. The kitchen door is locked, requiring a Locksmith or Hard STR roll to open.

The Summoning Circle

The house is tidy, with signs of a number of people having lived there for some time. Searching the ground floor, a Spot Hidden roll reveals curved scratches emanating from a bookcase in a small library filled with paperback novels and plays that Graves has reviewed over the years.

The bookcase swings outwards to reveal a wooden staircase leading to the basement. A light-switch at the bottom turns on a ring of lights above the summoning circle used to call the Servitor of the Outer Gods. The edges of the basement remain shrouded in darkness. Walking around the perimeter of the basement reveals the rest of the area is empty apart from a pile of torn clothes in one corner (a lady's dress, and dresses for



Hanover Terrace



two girls). They have been there for a number of years, and belonged to Nash's wife and daughters. The clothes match those seen in the photo at Nash's home.

The circle in the middle of the basement is 20 feet across. If the investigators enter the circle, the complex series of lines and curves begins to glow with purple light and a faint piping sound can be heard in the distance. Lingering here means the investigators could summon a Servitor. It appears from a dark corner of the basement, prompting a Sanity roll (1/1D10). Statistics for Servitors can be found in the *Call of Cthulhu* rulebook.

Rather than physically attacking, the Servitor continues its ethereal piping. The sound of this causes the investigators to lose ID4 SAN loss every 2 rounds that they remain in the house. Every round an investigator remains in the basement, they must make an opposed POW roll against the Servitor. Failure results in them being compelled to walk towards the Servitor as it opens a gate to the Court of Azathoth. Looking through the gate requires a Sanity roll (1D10/1D100). Those driven insane by what they see there throw themselves through the gate, their bodies warping and mutating into a new Servitor that joins the Court.

When the last investigator flees the basement, the Servitor departs and its piping stops. If the investigators know the *Bind Servitor of the Outer Gods* spell, it can be compelled to stop its piping and made to communicate with them. Ordering it to tell them what happened in the house, it reveals it was previously called to impart knowledge of how to create an echo of the past. If the investigators wish to learn the spell, the Servitor demands the sacrifice of three humans. Each sacrifice costs 2D6 SAN, and a further 1D10 SAN from touching the mind of the Servitor, but the investigator learns the *Echo of the Past* spell. If the offer is rejected, the Servitor departs into the shadows.

The Servitor will not react to any attacks made with mundane weaponry. If spells or enchanted weapons are used, it will depart. It opens a gate to the Court of Azathoth in full view of its attackers, as above.

The Study and the Gateway to Carcosa

There are several guest bedrooms on the first and second floors. Ten members of the troupe were staying here until recently, although no personal possessions remain. All doors are open, except a set of unlocked double doors leading to Graves' office. Inside is the gateway to Carcosa.

The gateway is active only when Aldebaran is above the horizon. In early February, this is from noon until 3am. Sunrise is at 7am, with sunset at 4.30pm. The Keeper should note the exact time the investigators visit Hanover Terrace.

When Aldebaran is below the horizon, the office appears normal. It is a small room lined with bookcases and a window overlooking Regent's Park Lake. On the shelves are a number of rare texts, first editions of collectable books, occult tomes, and a small number of Mythos tomes. A Spot Hidden roll uncovers the following: *Cultes des Goules* (French), *De Vermissis Mysteriis* (Latin) and *Nameless Cults* (English). See the *Call of Cthulhu* rulebook for more about each of these tomes.

An antique pedestal desk is covered with newspapers from 1905 (**Handouts 5 and 6**), copies of the plans for St James's Hall and The Piccadilly Hotel (**Handouts 10 and 11**), and spare typed copies of the play. One of the drawers is locked but can be forced open with a STR roll. Inside is Graves' copy of *True Magick*. If the investigators have an Sacrificial Blade (from the attack by Marter), an initial reading provides insight into the function and purpose of the weapon. The *Summon/Bind Servitor of the Outer Gods* spell is bookmarked. At the Keeper's discretion, studying this passage could allow investigators to learn the spell. Given time constraints, the investigators will only be able to perform initial readings of the other Mythos tomes, not to learn any of the other spells within.

Entering the study while Aldebaran is above the horizon is perilous. Through the keyhole, the room appears shrouded in darkness, but something moves in the shadows. Abruptly, a bright yellow light shines through the cracks around the edges of the door and a waltz begins to play from inside the study. This can be heard everywhere in the house, but not outside.

If the investigators linger outside the closed door, the waltz subsides into the background and a gentle knocking can be heard from the other side of the door. A female voice follows, asking if anyone is there. This is Constance Parker, trapped forever in Carcosa. She appears as she did in her photograph, now wearing an ivory ball gown befitting of royalty. Investigators who recognise her must make a SAN roll (0/1) as they realise that she has not aged a day in three decades. She tells them that she was on her way to the ball when she found a door she did not recognise. She politely encourages them to open the door. She is not able to open the door herself or pass over the threshold.



Through the doorway, hundreds dance to the waltz in the palace ballroom. A distant balcony overlooks the Lake of Hali. Twin moons hang in the night sky where black stars shine. Viewing this impossible scene requires a Sanity roll (1/1D3).

None of the inhabitants of Carcosa can pass through the gateway to Earth. Parker will try to convince the investigators to come through and join the dance, promising them the same immortality and eternal peace she claims to have found, but anyone who does so risks being trapped there forever. After stepping over the threshold, an Extreme POW roll is required every round to resist joining the dance. Failure results in a dancer handing them a mask that they are compelled to wear. Furthermore, they lose 1D10 POW each round they remain in Carcosa. If they are reduced to 0 POW, they will be lost in the dance forever. An opposed STR roll is needed to forcibly drag an enraptured investigator back through the gateway before it is too late.

Leaving the ballroom or otherwise refusing Parker's enticement angers her. She declares they have refused the hospitality of her King, which is treason. The waltz suddenly stop and the dancers part, revealing the King in Yellow (SAN loss, 1D3/1D10). If the investigators flee at this point, they are safe. Otherwise, the King uses his Gaze of the Yellow King power (see the *Call of Cthulhu* rulebook) as he advances towards them. If an investigator is driven insane by this, they run into the ballroom and kneel before the King, remaining there for 1D10 rounds. Investigators who flee in time hear the door to the study slam shut. The waltz ceases, filling the house with an eerie silence once more.

THE NIGHT OF THE PERFORMANCE

The following events are described as though the troupe's plan is carried out exactly as planned. With the

POLICE INVOLVEMENT

Failing a pushed roll while breaking into or searching the house results in the investigators making too much noise. A neighbour hears this and reports a burglary to the police. 1D4+4 minutes later, 1D4+1 constables arrive.

If the investigators are caught by the police, and are not a Network N Auxiliary, they are taken into custody. After a few hours waiting in a cell at the local police station, Detective Armstrong enters. He wants to know what the investigators were doing at Graves' house. He has become aware of St James's Hall in his investigation, and so a break in at a theatre critic's home seems too coincidental (especially if he has met them during his inquiries).

With a successful Persuade or Credit Rating roll, Armstrong can be convinced to search Hanover Terrace. Investigators might try to convince him to read the copy of *The King in Yellow* at the British Library, or the typed copy from Nash's home, or they might show him the gateway to Carcosa or the summoning circle in the basement. In either

case, he will accept that the supernatural is at work and that he is out of his depth. Shaken, he consequently uses his authority to have the investigators released into his custody.

Armstrong can get the investigators access to police records. He will not perform large-scale actions on their behalf (for example, a raid on the hotel if the investigators want to search for members of the troupe). He can arrange for some policemen to be present on the Wednesday night, but without any concrete evidence that something is going to happen, that is all the manpower he can gather. Such a small presence will not prevent Hubbard from storming the shelter, or deter the troupe.

If the investigators are caught by the police, and they are part of Network N, Detective Armstrong does not need to be persuaded to have them released. Whilst he will personally help them as much as he can, because of the nature of the investigation and his membership of Network N, he will not risk the involvement of additional police.



investigators present, things are unlikely to occur as the troupe desire, and the Keeper should modify the events depending on what the investigators choose to do.

SET-UP

Graves checked in, under his own name, to an executive suite at The Piccadilly Hotel on Friday the 7th of February. The rest of the troupe booked in the next day, claiming to be a wedding party, following a fictional ceremony they claim took place at the nearby Grosvenor Chapel in Mayfair that morning. The bride (Jacobs) and the groom (Long) were accompanied by some of their close friends (the rest of the troupe) for a few days in luxury before departing on their honeymoon. They have also taken executive suites on the top floor, close to Graves' room. Since then, the troupe have spent much of their time rehearsing in their rooms. They come out for meals, drinks at the bar and so on, but they do not leave the building. At the Keeper's discretion, they may be encountered in the bar or restaurant by the investigators. They do nothing to arouse suspicion.

If the investigators have met Long, or have his description from Hubbard, he remains out of sight until the night of the performance.

INITIAL INVESTIGATION

If the investigators want to check into the hotel themselves, rooms are available, but costly. If the investigators arrive on the 12th and linger, they need to buy drinks or meals to justify their prolonged presence.

Searching the hotel, the investigators should encounter an array of guests. The Keeper is encouraged to populate the hotel with guests of their own creation. Suggestions include:

- Elderly couples staying in the hotel for their anniversary
- Businessmen in the city to conduct an important deal
- Foreign journalists working for prestigious publications documenting the Blitz
- Wealthy dilettantes staying in London while travelling

There should be enough red herrings for the investigators to interact with to make identifying the troupe harder.

If the investigators found the uniforms in Nash's house, they may decide to follow members of staff – or even disguise themselves to infiltrate the hotel. Getting into

restricted areas (kitchen, laundry and so forth) will require a Stealth roll, as guests are not permitted in such areas. There is nothing incriminating to be found there, however.

If the investigators are found searching such areas, the staff request that they return to the public areas. There is no need to call the manager unless they resist. In this instance, Elliott orders the investigators to leave the hotel, threatening to call the police.

If the investigators are thrown out, they have a couple of options. They could wait until the air raid is sounded on Wednesday night and then enter with Hubbard's workers as they storm the bomb shelter. Alternatively, Stealth rolls allow them to enter through a side entrance unobserved.

THE TROUPE ACTS

Before the air raid starts on the Wednesday night, the troupe need to perform one more murder to harvest enough magic points to cast Echo of the Past without draining Graves of all his Magic Points.

Jacobs calls a maid to her room at 745pm, requesting a change of bedding after spilling a bottle of wine. When the maid (Molly Locke) enters the room, she is attacked by Long. He carves the Yellow Sign into her chest and stabs the Enchanted Blade into her heart, draining her Magic Points. She will not be noticed missing until minutes before the air raid, giving the hotel staff minimal time to search for her.

The troupe then relocates to Graves' suite to change into costumes for the performance. The troupe (minus Graves) then heads down to the air-raid shelter, picking the lock to get inside before the air-raid starts, and sets the stage for their performance. When the air raid starts, Graves heads to the main hall on the first floor, corresponding to the great hall in the old St James's Hall. Here, he casts the spell as the troupe start to perform Act One to the guests arriving in the air-raid shelter. Moments later, the echo manifests and transforms the hotel into St James's Hall.

Once the hotel transforms into St James's Hall, Graves goes under the stage and overpowers Parker with his Wrack spell. Defenceless, she is then killed before she can tamper with the gas main. Graves then seals the remaining door into the hall so that Franklin cannot enter. By leaving him outside, Graves hopes he will be an obstacle for the investigators to overcome instead.



The performance continues by the echoes of the original troupe. During Act One, the actor portraying the Phantom of Truth is possessed by the real Phantom. As the Herald of the King in Yellow, it has the power to leave the echo and emerge onto the streets of London.

