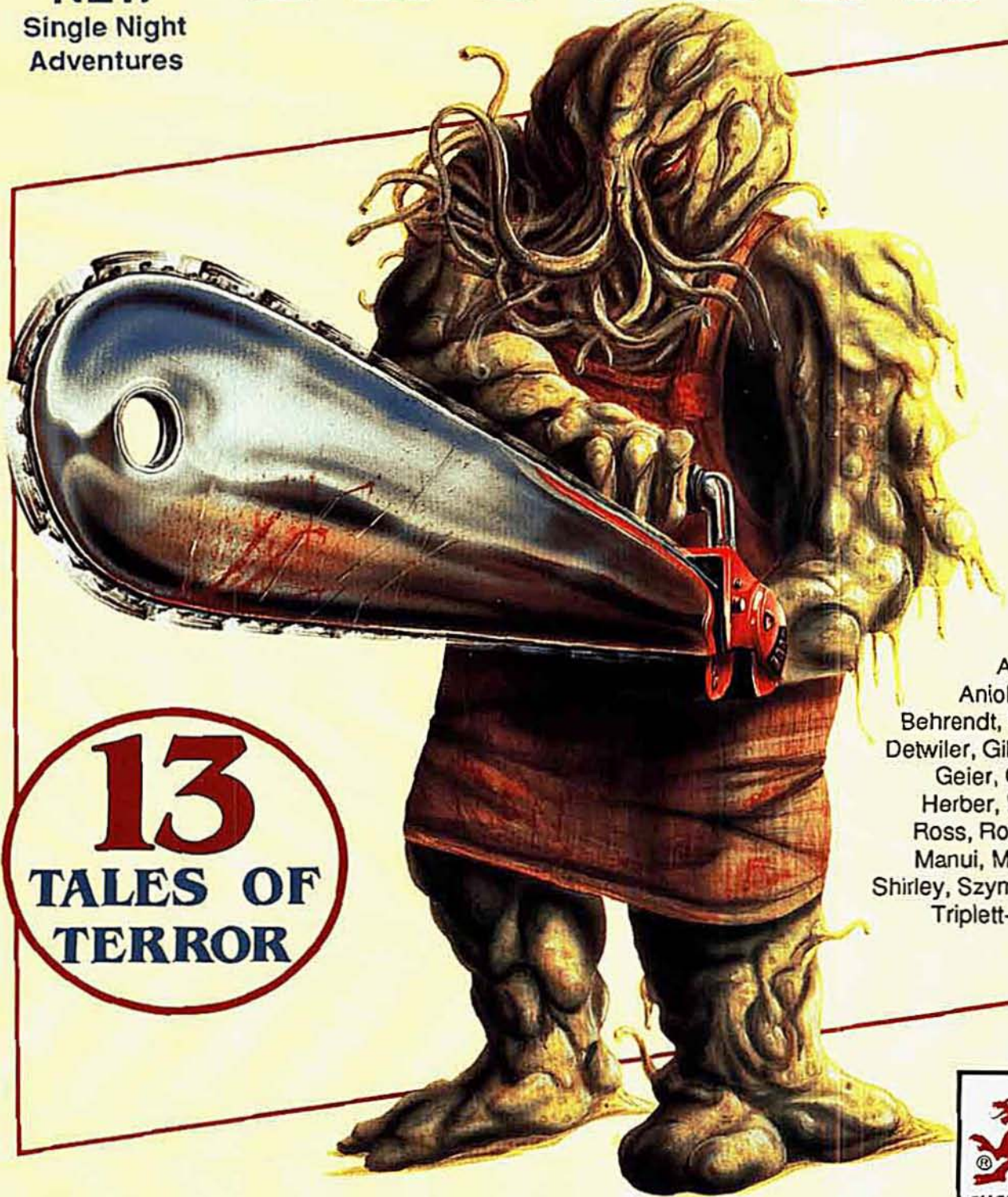


FOR
**Call of
Cthulhu**[®]
NON
MYTHOS

BLOOD BROTHERS

Thirteen
NEW
Single Night
Adventures



13
TALES OF
TERROR

Adams
Aniolowski
Behrendt, Clegg
Detwiler, Gibbons
Geier, Gillian
Herber, Hickie
Ross, Rowland
Manui, Monroe
Shirley, Szymanski
Triplett-Smith



Blood Brothers

13 Tales of Terror

BLOOD BROTHERS

by

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Chaosium Inc.
1990

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Dedication

Blood Brothers is dedicated to anyone who has ever stayed up past their bedtime to watch one of "those terrible movies."

—The Authors

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Introduction

Welcome to Camp Cthulhu!

For some time now, players have wanted *Call of Cthulhu* scenarios dealing with non-Cthulhu Mythos entities. *Blood Brothers* contains 13 such adventures, each drawing from a type of movie familiar to horror fans. Within you will find vampires, werewolves, mad scientists, flesh-eating zombies, killer dolls, fish people, and other horrors.