THE COMMUNIST PROTEST

Hubbard's crowd of working-class protesters gathers near the hotel after sunset. To avoid suspicion, the workers divide into small groups and circle the block around the hotel (formed by Swallow Street, Regent's Street and Piccadilly). Hubbard waits on the other side of the road, opposite the hotel.

The air raid begins at 8pm. The workers storm the hotel en masse minutes later. The wave of running men, women and children, cannot be stopped by the porters. They run through the lobby, pushing everyone in their way aside, and down to the air-raid shelter, accessible through the main stairway leading from the lobby. The higher-paying guests have already made their way to the shelter.

THE CAPTIVE AUDIENCE

The hotel guests first to enter the shelter find red velvet curtains from the four-poster beds hung from the ceiling across the width of the shelter, a few feet in from the doorway. Parting the curtains, the chairs have been arranged in rows looking towards the small stage at the far end of the shelter where the string quartet would normally play. Here, the troupe has hung more curtains on the wall, framing a quickly painted representation of

a balcony overlooking the Lake of Hali from the Palace of Yhtill.

The hotel guests innocently believe this to be entertainment provided by the hotel, although the hotel staff are at a loss to explain what is happening, but dare not confront the actors in front of the guests lest they cause a scene. Likewise, they will prevent any of the investigators from trying to stop the performance, as they fear it would have the same detrimental effect upon their reputation.

Once the workers reach the air-raid shelter and force their way inside, the sound of the disturbance carries throughout the hotel, allowing the investigators to be aware of it wherever they are. They should have plenty of chance to get into the air-raid shelter so that they can experience what unfolds there, if they wish. The air-raid shelter should be packed to capacity, making it very difficult (but not impossible) for the investigators to force their way to the stage to try and interrupt the performance. The guests in the seats nearest the stage, and the workers who entered first and have been pushed to the front all watch the performance, entranced.

If the investigators reach the front of the audience, they need to make a POW roll as described in **Stopping the Performance** (see below) to avoid also becoming entranced.

Hubbard argues loudly with Elliott, who forces his way into the shelter to confront the intruders, demanding that they leave. Hubbard retaliates by yelling it is criminal that

INVESTIGATOR INTERVENTION

The Keeper should not be afraid to let the investigators attempt to stop the performance in the air-raid shelter. Whether the performance is stopped or not, Graves has still achieved another link to the past. If the performance continues, this is a link (to the original troupe's performance). If the performance is halted, this is also a link (mirroring Franklin's intervention).

The moment when Graves casts his spell should be dramatically appropriate, and is left completely to the will of the Keeper. It could take place as the investigators

fight their way through the crowd to the stage, as they attack the actors, or even when they have subdued the last actor and believe they have won.

If they are not stopped, the troupe will continue to perform the King in Yellow to their captive audience. This could potentially allow the Phantom of Truth to manifest there in the air-raid shelter if the original performance upstairs is halted. They will react to attempts to stop the performance much like the original troupe (see STOPPING THE PERFORMANCE).



the common working is being denied such shelter, and that the hotel management is dictating whether people live or die depending on how much money they have. The workers voice their support for Hubbard and try to push the hotel guests and the staff out of the shelter. When it becomes apparent neither side is moving, those nearest the exit try to close the doors.

At this point, with tension heavy in the air, a fight just about to break out, the building shakes, as if a bomb has dropped nearby. The lights flicker and the mists of the Lake of Hali start to pour from the wall behind the actors. The mists quickly pass through the crowd, about two feet thick above the floor, driven by a soft wind from behind the stage that moves the curtains hanging from the ceiling. This marks the point when Graves successfully casts his spell. Anyone leaving the air-raid shelter at this point discovers that the hotel is shrouded in darkness as it has entered the echo of the 12th of February, 1905. The lights then go out in the air-raid shelter.

ST JAMES'S HALL

Wherever the investigators are, the lights do not come on again when they enter the echo. After fumbling around in the dark, the investigators eventually realise that they are not where they were moments ago. If they were in the air-raid shelter, they discover they are now in a cramped basement full of pipes and store-rooms. If they were anywhere else in the building, they appear on the ground floor of St James's Hall, either in the lobby or one of the smaller halls.

How the other NPCs react to this is at the Keeper's discretion. Examples include:

- Barricading themselves into the basement, convinced this is not real and that they should remain in the "shelter" for their own protection. If the play is still being performed in the air-raid shelter at this point, all of the hotel staff, the workers and guests slowly become entranced as they watch the performance.
- Running out into the street to get as far away as possible, only to find the winding streets of Carcosa await them. They never return.
- Turning on each other, believing their fellow guests to be responsible.
- Clinging to the investigators for guidance and protection.

Outside the air-raid sirens have stopped. Anyone who goes to investigate will find the streets of Carcosa outside.

The city skyline changes whenever the viewer's attention is directed elsewhere. The faint sounds of a waltz echo on the wind blown down the empty streets from the direction of the palace. Observing this nightmarish landscape prompts a Sanity roll (1/1D3). Anyone venturing outside must make an Extreme Navigate roll to find their way back to the hotel before the echo ends. This can be attempted once every 30 minutes (giving the investigators 6 chances to get back before the echo ends) but also incurs the loss of a further 1/1D3 SAN.

All doors and windows in St James's Hall, with the exception of the front door and those leading to the main hall on the first floor, were discretely nailed shut by Franklin as part of the plan to control the routes by which the actors could flee. If the investigators break into the storage area on the ground floor, which is below the stage on the floor above (rather than using the entrance from the great hall above), then they discover the body of Parker. The smell of gas lingers in the air, but the pipes have now been blocked up. Boxes around the room contain old set dressing and props.

Gas-lamps are lit, although turned down low, in the main corridors of the building and the great hall. The lamps are off everywhere else. Much of the building has been cleared prior to the scheduled demolition. It is eerily quiet and shrouded in semi-darkness.

Heading upstairs to the grand hall, Franklin is waiting and will fire upon the first people he sees, believing them to be more actors. A Hard Persuade roll is needed to convince him that they are not hostile, after which, he will join forces with them. If the investigators met him, much older, earlier on in the adventure they must make a Sanity roll.

STOPPING THE PERFORMANCE

Inside the great hall, the audience is captivated by the play. Some are drooling, others muttering quietly and incoherently along to the lines of the actors. Some have fainted, but most sit wide-eyed, unblinking, watching the performance.

Anyone entering the hall while the performance is in progress must make a POW roll to avoid being captivated and joining the audience. If failed, the roll to resist can be attempted again each subsequent round, but it becomes increasingly difficult. The second attempt to resist requires a Hard POW roll, and the third attempt requires an Extreme POW roll. Alternatively, suffering 1 or more



Hit Points' worth of damage in these first three rounds will break the trance. After the third round, no further POW rolls may be made, and it requires a Major Wound to be inflicted upon the captivated investigator for them to break free.

On the stage, the actors from 1905 continue their performance, ignoring the presence of any intruders. Ten extras and lesser members of the troupe not required on stage act as guardians and intercept anyone who does not join the audience. They work in pairs, ganging up on individual targets where possible. They are all armed with knives and are dressed in costumes similar to those of the actors on the stage.

Graves is backstage, explaining to the 1905 copy of himself what is happening, while being protected by more extras, near the entrance to the below-stage area where Parker had hid. The extras have placed heavy barrels over the hatch entrance, prompting a Hard STR roll to open it from underneath. Anyone who emerges is immediately attacked by the waiting guards. Otherwise, the extras wait for the investigators to reach the stage and then attack. In combat, Graves first uses his *Wrack* spell to disable an opponent and then attempts a coup de grâce. He resorts to using his *Sacrificial Blade* when he runs out of Magic Points. The blade holds 12 Magic Points after Parker is killed. He will fight to the death, although his younger copy, using his normal stats, will attempt to protect him.

Killing Graves will not end the spell. Once cast, it lasts for 3 hours, or until the play is halted, whichever comes first. With Graves dead, the investigators can take his dagger – allowing them to harm the Phantom of Truth.

THE PHANTOM OF TRUTH

Of the 1905 troupe, there are 15 actors and 15 extras present. Use the statistics for **The Acting Troupe** on pg. 141.

A handful of the actors (usually playing the royal court of Ythill and the Stranger/) are on the stage at any one time. The actors continue the performance, regardless of what happens around them. They rely on those off-stage to protect them and prevent anyone from disrupting the stage.

The set dressing is minimal on the stage (yellow curtains, a roughly painted backdrop of the Lake of Hali seen over the palace balcony, etc.) but it appears real when the investigators set foot on the stage. The investigators make an opposed POW roll against the King in Yellow (POW 175). If they fail, they suffer the same effect as the Phantom of Truth's power, *Join the Dance* (see pg. 146). This only occurs once, and only on the first time they storm the stage. Those that resist, or still have POW remaining, act normally. Others dance into the shadows, never to be seen again.

When an investigator attempts to attack the actor playing the Phantom of Truth, a group Luck roll is required. Failure indicates that the actor has already been possessed. Success indicates that the actor is still human. If the actor portraying the Phantom is killed, the Phantom begins to possess any investigator who has read the play and failed to resist the effect of Act Two (see pg. 155). If they too are killed before the transformation is complete and another viable target is present, it moves on to them, and so on. Only when there are no viable targets left will the performance be irreparably sabotaged.





Attacking the Phantom of Truth without a Sacrificial Blade (either Graves' dagger, or one recovered from Marter, earlier) is futile. For every attack made against the Phantom (regardless of effect), the Phantom turns its attention on the attacking investigator in the next round and uses its Join the Dance power upon them.

The Phantom can only be dispelled by destroying it or by killing every actor in the hall. With no one else to

perform the play, the Phantom becomes motionless, like a statue. One round later, it explodes in a shower of porcelain shards inflicting 1D6 damage upon anyone within 10 feet. After this, all the lights in the hall go out and silence descends.

After a few seconds of silence, the sound of the air-raid sirens slowly rises in the distance, and light gradually returns to the air-raid shelter in The Piccadilly Hotel.

CONTINGENCIES

Whilst playtesting this scenario, the investigators devised some inventive ways to tackle the situation, especially when they reached the hotel on the night of the performance. Here are some suggestions about what they might do, and how you might handle it in each case.

KILLING GRAVES

If the investigators go to the Piccadilly Hotel and discover that Graves is a guest, they may attempt to confront him. Initially, he will play dumb and try to convince the investigators that he is the surviving member of the group that stopped the play being performed in 1905, and that he has come to the hotel to stop the impending performance. If given long enough to speak, he can attempt to use his Words of Power spell to convince them.

Graves does not know Franklin's identity. If the investigators have met Franklin, they should see through this deception easily. However, should Graves use his Words of Power spell, this creates a conflict in the investigator's mind; they believe that both men were telling the truth. Which is right?

A Sanity roll is required to see through the spell in the face of blatant proof that contradicts Graves' statement. A failed roll leaves the investigator confused. Success costs the investigator 1D3 SAN but allows them to see through the deception. If the investigators have not met Franklin

and Graves convinces them (magically or otherwise) that he is on their side, he will appear to work with them, but ultimately misdirect them away from the great hall before the air raid. This gives him time to slip away and cast his spell.

If Graves is killed early by an investigator that has failed to resist the influence of Act Two of the play, the Phantom can attempt to possess them instead. In this instance, the Phantom suffers a penalty die to reflect the lack of a performance. This can avoid a potentially anti-climactic ending, although the investigators still have to contend with getting out of the hotel after committing murder. Detective Armstrong could be very helpful in this instance.

REFUSING TO INTERVENE

If the investigators kill just Graves, the performance can go on without him. His purpose is to create an echo of the previous attempt. Without him, the 1940s troupe can stage the performance in the present while the air raid takes place.

If the investigators believe that inaction is the key to stopping the recreation of historical events, then the performance takes place uninterrupted. The Phantom of Truth subsequently arrives and leaves the hotel to spread madness in preparation for the coming of the King in Yellow. This can spark a future scenario with the investigators having to deal the consequences of their inaction.

SABOTAGING THE AIR-RAID SHELTER

If the investigators believe that the air-raid shelter is where the troupe will attempt to perform the play, with their new captive audience (the workers that want to storm the shelter) they may attempt to sabotage their intended stage.

The investigators could attempt to disrupt water supplies to the toilet facilities, causing flooding, or even set furniture on fire. This will make it impractical for the workers to use the shelter, but it will not stop them from raiding the building. They won't accept anyone's word that the shelter has been put out of operation. They want to see it with their own eyes. When they do, it will change their plans, but they are still be in the building when the spell is cast. This could alter the confrontation between workers and the hotel staff, and it may allow investigators time to find the body of Molly Locke in Jacobs' room.

BOMBING THE HOTEL

A practical but brutal manner to deal with the situation is to light signal fires during an air raid. This can attract the attention of a German bomber to destroy the hotel and kill everyone inside. By considering this option, the investigators are approving mass murder. This prompts a SAN roll (1/1D8). Hundreds may die as the result of such action (themselves included).

Setting lights on the ground is almost impossible with regular ARP wardens on patrol around the area (given the close proximity to the Piccadilly Circus air-raid shelter). Each light that the investigators

set up on the pavement around the hotel will automatically be discovered, as will any open windows or skylights in the hotel or nearby buildings.

The only place where the investigators can realistically set up a light is on the roof of the hotel, This requires finding a way up to the roof, through the hotel, and confronting the staff that might spot them while checking the corridors. It requires an Extreme Stealth roll to make it through the hotel undetected, and then further Hard Stealth rolls to set up each light on the roof without being seen from the ground. If an ARP warden spots them, overwhelming opposition will soon descend upon the investigators.

Every light that the investigators successfully set up that is not discovered grants a cumulative 5% chance of a German bomber targeting the building. Any light discovered will ultimately be put out before it comes to the attention of a bomber. Furthermore, a group Luck roll is required for the investigators to be sufficiently out of range before bombing begins. Otherwise, all the investigators present are killed. If this is successful, a further SAN roll is required (1D3/1D10) for having committed mass murder and property damage. The bombing successfully kill Graves, the remainder of the troupe, and destroys the venue for the performance. As such, the play cannot possibly take place, but the investigators should be haunted by the thought that there could have been another way, and that they will forever have blood on their hands.

CONCLUSION

The aftermath of the scenario is dependent on the manner by which the investigators stop the performance of the play. If they failed to stop both performances (in the hall and the air-raid shelter) then the Phantom of Truth is brought to Earth. The implications of this are beyond the scope of this scenario alone, but some ideas are presented below.

- The Phantom of Truth wanders through the streets of London, undeterred by the bombing. Where it passes, madness follows. The population dons masks and joins the dance in the burning streets.
- Whole sections of London begin to transform into districts of Carcosa. The banks of the Thames become the shores of the Lake of Hali, with the Palace seen on the far bank and the sounds of a ball inviting the investigators inside.



- The change might not come so suddenly. Instead, the Phantom vanishes into the crowd and London slowly changes into Carcosa over time.

How to find the Phantom and how to stop this is left to the imagination of the Keeper.

If the investigators stopped the play, it is likely they have done so through violence. There may well be a number of witnesses to such acts (especially if they attack the troupe in the air-raid shelter, in front of all the guests and hotel staff). As such, the police will soon come calling and the investigators should find themselves on the receiving end of intense questioning, accusations and ultimately charges being filed against them (especially if they have murdered anyone).

If the investigators are Auxiliaries in Network N, they find the charges are eventually dropped and all police pressure on them disappears. However, they are summoned to N's office and given a stern lecture on the need for covert action when operating so close to home. It has cost N a lot of favours to get his operatives released. He might not have so many strings to pull again next time.

If the investigators have not been involved with Network N up until this point, they will still find the charges suddenly dropped against them. Upon returning to their homes, they receive a phone call from N himself. He informs the investigators that they now owe him for their release. He can very easily make the police a problem for them if they do not do what he wants.

This gives the Keeper the chance to use the investigators as disposable pawns in any operation N desires in the future. They have proven themselves to be effective in combating the Mythos, but lack subtly and finesse. That may come, in time, at which point they might be invited to join Network N.

Their first mission may well be to retrieve the copy of *The King in Yellow* from the British Library stores in Aldwych Underground Station (if it still exists at this point). While it exists, there is the chance that this whole situation could repeat itself, again. He will not permit this to happen.

How the investigators get the book, and what they do with it, is a story for another time.



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• THE MEAT TRADE •

INTRODUCTION

The Meat Trade is a scenario set in the East End in March of 1941, by which time London has been under daily bombardment for almost six months. The events tie in with the section titled **The Rise of the Ghouls** in the **Mythos Horrors** chapter (see pg. 79).

The Meat Trade is designed to be open-ended, providing a possible starting point for a campaign. It can just as well serve as a self-contained adventure for an established group of investigators. The purpose is to enmesh the investigators in the ongoing battle between the ghouls and those who would protect London from them.

The investigators may well decide that the methods of the Rat Catchers are too extreme, which may in turn lead the Rat Catchers to consider the investigators a security risk. The investigators are also unlikely to do more than strike a minor blow against the ghouls. Even the most successful group is likely to finish this scenario with powerful new enemies.

The scenario itself is presented as a mesh of connections between a ghoulish conspiracy, its gangster catspaws and the various innocent and not-so-innocent parties they are coercing. There is no one right way to tackle the situation, and some groups may focus on a few aspects while ignoring others completely.

BACKGROUND

THE SHEPARD GANG

Since the war started, Frankie Shepard has moved from being a petty criminal to a small-time gang leader in London's East End. Most of his success has come from the black market, especially the distribution of meat, petrol and tobacco. Until recently, the growth of his empire has been slow, largely because of competition from other black marketeers. Shepard had largely resigned himself to remaining small-time. Then his uncle Ronnie came home.

Ronnie Shepard is the black sheep of a family of black sheep. He was an ugly and solitary child, given to bouts of violence that frightened everyone around him, even those whose day-to-day occupations involved hurting people. His parents and brother thought that he was destined for prison or the madhouse, but Ronnie ran away from home when he was 14 and has long since been thought dead. The truth is that Ronnie Shepard is a ghoul changeling. The original Ronnie was taken from his crib by ghouls from a tribe dwelling beneath Bow Cemetery and has been raised as one of their own, with no memory of the human world. The ghoul that took his place still remembers his fake human life and, when war came, he saw opportunity.

Ronnie returned from the shadows in as human a guise as he could manage, approaching his nephew in secrecy.





Although Frankie was terrified by his uncle's hideous appearance and snarling voice, he listened. Ronnie told Frankie that he could help him grow his nephew's empire, providing him with muscle to show his enemies who was boss. Ronnie also promised Frankie new methods of smuggling black-market goods into London. None of this would be free, however. Ronnie and his new friends would need the occasional favour. Despite his initial fear and revulsion, Frankie agreed. He has regretted making the deal ever since. Frankie knows that his uncle is no longer human, although he doesn't have a word for what Ronnie has become. Worse, he has seen that Ronnie has brought more creatures like himself into the gang, although some of them now wear human faces.

When Frankie's right-hand man, Barry "The Hatchet" Connell was killed in an air raid, one of the ghouls ate his corpse and took on his likeness. Frankie has barely slept since, wondering how many of the people around him are actually monsters with human faces. His gang has grown powerful, branching out faster than he dreamed, but Frankie feels weaker than ever.

SHEPARD'S BUSINESS INTERESTS

The first favour Ronnie asked was a mutually beneficial one. Ronnie's new friends now run the meat smuggling business that forms the cornerstone of Frankie's business interests. Frankie's contacts pick up pig carcasses and sides of bacon from farms across rural Essex, drive them to an old cemetery and leave them in a mausoleum. Ronnie's ghoul associates then transport the meat via tunnels to the warren under Wilson's Meat Supplies (see pg. 184).

What none of Frankie's people know is that the ghouls tamper with the meat its way into London, contaminating it with their own blood and other bodily fluids. This contamination is beginning to have an effect on the customers of the butchers that Frankie supplies. As some of the more susceptible customers begin to transform into full ghouls, Ronnie's associates approach them to join the tribe under Bow Cemetery. Some of these new ghouls will bolster the ranks for a planned expansion into the territories of neighbouring tribes; the rest are destined to take on new human guises, using the *Consume Likeness* spell and backed up by forged documents from Meyer Fellick (see pg. 178), and extend the ghouls' incursion into the world above.

Next, Ronnie asked Frankie to get into the building trade. Frankie formed an alliance with Desmond Welch, a

builder and an old friend who worked in Stepney. Between them, they managed to win a series of contracts to build public air raid shelters around the East End. The shelters are constructed using substandard materials, including mortar adulterated with sand. Frankie explained to Welch that this would keep costs down, but his true motive was darker. Ronnie's ghoul comrades have built a network of tunnels under these shelters. When one collapses in the midst of an air raid, the ghouls dig up into the wreckage and pull down any bodies or parts they can.

So far, three of these shelters have collapsed (on Mile End Road, Commercial Road and Whitechapel Road). This has brought some unwanted attention to Desmond Welch, so the ghouls have killed him and his son, Alf, to try to stop the trail leading to the Shepard Gang. One of the ghouls has used *Consume Likeness* to take over the form of Alf Welch, and use it to gain a foothold in a new builder's firm, Thompson Builders in Whitechapel. Once the ghouls and the Shepard Gang are in control, they plan to start the process up again.

The most recent favour that Ronnie has asked his nephew is for a printer associate who specialises in forged official documents to produce some identity cards. Ronnie has seen the benefits that using *Consume Likeness* to walk in human society has earned. His long-term plan is to use his new converts to completely take over his nephew's gang. Using forged identity cards, he can avoid any complications coming from conscription into National Service, or simply change the identities of ghouls who come under suspicion. In time, the Shepard Gang and the ghouls of Bow Cemetery will be one entity, ruling the East End above and below. When that happens, Ronnie Shepard will have no more need of his nephew and can simply take his identity. Until then, he needs Frankie's expertise.

THE BOW CEMETERY GHOULS

The ghoul tribe that live under Bow Cemetery has been there since its opening, in 1841. Despite the considerable size of the graveyard, they are one of the smaller tribes in London. This is partly because they came to the attention of the Rat Catchers (see **Mythos Horrors**, pg. 79) in the 1920s and have suffered heavy losses. Until this new partnership with the Shepard Gang, they were facing extinction at the hands of their rivals, even as their human hunters dwindled in number.

There are currently 37 ghouls in the tribe. Eight have taken human guise, either as part of the Shepard Gang or members of businesses they control. Each time they



identify a human as close to turning after eating tainted meat, they kidnap the person and take them under the cemetery. Not all the new recruits can be convinced to accept their fate. They are kept in cages until their transformation is complete, and if they still cannot adjust to being a ghoul, the tribe eats them.

THE RAT CATCHERS

Despite the losses they have suffered recently as a result of the newly invigorated ghouls fighting back, Grace Daggett, a former Rat Catcher (see pg. 173) has been tracking the infiltration of the Shepard Gang. Daggett left the Rat Catchers two months ago, after deciding that they had become too violent and paranoid to be trusted; this is rather ironic considering Daggett's own state of mind. She has used her dwindling supply of Ointment of True Seeing (see pg. 81) to identify a number of ghouls, and has been trying to catch them on their own to assassinate them. So far she has managed to kill William Stubbings, a butcher who was distributing the ghoul-tainted meat, and his family, who were all close to turning; and John Regan, one of Shepard's thugs, who was a ghoul in human guise.

The next person on Daggett's list is Barry "The Hatchet" Connell. Daggett has been tracking Connell, waiting for an opportunity to kill him without too many witnesses. Her hunt has been complicated by a claw wound received while killing John Regan, which has now become infected. Daggett is sick, desperate and not entirely in her right mind. This is the point at which she encounters the investigators.

INVOLVING THE INVESTIGATORS

RANDOM STRANGERS

If you are using this scenario as the start of a new campaign, throw the players in at the deep end. They have simply been caught short one day as the inevitable air raid comes early, forced to take cover in one of the new public above-ground shelters. Some of the investigators may know each other, or they may be complete strangers. If the players are creating new investigators for this game, consider having them include Backstory elements (see pg. 26) tied to the strange events occurring in the East End. Maybe one of them lost a loved one when a Welch & Sons shelter collapsed, and has been trying to expose them since. One might work at the nearby London hospital in Whitechapel, having encountered gnawed bodies with

teeth marks too big to be from rats. Some may have seen family members or friends fall victim to the effects of tainted meat, developing unwholesome new appetites or shunning human company and daylight. One may even be involved with the Shepard Gang to a minor extent, helping to distribute sides of black-market bacon. The investigators will be drawn in all the more as events unfold if they see how their problems fit into the larger picture.

NETWORK N AUXILIARIES

Auxiliary members of Network N could be tasked with discovering what is going on in the East End. While no one in N's Network has pieced everything together yet, they have received reports from Dr Constance Morris, a contact at the London Hospital, that a couple of oddly disfigured bodies have turned up, with protuberant jaws, too many canine teeth and rubbery skin. These are simply people who have been eating the meat distributed by Shepard, in the midst of their change, who have been killed by the same daily horrors as afflict the rest of London. Dr Morris is especially troubled, as the teeth of these new bodies seem to match the bite marks on other bodies recovered from bomb sites.

Start play with the team having set out to visit the hospital and investigate the bodies, but caught out by an air raid before they get there. They are now sitting in a public air raid shelter in Whitechapel.

THE RAT CATCHERS

If the investigators are members of the Rat Catchers, they can take the place of Daggett in the scenario. They were closing in on Barry Connell, having seen his true nature using the Ointment of True Seeing, when they got caught in an early air raid and had to seek shelter. Now, as luck would have it, they find themselves in the same shelter as Connell.

UNAFFILIATED INVESTIGATORS

A group of investigators who have taken it upon themselves to root out Mythos threats in London could well have heard the same stories from Dr Morris. Handle this as you would for Network N, above.

OPENING SCENE

It is the 14th of March, 1941. The bombs have come early today. After almost 6 months of bombing, everyone has their favourite place to take shelter, but the investigators



were nowhere near theirs when the sirens went off. In desperation, they have entered one of the new public shelters in Whitechapel. They are the first ones there, but they are joined by two men shortly after.

One of the men is young, probably no more than 19, and walks with a pronounced limp. This is Davey Reed, an ambitious young spiv who works for Shepard and idolises him. Reed has been working with the other man, Barry "The Hatchet" Connell, hoping to learn some of the tricks of the trade, disappointed at how taciturn Connell has been. Reed has no idea what Connell is, that the Shepard Gang has been infiltrated or even what a ghoul is.

As play starts, Reed asks Connell what the plan is for tomorrow, saying that he's had enough of lugging sides of bacon around and wants to do some of the more interesting stuff. Connell just looks down at the ground and ignores him. Reed will prove friendly if the investigators talk to him: he is always looking to find new customers. Connell ignores all attempts at conversation. After a few minutes of this, the metal door of the shelter creaks open and Grace Daggett comes in and sits down heavily on one of the benches, opposite Connell. She looks pale and sweaty.

While Daggett will not completely ignore attempts to engage her in conversation, her replies will be terse, sarcastic and filled with profanity. She is ill, has a job to do and has no time for pleasantries.

The following sequence of events reflect what will happen if the investigators do not interfere; if they do, react accordingly, and don't be afraid to have the actions disrupted.

Daggett reaches into her handbag and pulls out a small green glass jar containing some Ointment of True Seeing. She smears a small amount on each eye. The smell of rotting meat will become apparent to everyone in the shelter, although it is initially masked by Connell's oppressive body odour. If asked about the contents of the jar, Daggett only replies "Ointment."

Daggett then looks closely at each person in the shelter, trying to establish whether any of the others are ghouls. Once she is satisfied that they are not, she pulls her late husband's old service revolver out of her handbag and empts it into Connell.

What happens at this stage will largely be down to the investigators. Daggett does not want to hurt anyone but

Connell. Unless stopped, she pulls out an old trench knife to finish the job. Unfortunately for her, the bullets have only injured the ghoul.



Losing control of his human guise, Connell leaps on Daggett down, pinning her down and ripping her throat out. By the time it finishes its attack, its appearance is fully that of a ghoul. Again, the investigators may interfere with this as they wish.

If the investigators fail to prevent the attack on Daggett, she receives what will be a mortal wound unless someone performs first aid. Even if Daggett is not injured by the ghoul, she collapses from the infection and injuries suffered when dealing with Regan and will require medical care before she is in a position to explain herself. The ghoul that was Connell only has 2 Hit Points left following the gun shots, so should prove easy to finish off.

Unless they have altered the flow of events, the investigators will be left with two bodies, one of which may be clinging to life, a terrified young spiv and a lot of questions.

Grace Daggett

First Impressions: A tall, horse-faced woman with lank, greying hair that makes her look older than she is. She wears her husband's old greatcoat from the last war, which is too large for her, with a man's sweater, khaki



trousers and Army boots; blood has soaked into the sweater and trousers. Daggett is pale, sweaty and glassy-eyed, and anyone examining her will quickly notice the smell of her infected wounds. She carries a handbag that is almost large enough to be a satchel. It is not obvious while she is wearing the oversized coat, but Daggett's body is covered in tattoos, with the exception of her head and hands. These are all occult and religious symbols, including sigils from the Goetia, crosses, stars of David and even swastikas, all executed in crude black inking. Many of these are self-inscribed, often misshapen and overlapping, with ragged lines. Daggett has done this in an attempt to shield herself from ghoulish sorcery; it is completely ineffective.



Personal Details: Abrupt, suspicious and driven. Daggett was not always this way, but her years in the Rat Catchers and the death of her husband, Simon, at the hands of a ghoul have made her hard. She still considers herself a compassionate person, but this would not be apparent to anyone else.

Playing Grace Daggett: Be terse and focused to the point of rudeness -- everything other than the mission is a distraction that may get you killed. Wince and grab your side periodically, woozy from the pain and fever.

Grace Daggett

Age 38, desperate warrior, fighting alone

STR 65 CON 55 SIZ 50 INT 60
 POW 40 DEX 62 APP 50 EDU 65
 HP: 11* DB: 0 Build: 0 Move: 9

*When healthy. Daggett starts the game with 5 Hit Points, and will be reduced to 0 if savaged by Connell.

Attacks: 1

Brawl 65% (32/13), damage 1D3
 Trench Knife 65% (32/13), damage 1D6
 Dodge 55% (27/11)

Skills: Cthulhu Mythos 7% (3/1), Intimidate 55% (27/11), Listen 60% (30/12), Spot Hidden 70% (35/14), Stealth 50% (25/10).

Belongings: Daggett carries a number of items which may be of interest to investigators. The glass jar in her handbag holds enough Ointment of True Seeing (see pg. 81) for another four applications; this is the weaker version of the ointment, made from the eyes of a corpse. The handbag also contains a leather purse, a dozen loose .38 bullets and a small leather notebook. There is a list of names written on the first page -- see **Handout 1: Daggett's List**. As well as a small amount of money, Daggett's purse contains her ration and identity cards; the latter gives her home address as a flat in Islington.

Daggett's List

The first three names are the Stubbings family: William and Edna were a husband and wife who ran a butcher's shop in Mile End, and Billy was their 10-year-old son. When looking into the network surrounding Shepard, Daggett saw Reed make a delivery of bacon to them. Daggett saw a ghoul-like aspect to them when using the ointment, which led her to believe that they were ghouls in disguise. They were actually undergoing changes brought about by ghoul-tainted bacon, scared and confused by what has happened to them. Daggett broke into their house, slit their throats while they slept, and burnt the house down.

John Regan was a member of the Shepard Gang who had been replaced by a ghoul. He had been put in charge of the takeover of Thompson Builders. Daggett caught him alone while he was entering Welch's old yard to pick up the last of the paperwork and stabbed him to death in the doorway. Daggett was badly injured in the process, leading to her injuries and infection at the start of play. Details of Ronnie Shepard and Meyer Fellick can be found later in this scenario.

Davey Reed

Until recently, Davey Reed's criminal activities were limited to black-market dealing, mainly delivering Shepard's special bacon to butchers as a driver for Wilson's Meat Supplies. He has managed to talk himself into the lowest levels of the Shepard gang itself, but Reed knows the sky is the limit for a man like him. When he



got the opportunity to tag along with the legendary Barry “The Hatchet” Connell, the hardest man in the East End, he knew his chance had come.

The couple of days that Reed has spent with Connell have been disappointing and confusing. Reed thought he was going to learn the tricks of the trade, but Connell has barely said two words to him. The two of them have just been wandering aimlessly around the East End, doing nothing more than looking at bomb shelters, talking to a few people and having the occasional pint. And, to top it all off, Connell’s body odour is rank. Reed has been struggling to keep his lunch down when in enclosed spaces with Connell.



What Reed doesn’t know is that the Ghoul that replaced Connell is setting Reed up to be eaten. By being seen together for a few days and making conversation with people, everyone will know that the two of them work together. When a ghoul eats Reed and consumes his likeness, people will assume his change in disposition is related to his new friends and line of work.

Seeing Connell get shot and change into a snarling monster has been the last straw for Davey. He has gone from being a would-be villain to a frightened boy, wanting someone to tell him what the hell is going on and that everything will be all right. If the investigators engage with him, they will find him pliable if shaken, willing to share what he knows.

Reed knows everyone on Daggett’s list, with the exception of the Welches. If Connell is one of these monsters, who else is? While Reed is in no hurry to be a hero, and will not actively go up against Shepard and his gang,

he will provide any information and introductions the investigators need in exchange for their protection from the monsters. Reed has also delivered sides of bacon to Eddie Graves (see pg. 180), and the two of them are on good terms, if not precisely friends.

First Impressions: Tall and broad-shouldered, but skinny in the hips. Reed has almost matinee-idol good looks, with wavy dark hair, slicked back with Brylcreem, and a cheeky smile. He wears a cheap suit, but makes it look good. Reed walks with a pronounced limp, following an accident in childhood, which has kept him from being called up.

Personal Traits: Reed is a shameless flirt, reflexively chatting up any woman he meets, regardless of whether he finds her attractive or not.

Playing Davey Reed: Try to laugh everything off as a joke, no matter how serious it is. This should be utterly unconvincing when relating to the horrors that have just happened. Brush your hair back with your fingers whenever you are nervous.

Davey Reed

Age 19, frightened spiv, out of his depth

STR 65	CON 50	SIZ 60	INT 50
POW 40	DEX 42	APP 70	EDU 45
HP: 11	DB: +1D4	Build: +1	Move: 6

Attacks: 1

- Brawl 55% (27/11), damage 1D3 + 1D4 damage bonus
- Stiletto 55% (27/11), damage 1D6 + 1D4 damage bonus
- Dodge 35% (17/7)

Skills: Charm 60% (30/12), Drive 40% (20/8), Fast Talk 70% (35/14).

THE SHELTER

The shelters that Welch & Sons have built are brick structures, partly dug into the ground, but mostly raised above it. The roofs are flat, covered with asphalt and structurally unsound; one solid blast from the side will send it flying off, topping the structure. The shelters are gloomy and dank inside, with wooden benches along each wall and packed earth for a floor. Local teenagers and drunks use the shelters as public toilets, and some also serve as makeshift knocking-shops for prostitutes. There is an oil lantern fastened to the wall for light and a bucket for sanitation.



As with the other shelters, this structure is designed to be unstable. The mortar holding the bricks together is weak, and each high-explosive bomb that goes off anywhere in the vicinity causes a shower of brick dust and sand to fall on the heads of those inside. As the bombing continues, a handful of bricks begin to work loose. The floor of the shelter is also unstable. Welch placed a thin layer of concrete in the centre of the shelter, and the ghouls have tunnelled up underneath it. A high-explosive blast anywhere in the area will be enough to weaken it, and if the shelter collapses, everything inside the shelter will go tumbling down to the tunnels below. If an investigator examines the structure, a Civil Defence roll will determine exactly how unsafe it is and why. Any concerted effort to break through the floor, even by jumping up and down on it, will eventually succeed (possibly requiring a Jump roll if the investigator wants to avoid falling down a newly created hole).

THE RAID CONTINUES

If the investigators want to flee the shelter or get Daggett to hospital, they will be taking their lives in their hands. As unstable as this shelter is, it is better than nothing. Even a properly constructed above-ground shelter will not survive a direct or near hit. This shelter at least offers protection from the concussion waves of distant bomb blasts and flying debris. Anyone fleeing should make a party Luck roll to avoid being caught in the air raid (see **Air Raids**, pg. 46).

If the investigators decide to stay until the all-clear is sounded, they have another problem to deal with. An hour or so after the incident with Daggett and Connell, a high-explosive bomb falls two hundred yards from the shelter, shaking it violently. Part of the ceiling collapses, and a huge crack splits the floor. Investigators in the shelter will need to make a DEX roll to avoid falling into the hole. The crack reveals an earth-lined tunnel under the shelter, stretching roughly east-west. The bottom of the tunnel is approximately 10 feet down. Should the shelter collapse completely, this is where the ghouls will come to feed.

THE TUNNELS BENEATH

The tunnel under the shelter is only one of a number that connect the ghouls warrens under Bow Cemetery to the various shelters constructed by Welch & Sons. The tunnels also extend to a number of Tube stations, the nearest being Stepney Green. A successful Navigate roll indicates that the tunnel heading roughly westwards may lead to Stepney Green Tube station, half a mile away.

Investigators following this tunnel will eventually emerge from a hole in the wall of the District Line, a few hundred yards down from the platforms at Stepney Green.

Investigators following the eastbound tunnel will head in the direction of Bow Cemetery, but it will be difficult to determine this given the distance travelled and the twisting of the tunnel. The tunnel passes under a number of other shelters, including one that collapsed in an earlier air raid. The investigators can try to make their way out through the debris, but moving it will require an opposed STR roll against an effective Size of 200.

The walls of the tunnels are carved from the clay that lies under London, and a Spot Hidden roll will determine that they were not made using tools; the walls are striated with claw marks. The passages vary in size, with the main one under the shelter around 7 feet wide and 10 feet tall. There are a number of smaller side passages that are considerably narrower, some no more than 2 feet across. Small pits and holes in the ceiling are dotted throughout the length. Some of the pits are filled with human bones, torn clothing and what appears to be animal excrement. As well as being cold, damp and malodorous, the tunnels are patrolled by ghouls. Many of the small side tunnels that punctuate the main passage hide ghouls that are dozing and waiting for the sounds of collapsing debris and screams that indicate mealtime. Unless the investigator with the lowest Stealth score passes a Hard Stealth roll, a number of ghouls quickly become aware that there are intruders in the tunnels. Once this happens, the ghouls attempt to alert each other with a series of high-pitched yipping sounds that sound disconcertingly human. These sounds are echoed by other ghouls, and shortly after by the sounds of movement in the side tunnels.

If alerted, one of the ghouls lies in wait for the investigators in the tunnel ahead. It uses a hole in the ceiling, leading up to the floor of one of Welch's shelters, spanning itself across the gap and preparing to drop on the first person to walk underneath it. Any investigator about to pass this way may make a Hard Spot Hidden roll in order to notice the small trickle of earth coming from the roof ahead. If they fail to do so, the ghouls drop on them, taking them by surprise. Two rounds later, another ghouls comes up from behind, having slipped out of a side passage.

If the investigators manage to dispatch these two ghouls quickly, any others in the vicinity will slip back into side tunnels, reluctant to take on such dangerous targets. Stats for ghouls can be found in the *Call of Cthulhu* rulebook.



GRACE DAGGETT'S FLAT

Grace Daggett lives alone in a small, one-bedroom flat in Wilmot Place, Islington. Her neighbours pay little attention to her comings and goings, having long pegged her as an eccentric who keeps unsavoury company.

The flat is dark and musty; Daggett has more important matters to deal with than housekeeping, and no money to employ a cleaner.

The living room of the flat serves as Daggett's study, and there are books and papers everywhere. The walls are lined with tall mahogany bookcases, and the wall in front of the window is dominated by a large oak desk. A ghoulish skull sits to one side of the desk, serving as a paperweight. Leaning against it is a copy of *Culte Des Ghoules*, filled with bookmarks and scraps of paper containing Daggett's own notes and commentaries. These notes form a minor Mythos tome.

DAGGETT'S NOTES

This Mythos tome takes the form of a chaotic collection of handwritten notes, journal entries, annotated clippings and photographs, covering the extent of Grace Daggett's career as a member of the Rat Catchers. The ink on some pages is smeared, and others are rendered almost illegible by water damage or blood stains. The handwriting on earlier entries is neat, and the prose clear, but this all degenerates over the passage of time. Many of the entries refer to other sources, but there is no index or bibliography, turning the act of reading into a literary jigsaw puzzle.

SANITY LOSS: 1D6
CTHULHU MYTHOS: +1% initial reading,
+3% full study
MYTHOS RATING: 20
STUDY: 10 weeks
SPELLS: Contact Ghoul.

These notes also include Glover's instructions on producing the Ointment of True Seeing (see *THE RAT CATCHERS*, pg. 81).

An address book hidden in the false bottom of a desk drawer contains addresses and telephone numbers of members of the Rat Catchers. Daggett has crossed out the numbers each time one of her friends has died. There are only two entries left: Kenneth Hodge and Nancy Wain; Hodge's phone has been disconnected, and his flat in Lambeth abandoned.

The drawer also contains a photograph album. The words "Rat Catchers" are written on the inside cover, in faded red ink. Inside are a number of old black-and-white photographs, all dated on the back, starting in the mid-1920s and continuing to 1940. They show a number of women and men, including Hodge, Wain and both Grace and Simon Daggett, in locations such as cemeteries, mausoleums, sewer tunnels and London Underground tunnels. Some of the pictures show the Rat Catchers posing with the bodies of dead ghouls, propped up in their midst while everyone smiles. As the photographs progress through the years, there are fewer people in them, and those remaining look increasingly grim and battered. By the time the pictures reach 1940, there are only a few dour middle-aged women and men, and the ghouls they pose with are mutilated almost beyond recognition.

The few bits of wall not obscured by bookcases are host to a London Underground map, amended to show disused tunnels, a map of the sewers of the East End and an original painting by Richard Upton Pickman, showing a ghoul snatching a human baby from a crib.

What appears to be a locked wardrobe in the bedroom is actually a weapons cabinet, containing a number of knives, coshes and axes, as well as a double-barrelled 12-gauge shotgun, ammunition for both the shotgun and Daggett's revolver and three rusty bear traps, badly in need of oil. A photograph of Simon Daggett, dressed in his Army uniform, is pinned to the inside of one of the doors.

WELCH & SONS

The yard and shop front used by Welch & Sons is on Aylward Street in Stepney. There is a sign on the door saying "Closed" and no sign of life inside. A faint trail of bloodstains, largely dissolved by recent rains, leads away from the door, left from Daggett's fight with Regan.

If the investigators break in during the daytime, they will find that the shop and offices are largely empty; any paperwork has been removed. A Spot Hidden roll reveals



that one of the desks has been moved against a different wall, covering bloodstains in the carpet and on the wall behind it.

In the yard itself, a Spot Hidden roll reveals a bit of stained tarpaulin sticking out of a pile of sand. This hides the body of Alf Welch, Desmond's son. The body has been mauled, and most of the abdomen devoured. Alf has been dead for a couple of days, and is showing signs of decomposition. Uncovering the body provokes a Sanity roll (0/1D3) for anyone not used to dealing with corpses.

If the investigators visit after dark, outside of an air raid, the doors into the yard are open and there is a flatbed lorry parked inside, with the name of "Thompson Builders" stencilled on the side. Three men are loading bricks and lumber. All of them are ghouls in human guise, loyal to Ronnie Shepard; one wears Alf Welch's form – a disconcerting sight if the investigators have already seen Alf Welch's corpse (SAN 0/1D6). They are moving supplies to Thompson's yard, ready to start building new shelters.

All three of these ghouls know Ronnie Shepard's plans to build more faulty bomb shelters, as well as some details of the trade in contaminated meat. Getting them to talk about these matters may prove tricky, however.

THOMPSON BUILDERS

Thompson Builders, located in Disney Place, Whitechapel, is a smaller company than Welch & Sons. When Mick Thompson was approached by Alf Welch about merging their two firms, following the death of Alf's father, Mick was delighted.

What Mick doesn't know is that Alf is waiting until all the paperwork is finalised to have one of his fellow ghouls devour Mick and take his form. Once Welch and the other ghouls are in control of the firm, they can try to pick up contracts to build new shelters across the East End.

If the investigators visit Thompson's offices in the evening, possibly following the lorry from Welch and Son, they will find Alf Welch arranging for Thompson to be eaten. Another ghoul, not in any kind of guise, is lurking around the back of the building. Unless interrupted, Welch will club Thompson unconscious, let the ghoul in through the back door, and watch as it tears into Thompson's abdomen and takes on his form. Welch licks his lips hungrily while watching.

FELICK PRINTING

Meyer Fellick has been operating a side business as a forger since the war started. There is good money to be made in producing fake identity and ration cards (see pg. 66), and Fellick is one of the best in the business. Fellick uses his printer's shop on Mile End Road, Stepney, as a cover, with presses in the back rooms running legitimate jobs. There is a cellar under the office, only accessible by a trap door, that contains a single press and the equipment that Fellick uses for his more lucrative business.

Fellick has done some work for Frankie Shepard over the past 18 months, but is not directly employed by him. The situation changed in recent days, as Shepard has told him to drop all other work and prepare a batch of identity cards, ration books and other official documentation. Ronnie Shepard has seen that a number of customers of his special bacon are on the turn, and he wants to make sure that he has new identities ready for any who prove willing recruits to the tribe.

When Fellick told Shepard that he had other work on and that his job would take time, Shepard sent a couple of disguised ghouls round to 'convince' Fellick of the urgency of the situation. Now that these 'men' have had to go and help the ghoul in the form of Alf Welch with stocking Thompson's Builders, Shepard has dropped all pretence and sent an undisguised ghoul to watch over Fellick. Shepard plans on killing Fellick once the work is done, so there are no secrets to protect.

There is a metal shutter outside Fellick's shop and a sign stuck to it announcing that the shop is closed until further notice. An investigator listening at the door can hear the muffled sound of machinery if they pass a Listen roll.

Everything inside the shop itself is quiet. All the lights are off and there are dust sheets over the presses and work benches. Either following the sound of the press or making a Spot Hidden roll in the office will reveal the location of the trap door. There is a set of wooden steps leading down, and the sound of the press is unmistakable once the hatch is open.

The cellar is lit by two dim bulbs with metal shades, hanging from the ceiling. A small printing press sits in the middle of the room, and there is a workbench against one wall, a desk and filing cabinets against a second and freestanding metal shelves against the third. Fellick is supervising the shelves and looks up in alarm as soon as anyone comes down the stairs. He tries to



shout something, but cannot be heard over the sound of machinery.

When the ghoul sees the hatch open, it hides over in the dark corner beyond the metal shelves (a Hard Spot Hidden roll to notice it). As soon as the investigators enter the room itself, the ghoul pushes the shelves over to try to pin them, requiring a Dodge roll to get out of the way. If that fails, pinned investigators will need to make an opposed STR against the shelves' SIZ 150 to get free of them. The ghoul is armed with a 45 revolver and will try to shoot anyone who comes near it. It has been taught how to use a handgun and has a 40% skill.

Fellick will try to use any distraction as an opportunity to escape. He still has no idea of what the monster that has been holding him captive is, but he is terrified. If the investigators manage to stop him, he will be almost incoherent with fear, requiring a Charm, Intimidate or Psychoanalysis roll to calm him down, depending on the approach used.

Fellick is reluctant to talk, but can be coerced into admitting that Frankie Shepard has employed him to create identity documents for 100 people who don't exist. Fellick has no idea what Shepard wants them for, but knows that he needs them soon. Fellick's initial theory was that Shepard was a spy, working for the Germans, but he abandoned this idea when the ghoul arrived.

Meyer Fellick

Fellick has been a printer since he was apprenticed in his teens and takes great pride in his work. He is not a dishonest man by profession, but what he sees as the increasingly authoritarian regime has made it easier for him to convince himself that everyone is a criminal now and that he might as well give his customers what they want in the form of forged ration books. A Jewish refugee who fled Germany with his family in 1935, Fellick has done his best to learn English, but still struggles with it, especially under pressure.

First Impressions: A bow-backed, painfully thin man with wispy white hair. His large, expressive eyes glint from behind gold-framed glasses. Fellick wears an expensive suit, rumpled and soiled by his ordeal, and it stinks of urine. He has a strong German accent.

Personal Details: Fellick cleans his glasses with his handkerchief when nervous. At present, this is near constant. The filthy cloth just smears the grease on the glasses around.

Playing Meyer Fellick: Flinch or cower whenever anyone raises his or her voice or acts with any degree of aggression. Fumble for the right words under pressure, asking for the English equivalent of various bits of German or Yiddish.

Meyer Fellick

Age 69, printer and forger, extorted by monsters

STR 35	CON 45	SIZ 55	INT 70
POW 60	DEX 32	APP 40	EDU 85
HP: 9	DB: 0	Build: 0	Move: 4

Attacks: 1

Brawl 25% (12/5), damage 1D3
Dodge 16% (8/3)

Skills: Art/Craft (Printing) 70% (35/14), Charm 60% (30/12), Spot Hidden 50% (25/10).

THE LONDON HOSPITAL

If the investigators choose to take Daggett to hospital, the nearest is the London Hospital in Whitechapel. Shortly after admission, Daggett is seen by Dr Constance Morris (see **Involving the Investigators**, pg. 172), who immediately recognises the bite marks as resembling those she has seen on a number of bodies recently. Dr Morris has been trying to work out what is responsible, and will ask the investigators direct questions about what happened to Daggett, what the creature that attacked her looked like, and whether it started off as human.

As well as encountering partially eaten bodies from collapsed shelters and other bomb sites, Dr Morris has seen two bodies recently that have confused and disturbed her. One was a middle-aged woman and the other a young boy -- a mother and son. Both appeared to have a condition that made their skin thick and rubbery. Stranger still, both had pronounced jaws, and their teeth were unusually pointed and sharp. Their fingernails were tough and blackened. She has no explanation for any of this, especially as their surviving family claimed that the deceased were perfectly normal.

These are the bodies of Martha and Kevin Graves, the wife and son of Eddie Graves (see pg. 180), a butcher in the East End. They had each consumed black-market bacon sold to Eddie by Frankie Shepard, which had almost finished transforming them into ghouls. Both were killed in an air raid, bringing them to the attention of Dr Morris.

The similarities between the tooth marks on the body parts and corpses recovered from the collapsed shelters and the teeth in the mouths of these deformed bodies are unmistakable, but Dr Morris has been unable to make any further sense of it.

If the investigators share their experiences with Dr Morris, she will show them the bodies and tell them where they came from and where to find the surviving family (Eddie Graves). She will ask them to share anything they learn, as Graves has refused to talk to her.

Dr Morris is also being observed by Nancy Vallance (see **Aftermath**, pg. 185), who is investigating the bodies for Network N. If the investigators seem to be making progress, Vallance will follow them to see what she can learn.

Dr Constance Morris

First Impressions: A pale, slightly dowdy woman with unfashionably short curly salt-and-pepper hair. She dresses practically and comfortably, especially when at work. While she tries to maintain a positive outlook, Dr Morris is tired and worn down by the stress of dealing with victims of the bombing, and this shows in her face during unguarded moments.



Personal Details: Dr Morris chain-smokes, lighting each fresh cigarette from the stub of the last one. She is also coming to rely a bit too heavily on Benzedrine to get her through each working day.

Playing Dr Constance Morris: Fidget and drum your fingers compulsively, as if nervous or impatient. Try to get every bit of detail you can from people about the origins of the strange bodies and wounds you have seen.

Dr Constance Morris

Age 38, doctor who has seen too many things she can't explain

STR 55	CON 60	SIZ 60	INT 70
POW 40	DEX 62	APP 40	EDU 85
HP: 12	DB: 0	Build: 0	Move: 8

Attacks: 1

Brawl 25% (12/5), damage 1D3
Dodge 31% (15/6)

Skills: First Aid 70% (35/14), Medicine 60% (30/12), Psychology 40% (20/8), Spot Hidden 50% (25/12).

Eddie Graves, Butcher and Widower

Like a number of his colleagues, Graves has seen rationing as both a curse and a blessing. He is limited now in what he can sell to the customers of his butcher's shop in Mile End. On the other hand, the higher profits of the under-the-counter trade have more than made up for this. This brings the risk of discovery by the Ministry of Food, which would see Graves go to prison. It also means that Graves has to deal with some unsavoury people, like the Shepard Gang. Most of Graves' deliveries have come from Davey Reed, who Graves at least likes, unlike most of his colleagues.

Graves is currently in mourning following the death of his wife and son in an air raid two weeks ago. He had refused to let them into the Anderson shelter in their garden, as he was frightened for the safety of his young daughter, Jenny. Martha and Kevin had been acting strangely shortly before they died, becoming angry and violent at the slightest provocation. They also looked different, with misshapen faces, shrunken eyes and sharper teeth, all of which frightened Jenny. A bomb blast hit the house, where Martha and Kevin were sleeping under a table, and they were both crushed by debris.

Graves has tried to keep going as best he can, running the shop single-handed and looking after his daughter at the same time. His sister in Brighton has offered to come up and help, but Graves declined after noticing some of the same strange changes in his daughter. Graves now keeps Jenny locked in the back office while he is working. As the changes grow stronger, Graves is having to tell people that he has a dog back there, to explain the scratching and occasional howl. This lie is often undermined when Jenny suddenly switches to singing nursery rhymes. Just when Graves thought things couldn't get any worse, he has noticed his own teeth starting to change. Some of the sausages he made recently spoiled before he could



sell them, and he found himself eating them raw. Graves has also lost a couple of regular customers in the past few days when he lost his temper and started throwing things at them.

Graves receives his legitimate and black-market meat from Wilson's Meat Supplies (see pg. 184), a front for the Shepard Gang. While Graves has expressed concerns about the quality of some of the bacon, he has not linked this to the changes in him and his family.



First Impressions: A broad, stout man with red cheeks and curly blond hair. His face has laugh lines, but he looks too preoccupied and frightened to laugh. His eyes are deep set, and occasionally catch the light in an odd way, making them glint red. When they can be seen, his teeth appear snagged and jagged.

Personal Details: The once even-tempered Graves has become mercurial, quick to snap at the slightest provocation. If this happens in the shop, he snarls and swears, picking up the nearest knife or meat cleaver and waving it around in a threatening manner.

Playing Eddie Graves: Make increasingly unconvincing excuses about the strange noises coming from the back of the shop. Shout and threaten people over imagined slights.

Eddie Graves

Age 34, black market butcher, confused by the horror his life has become

STR 65	CON 45	SIZ 75	INT 40
POW 50	DEX 52	APP 40	EDU 45
HP: 12	DB: +1D4	Build: +1	Move: 7

Attacks: 1

Brawl 35% (17/7), damage 1D3 + 1D4 damage bonus
Meat Cleaver 35% (17/7), damage 1D6 + 1D4 damage bonus
Dodge 26% (13/5)

Skills: Art/Craft (Butchery) 60% (30/12), Charm 40% (20/8).

Jenny Graves, Ghoulish Daughter

First Impressions: Jenny has long blonde hair tied in braids, sparkling blue eyes and a sometimes cheeky smile full of razor-sharp teeth. She wears a bright yellow dress, which has a few small bloodstains from when she sneaked some raw meat from the display case.

Personal Details: Like her father, she Jenny is cheerful by nature, but given to sudden outbursts of violent anger. Being further along her transformation, these outbursts quickly turn into physical attacks.

Playing Jenny Graves: Ask people why daddy locks you in the office or the cellar all the time. Offer to let people look at your dolly, then shout at them for hurting her.



Jenny Graves

Age 6, little girl, halfway to becoming a ghou

STR 25	CON 40	SIZ 30	INT 60
POW 50	DEX 62	APP 60	EDU 25
HP: 7	DB: -1	Build: -1	Move: 9

Attacks: 2

Fighting 25% (12/5), damage 1D3 - 1
Claw/bite 25% (12/5), damage 1D4 - 1
Dodge 35% (17/7)

Skills: Charm 60% (30/12).

BOW CEMETERY

Although officially named Tower Hamlets Cemetery, the locals call it Bow Cemetery instead. There are graves dating back 100 years, amidst the 27-acre sprawl of woods and overgrown parkland. The cemetery has seen more than its share of bombing, with five high-explosive bombs hitting it since the start of the war, damaging both of the chapels located here. While this is still an active cemetery, the size, lack of maintenance and bomb damage make it ideal for ghouls. Their warrens run under the entirety of the cemetery, reaching out all over the East End, especially to the nearby London Underground stations of Mile End and Bow Road.

The comparatively small number of ghouls holding such a prime site means that the local tribe has had to be cunning and ruthless to survive. The warrens are a maze of pit traps, filled with excrement-covered spikes (2D10 damage and a Hard CON roll to avoid another 1D10 damage from infection), ceilings that have been rigged to collapse (1D10 damage and an opposed STR roll against a SIZ of 150 to escape) and tunnels that can quickly be flooded, drowning intruders (a Hard Swimming roll to escape). There are usually between 15-20 ghouls in the warrens at any given time, ready to finish off intruders.

Neighbouring ghouls and the Rat Catchers have learned that entering these warrens is suicide. Any group of investigators attempting to do so should be prepared to face the same dangers. Spot Hidden rolls will reveal such traps if the investigators are cautious, but this may not be so easy if they are pursued by angry ghouls.

Deep within the warrens lie the bone cages holding newly transformed ghouls who have not yet sworn loyalty to the tribe. There are eight prisoners at present, all of whom still believe themselves to be human and want to be set free. The defence of the cemetery is helped by having a human ally on the surface. One of the groundskeepers is the real Ronnie Shepard, raised in the dark recesses under the cemetery. While still largely human in appearance, the original Shepard, who calls himself Mr Black, is an eccentric, reclusive character with poor hygiene and few social skills. He does, however, keep a keen lookout for suspicious activities and retreat underground to report them through one of the many entrances hidden in mausoleums or overgrown patches of woodland.

THE SHOULDER OF MUTTON

Early in his black market career, Frankie Shepard bought a pub, and he has used it as his base of operations since.

Initially he set up his office in the rooms above the pub, but over the last year he has retreated to the cellars. Frankie tells his men that the new office doubles as a private bomb shelter, but the real reason is that Ronnie is more comfortable underground. Ronnie's ghouls have extended the cellars, digging rough earthen rooms and tunnels that twist off into the darkness. Some of these tunnels connect with the larger network running under the air raid shelters and heading out to Bow Cemetery. A newer, incomplete one is due to connect the pub with Thompson Builders.

Ronnie rarely ventures out of the cellars, and even avoids the company of the pub staff. His appearance is too inhuman to pass unnoticed, but he is too vain to take on a different human form.

Frankie works down in the cellars much of the time, coordinating his organisation's activities and having meetings with the few remaining humans under his control. With rare exceptions, Ronnie gives orders to the ghouls. Recently, Frankie has been looking for excuses to get out of the cellars, supervising the meat distribution and black-market tobacco businesses personally. There is no need for him to do so, but Ronnie is happy to encourage this, as it gives him more time to plan for the betrayal of his nephew. The building itself sits on the corner of Grove Road, and is a squat, grimy, two-storey Victorian building. The interior is run-down, with peeling wallpaper, scratched wooden floors and a pervasive smell of sour beer. The clientèle are all locals, and business has dropped off in recent months: punters who aren't involved with the Shepard Gang tend to get on the bad side of the new recruits. There have been a few violent incidents and a couple of the regulars have disappeared. On an average night, there are fewer than ten drinkers in the main bar, and the atmosphere is subdued.

Frankie Shepard

First Impressions: A good-looking if angular and hungry-looking young man with slick dark hair. His eyes hint at a sharp intellect, and he is usually smiling, if not always warmly. Frankie dresses well, in a style that consciously apes the American gangster films he grew up watching.

Personal Details: Plays with a straight razor while talking, opening and closing it with flicks of the wrist.

Playing Frankie Shepard: Stare deep into the eyes of anyone who are talking to, smiling in a predatory manner. Shudder occasionally, as if noticing or realising something horrifying.



Frankie Shepard

Age 32, ambitious gangster, frightened of what he has got himself into

STR 55	CON 50	SIZ 70	INT 70
POW 60	DEX 67	APP 60	EDU 55
HP: 12	DB: +1D4	Build: +1	Move: 8

Attacks: 1

Brawl 65% (32/13), damage 1D3 + 1D4
 Straight Razor 65% (32/13), damage 1D4 + 1D4
 Dodge 45% (22/9)

Skills: Credit Rating 50% (25/10), Intimidate 60% (30/12), Psychology 60% (30/12), Spot Hidden 50% (25/10).

Shepard's Men

There is a severe morale crisis in the ranks of the Shepard Gang. There have been unexplained disappearances, and some of the men have shown sudden, strange changes in personality, withdrawing from the world and no longer talking their former friends. Those men who have not been replaced yet conspire in secret, trying to work out whether they can get out from under Frankie's control without something horrible happening to them too. This means that there is potential for a clever group of investigators to drive wedges between Frankie and his men, getting them to provide information, look the other way or even turn on their boss. This will require an appropriate Charm, Fast Talk, Intimidate or Persuade roll, depending on the approach the investigators take; evidence of the true nature of ghouls, bribery or threats of arrest will add bonus dice.

Those men that have been replaced by ghouls will, of course, not betray the gang. It may be difficult for

investigators to identify the ghouls in the ranks unless using the Ointment of True Seeing. A Hard Spot Hidden roll may reveal an unmistakable charnel scent under a heavy mask of cheap aftershave, or a Psychology roll might indicate that a gangster's mannerisms are a practised imitation of humanity.

Shepard's Men

Hired muscle, little more than potential faces for ghouls. Use the following stats for any member of the Shepard Gang not otherwise named. Use the following names if required: Little Dave, Big Dave, Eddie, Jack the Gob.

STR 65	CON 60	SIZ 70	INT 50
POW 50	DEX 52	APP 40	EDU 45
HP: 13	DB: +1D4	Build: +1	Move: 7

Attacks: 1

Brawl 55% (27/11), damage 1D3 + 1D4
 Dodge 35% (17/7)

Skills: Intimidate 55% (27/11), Listen 30% (15/6), Spot Hidden 60% (30/12).

Ronnie Shepard

The ghoul raised as Ronnie Shepard is human enough in his mannerisms and speech that he can pass undetected if wrapped in a hat, scarf and coat, or seen in poor light. There is little human about his physiology, however, and he has the distinctive charnel stench of a ghoul.



In personality, Ronnie is mocking and cruel with underlings or those he feels no need to impress. If he wants something from someone, he is shameless about manipulating them with flattery, lies or threats.

Ronnie is a survivor. Faced with a violent assault, he will let his minions take the brunt of it while he escapes into the nearest tunnel. If everything falls apart, he will retreat to the warrens under Bow Cemetery to start anew. Use the standard ghoul stats for Ronnie.

WILSON'S MEAT SUPPLIES

Eric Wilson, a meat wholesaler based in Whitechapel, is another victim of the Shepard Gang's plans. The original Wilson is dead, replaced by a ghoul, and his workforce either sacked or recruited into the Shepard Gang.



Wilson's Meat Supplies provides the cover for Shepard's black market business. The legitimate side of the business is small, well-run enough to keep the Ministry of Food happy. It comprises a warehouse, a small office and three vans. The warehouse has sides of beef and pork hanging from hooks, and a number of butcher's blocks and tools for cutting the meat. The building sits above part of the network of ghoul tunnels, two large chambers of which are used to receive and store the pig carcasses smuggled in from Essex. The firm's vans then distribute the illegal meat under the cover of legitimate deliveries. This is how Davey Reed used to do his rounds. Investigators may come across Wilson's Meat Supplies through a number of means. Most obviously, Davey Reed will mention it if asked about what he did for the Shepard Gang. A van with the company's livery may turn up while

investigators are talking to Eddie Graves, and there is paperwork from the company in Graves' office. Some of Shepard's men make visits to the warehouse to pick up money on a daily basis, and may be followed there.

The ghoul warrens underneath the warehouse are guarded, with at least three ghouls working or sleeping there at any given time.

WRAPPING THINGS UP

Given the open-ended nature of the threat posed by the Bow Cemetery ghouls, this scenario can play out any number of ways. The most obvious solution to most of the problems is neutralising the Shepard Gang, but this is unlikely to fix everything. Surviving members of the tribe may want revenge, and they are still growing their numbers from transformed Londoners. Also, depending on how careful the investigators are about covering their tracks, there may be repercussions from performing an act of mass murder.

Providing the Ministry of Food with evidence of black-market dealings will put a crimp in the gang's activities, and will probably result in the imprisonment of Frankie Shepard. Unless the investigators kill his uncle, Ronnie will just move on and find a new puppet to control.

Stopping Thompson Builders from erecting any new defective shelters will certainly save lives and deprive the ghouls of a regular source of food. Destroying the existing shelters or convincing the authorities of their dangers will also save many lives.

Taking the fight to the ghouls under Bow Cemetery is almost certainly suicide. A more generous Keeper may want to provide options such as an unexploded German bomb that could be set off in the cemetery. Even this will not stop the ghouls utterly, but it will cause chaos for a while. And the investigators may well have come to the attention of the Rat Catchers. Depending on how this happens, the investigators could be drawn into a larger battle or end up with dangerous new enemies. If the investigators manage to save Daggett, she may prove saner than her erstwhile colleagues, and can help broker some kind of peace with the Rat Catchers.

AFTERMATH

Even if the investigators manage to stop the Shepard gang and disrupt the ghouls of Bow Cemetery, it is unlikely that they will kill all the ghouls involved. Those that



survive are intelligent, well-versed in human society and able to take human form. Not only will they be planning new ways to grow their numbers, but they will also want revenge. In time, they may come across the ghouls that have been hunting the Rat Catchers and join forces with them, looking to take the fight to the investigators. If the investigators are members of Network N, the ghouls will want to try to understand this new and powerful enemy, possibly infiltrating the Network.

Depending on how the investigators treated Daggett, she or the remaining Rat Catchers may want to either recruit or kill them. If the investigators took violent action against Daggett, left her to die at the hands of ghouls, or even broke into her flat and ransacked it, and any of this comes to the attention of the remaining Rat Catchers, they may decide that the investigators are in league with the ghouls and need to be taken care of. On the other hand, if the investigators made contact with the Rat Catchers and let them know what was really happening, they may decide that the investigators are exactly the kind of new blood they need.

This scenario can also provide an entry point for joining Network N as auxiliaries (see pg. 8). Nancy Vallance, an Auxiliary who also works at the War Office as a clerk, has been investigating the reports of partially devoured bodies turning up at the mortuary of the London Hospital. If she stumbles across the investigators looking into the same thing, she will follow them to see whether they are friend or foe. Once they have proved themselves, she will make herself known and ask them if they want to help protect London from threats such as the one they have just encountered.

Nancy Vallance

A fairly recent recruit to Network N, Vallance has received a bit of training and then been left to get on with things with little support. The incident that brought her into the network involved a ghoul attack at Camden Town tube station, and ghouls are the only aspect of the Mythos she has encountered so far.

First Impressions: A tall, angular young woman with wavy auburn hair, a broad face and piercing green eyes. She dresses in a plain but neat outfit of skirt, white blouse and jacket; these are her only good clothes and show many signs of repair.

Personal Details: Vallance is perhaps a bit more secretive and furtive than she needs to be: she is out of her depth at Network N and still has little idea how much authority she has.



Playing Nancy Vallance: Pretend you understand everything that is going on, even when you have no clue. Order people around, but back down quickly when challenged.

Nancy Vallance

Age 24, former typist turned monster hunter

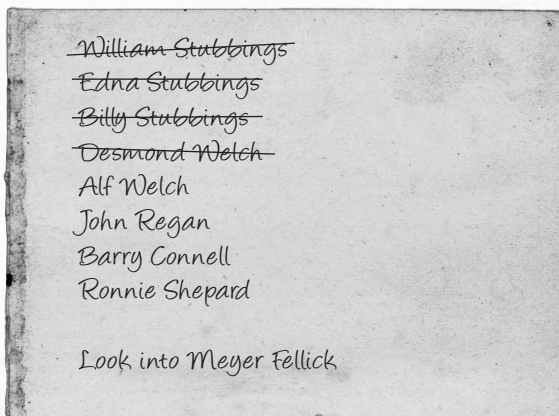
STR 55	CON 60	SIZ 50	INT 80
POW 50	DEX 62	APP 60	EDU 75
HP: 11	DB: 0	Build: 0	Move: 7

Attacks: 1

Brawl 25% (12/5), damage 1D3
Dodge 35% (17/7)

Skills: Art/Craft (Typing) 70% (35/14), Charm 40% (20/6), Cthulhu Mythos 2% (1/1), Intimidate 50% (25/10), Make Do and Mend 45% (22/9), Stealth 60% (30/12).

Handout 1: Daggett's List



• THE STRANGE AND THE UNEXPLAINED • FORTEAN EVENTS IN WARTIME LONDON

Throughout the war, news of the conflict across Europe and across the globe dominated newspaper headlines. However, some reports still came to the public eye of stranger events taking place in London. The following details are taken from actual news reports throughout the war. We have provided scenario hooks that may inspire Keepers.

MIRACULOUS ESCAPES

There were numerous reports of miraculous escapes from what should have been cases of certain death throughout the London Blitz.

In one case, a man was blown out of his upstairs bedroom, landing in a bush in his back garden, completely unharmed. His house had been completely destroyed.

In another, a man was found unharmed, sitting in an armchair, while the whole house had been demolished around him.



Thirdly, a 19 year-old woman in Poplar had been taking a bath when her house suffered a direct hit. The blast caused the bath to flip over and the cast iron tub protected her as the house fell down on top of her. She was dug out, unharmed, several hours later.

Story Hook: What if luck was not the reason these individuals survived? If a sorcerer were caught in a blast, his or her skills might be enough to ensure survival. This could be enough to identify them to investigators or rivals. Alternatively, what if they were not human, only posing as such? The escape could potentially expose them for what they really are, attracting the attention of investigators.

THE CLAIRVOYANT BOOKSELLER

In 1942, Arthur Butterworth was a soldier stationed at Taverham Hall near Norwich. He ordered a book from a mail-order bookseller in London. The army camp was identified only by a mailing code for security reasons, so that seller would never have known exactly where the book was ultimately destined. The book arrived two weeks later.

When Butterworth opened the package, a picture postcard fell out, presumably used as a bookmark by a previous owner. It was dated 4th August 1913, and was a picture of Taversham Hall. Even stranger, it appeared to be taken through the window at which Butterworth was standing when he opened the package.

Story Hook: Was this just a remarkable coincidence, or was it something more? The investigators receive packages out of the blue that contain photographs of their current whereabouts. Perhaps these are even photographs of places they will visit in the course of their endeavours later that day. Who is sending them? Why? And more importantly, how?

THE ENIGMA DISAPPEARANCE

18th May 1940. A Polish engineer and mathematician known only by the pseudonym of 'Richard Lewinski'



arrived in London with his wife. They had flown from Paris, where Lewinski had built a replica German Enigma machine for British Intelligence. Lewinski had worked at the Berlin factory where the Enigma machine was manufactured. When he and his wife were deported from Germany for being Jews, they contacted British Intelligence, offering to sell them in-depth information about the machine, allowing them to create a replica.

At first, the British feared Lewinski might be a plant to feed misinformation, as the authorities highly doubted that the Nazis would allow such a person out of their reach. However, after the testimony of Alfred Knox (one of England's foremost cryptanalysts) and Alan Turing (the mathematical genius) confirmed that Lewinski was telling the truth, they met his demands - £10,000 (\$50,000) and a permit for his wife to live in France.

After completing the replica in Paris, Lewinski and his wife were given a flat in London. This was kept under constant police guard, not only to protect Lewinski, but to monitor his movements. A few days after his arrival in London, Lewinski vanished without trace. The guards on the apartment could not explain how he evaded them.

In the investigation that followed, it was confirmed that Lewinski had not attempted to contact any known members of the Polish community in London, nor the Polish embassy. With little grasp of the English language, and no British passport, he could not have successfully left the country by commercial means. His fate has never been discovered.

Story Hook: Perhaps Lewinski stumbled upon a formula that deciphered something other than the Enigma code. Locked away in his apartment, maybe he accidentally unlocked an aspect of the universe that man was not meant to know. Access to higher dimensions? Other worlds? Maybe something from beyond broke through and took him. Maybe this something is still prowling London, and others connected with the Engima project have also disappeared. This could have a serious effect on the war effort if not stopped.

AWOKEN BY THE BOMB

In 1855, workmen clearing the vault of the St James Garlickhythe church in Garlick Hill discovered a mummified corpse. The parishioners nicknamed the mummy "Jimmy Garlick", placing his remains in a glass case by the church entrance. The case bore the inscription "Stop Stranger as you pass by. As you are now so once

was I. As I am now so shall you be. So pray prepare to follow me."

During the war, an unexploded bomb fell through the porch of the church, shattering the glass case. Ever since, reports of Jimmy's ghostly apparition have been seen haunting the church. Evidently the bomb disturbed his peaceful rest. His remains are now kept away from public view in an upper room of the church tower.

Story Hook: Subsequent investigation concluded that the corpse was likely one 16 year-old Seagrave Chamberlain, who died of a fever on 17th December 1765. A monument in his memory can be found at the church, but the haunting continues to this day. What if the bomb broke more than just the case? Maybe there was something else in the church, below the porch, that was damaged. "Jimmy" is just the first ghost to be reported, soon followed by more apparitions, echoes of the dead past. As older apparitions awake, who knows what might be glimpsed (and potentially break through) from aeons ago?

You can find out more about Jimmy Garlick in *Cthulhu Britannica: London*, in a *Keeper's Guide to London* pg. 49.

SUICIDE POINT

On the banks of the Thames stands Cleopatra's Needle, an Egyptian obelisk dating back to 1450 BC. The name is a misnomer, since the obelisk was over 1,000 years old when Cleopatra was born. It is one of three such obelisks removed from Egypt in the 19th Century, the other two found in Paris and New York City.

At night, passers-by have reported hearing moaning, sinister laughter or even blood-curdling screams coming from the granite. Furthermore, this stretch of the river has a dark reputation: more suicides occur here than any other stretch along the Thames.

Two versions of a similar story were reported in the 1920s and 1940s. In both cases, a policeman walking over Waterloo Bridge on a foggy night was approached by a distraught lady, reporting that someone was about to throw themselves into the river by the obelisk. In the earlier case the woman had already thrown herself into the river and had drowned by the time the policeman arrived; in the later, he was able to stop the woman before she jumped. In both instances, the face of the victim was that of the lady who alerted him, since vanished in the fog,





Story Hook: Ghouls would benefit from encouraging death in a specific location. It is possible that more suicides occur here, their bodies never found. If these ghostly premonitions were trying to save attempted suicides, what might they be? Maybe some ghouls worry that this attracting unwanted attention and are intervening? Maybe another entity is responsible. If so, why?

THE GHOST OF CLARENCE HOUSE

Clarence House, on the Mall, was built in 1825 for the Duke of Clarence, later William IV. During the war, the building was used as offices for the Foreign Relations Department of the British Red Cross society.

One Saturday afternoon in 1943, a new employee by the name of Sonia Marsh was working alone in one of the offices. She became increasingly uneasy, believing that she was being watched. Looking into the darker reaches of the office, she saw a strange shape coming towards her. It was grey, mist-like, and roughly triangular. Gripped by fear, she ran from the building.

When Marsh reported the incident, it was calmly dismissed. Apparently such sightings were not uncommon. It was believed that the apparition was that of Arthur, Duke of Connaught, the third son of Victoria who had resided in Clarence House from 1900 till his death in 1942.

Story Hook: The description that Marsh gave to her superiors does not sound like a ghost, but something far stranger. Perhaps something occurred in the building that left the barrier between worlds thinner, allowing entities to cross over? Maybe the smoke was emanating from the corner of the office, where a Hound of Tindalos was manifesting? Or perhaps it is a unique entity, only found in the building.

THE BEAST OF POND SQUARE

Not every ghost story in London is about a person. In 1626, Sir Francis Bacon conducted experiments to prove that freezing would preserve meat. He brought a chicken from Highgate Hill, slaughtered it, plucked it and stuffed its carcass with snow. However, he contracted pneumonia while standing in the cold, dying shortly afterwards.

Since then, there have been reports of a phantom resembling a white, plucked chicken racing around Pond Square in Highgate. Terence Long was crossing the square

late one night in 1943 when he heard a terrifying shriek. The phantom bird appeared, raced around him, then vanished into thin air.

Story Hook: Were Bacon's experiments actually a cover for some darker arts? Or was this story a cover for a battle against a Mythos entity, costing Bacon his life? It would appear his efforts were not entirely successful, and the beast is returning to the world.

HERALD OF ILL FORTUNE

Hall Place in Bexley is a flint and brick Tudor house, named for its 13th-century owners, the At-Halls. Edward of Woodstock, Prince of Wales, more commonly known as the Black Prince, resided here before leaving to fight the French in the 14th century.

Even though he died in Westminster Palace and was buried in Canterbury Cathedral, his ghost has been reported in Hall Place on several occasions. Each appearance has been taken as an ill omen for England. Dressed in black armour, the apparition was sighted on three separate occasions throughout the war. In each instance, this occurred just before a major British setback.

The Black Prince is not the only ghost known to haunt Hall Place. Lady Constance At-Hall was said to have committed suicide by throwing herself from the building's tower after the death of her husband. The sound of her moaning and footsteps are sometimes heard in the dead of night. Sometimes, she is seen looking out from the tower.

Story Hook: There are at least two potential suspects for the ill omens of the Black Prince. The first is the Great Race of Yith, arriving in London to observe the city in turmoil. The second is that of the Black Man, an Avatar of Nyarlathotep often connected with witchcraft and black magic. It would not be out of character for the Crawling Chaos to take delight in taunting mortals with omens of doom.

PHANTOMS IN THE SKIES

Throughout the war, and across the country, RAF pilots reported many strange phenomena during their flights. In London, these were most numerous during the Blitz. Furthermore, each of these phenomena was reported on multiple occasions.

On patrol one night, a new RAF pilot by the name of Grayson took off from London and went on patrol to the



south of the city. He encountered a red Fokker triplane decorated with black crosses, denoting it as German. This was a plane commonly used in the previous war, and even though Grayson's Hurricane was four times faster than the triplane, he could not catch up with the aircraft. After passing through a raincloud, it vanished. Grayson reported the encounter to his base commander who dismissed it calmly as yet another sighting of "the Red Knight" (or "Red Baron"), the ghost of the late Baron Manfred von Richthofen. The ghostly plane would often be seen heading for home, across the channel, just as it vanished.

An allied equivalent came in the form of William "Old Willie" Henshaw, a Canadian pilot of the Great War who was shot down on his first combat patrol and crashed into No Man's Land. Under the cover of heavy rainfall he dragged his way to friendly trenches, spending months in hospital before being sent back to Canada. Even though he died in 1929, his biplane was seen dozens of times helping British pilots during the second world war, always in the same fashion. One encounter involved a patrol racing towards a large formation of Heinkels bound

for London. Old Willie's biplane appeared alongside the patrol, somehow keeping up with the much faster, modern planes. Suddenly, it peeled off and dived straight for the two lead Heinkels, causing them to swerve in their tight formation, collide and ultimately go down in flames.

At Biggin Hill, following the Battle of Britain, the unmistakable sound of a Merlin engine can be heard on quiet nights, as if a Spitfire were racing across the field. It fades into the distance as if taking off, but there is no such plane in sight. An echo, perhaps, of the many planes that never came back from the great battle.

Story Hooks: The fact that such stories were repeatedly reported throughout the war is perhaps the strangest thing here. These were not isolated instances. Perhaps they are echoes of the same moments in time, repeated again and again. This could be a warning of significant damage to the fabric of space-time in the area. Flying through the skies, the investigators might find themselves catapulted through time, where *they* are mistaken for ghosts of another age.

JIM TUCKER, 54, OFFICE CLERK

"Every Wednesday evening they came to visit Norman and his wife, regular as clockwork, four men and two women. They always carried their heads down, like they didn't want anyone to see their faces. I thought that they might be spies or something, but my wife Sally told me not to be so bloody silly. Still, I thought it was a bit strange.

I asked Norman once what they did on a Wednesday, and he told me that they just discussed current events and played cards. I said that Sal and I enjoyed a good game of cards, but he just gave me a funny look. We never did get invited.

Then came the night of the bombing.

Norman's guests had arrived not long before the air-raid sirens sounded, and Sally and I took the nippers down to the metal shelter at the end of the garden. It felt like routine by this stage, but that night it saved our lives. The drone of the German planes was terrifying as they flew right overhead. Then there was a whistling sound, followed by a deafening explosion as a bomb landed nearby.

In the morning we found that our house had been destroyed, and so was Norman's. I felt sad and scared as I helped to dig through the rubble, looking for the bodies of Norman and his friends.

I lifted a broken bit of wall, and from out of the gap scurried eight huge rats, large as cats and black as sin. The lead rat stopped and turned back, its face stocky and squashed, like a man's face. I swear it looked at me with Norman's eyes."

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