While the adventures in *Blood Brothers* are not your typical *Call of Cthulhu* scenarios, and may seem downright silly to some, there are definitely some good frights awaiting both players and keeper alike. The monsters and settings in these scenarios will be familiar to many readers, be assured that there are plenty of new and exciting ideas within.

The scenarios in this book have been set in times ranging from the late 20's into the 80's and beyond, in order to preserve the feel of the films which inspired the adventures. The time is when the classic films of that type were being made. If you use miniatures in your games, you may want to experiment with painting a batch in shades of gray to simulate the black and white films before 1960.

Each scenario is designed to be a self-contained, one-night excursion into the world of B-movies. We provide six pre-generated investigators for each scenario. While these adventures can be played with your normal investigators, we recommend you use the investigators provided.

When running these adventures, keep in mind the style of the movie being emulated. Ham up your characterizations, describe the surroundings in detail, and use weird sound effects to enhance the atmosphere. A short box has been included with each scenario, discussing the importance of that type of movie, as well as a list of films the keeper may wish to see for inspiration.

It is important that the keeper remember that all of the new rules (spells, skills, weapons, etc.) included in this book are only considered to be official for the scenarios they are in. If he wishes to use them in his own scenarios later, so be it, but don't let players get their hands on spells like Negate Tool, Flash of Ra, etc.—it will upset the balance of your campaign.

Optional Rules

The following are some optional rules which can be used to enhance the cinematic feel of these adventures.

Sanity

Call of Cthulhu investigators are prone to go mad when confronted by the unnameable horrors of the Mythos. However, if the heroes of *Them* had gone nuts when they saw their first giant ant, there wouldn't have been much of a movie left.

When an investigator loses 5 or more points of SAN in one round, roll on the table below instead of the Temporary Insanity Table in the rulesbook.

1D10	Result
1-4	Scream Real Loud! Note that the <i>player</i> should scream here also. (Ham it up!)
5-7	As above, plus get a streak of white in investigator's hair.
8-9	Trip and fall.
10	Roll on T.I.S. table from the rulesbook.

If an investigator suffers from Indefinite Insanity, this lasts only as long as the keeper thinks interesting. These adventures are supposed to be fun. Your player will become bored if his investigator has to sit around catatonic for the entire evening.

3-D

3-D movies are a basic part of the 1950's B-movies. Decide at the beginning of the adventure if you want it to be 3-D. The easiest way to simulate this is any time an NPC hands something to an investigator (like a coffee mug), lean across the table and

stick the object right in the player's face, then lean back and hold the object far away, then lean forward again, all the while making "Weeeeee-weeeeee" noises. Continue this until the player can grab the object out of your hand. Make sure to stop when it is no longer funny.

Abbott and Costello

During the late 40's and early fifties, comedians Bud Abbott and Lou Costello starred with a plethora of famous monsters. In order to simulate these movies, replace two characters with the stats below, the occupation should not change, and the name of the character can probably be kept (just don't use them for any of the characters who actually have some influence on the outcome of the adventure).

The statistics are based on how these two people were portrayed in the movies, not on any real-life information.

BUD ABBOTT, Comic Relief, Born in 1896

STR 10 CON 9 SIZ 10 DEX 13 APP 12
INT 13 POW 15 EDU 12 SAN 75 HP 10

Damage Bonus: 0

Move: 12

Weapons: Club 45%, damage 1D8

Trip 55%, a successful roll knocks down a human sized opponent.

Seltzer Bottle 55%, no damage

Skills: Bargain 45%, Debate 40%, Fast Talk 85%, Hide 50%, Jump 45%, Oratory 35%, Sneak 40%, Spot Hidden 55%, Swim 45%, Throw 55%.

LOU COSTELLO, Comic Relief, Born in 1906

STR 8 CON 16 SIZ 15 DEX 10 APP 9
INT 9 POW 18 EDU 8 SAN 90 HP 16*

*Lou Costello never takes damage from any source.

Damage Bonus: 0

Move: 12

Weapons: Club 55%, damage 1D8

Trip 45%, a successful roll knocks down a human sized opponent.

Cream Pie 65%, no damage

Skills: Bargain 55%, Climb 60%, Fast Talk 75%, Sing 8%, Swim 45%, Throw 55%.

Cinematic Weapons

The following are weapons commonly found in horror movies. Feel free to insert them into any adventure.

Name	Shots	Damage	Base	Range	HP	Notes
Chainsaw	na	2D8	20%	na	20	*
Shovel	na	1D10	20%	na	10	—
Scissors						
(opened)	na	2D3	20%	na	9	l
(closed)	na	1D4	15%	na	9	l
BB/Pellet Gun	1/2rds	1D6	25	10 yds	12	**
Power Drill	na	1D4+3	25%	na	15	l, †
Frying Pan	na	1D6+1	20%	na	15	††
Broken Bottle	na	1D6+2	15%	na	4	
4' Long Chain	na	1D10	15%	1 yd	15	‡
Fountain Pen/						
Icepick	na	1D2	25%	na	5	
Straight Razor	na	1D3+3	20%	na	8	

l: The weapon can impale.

* An impale severs a random appendage.

** A roll of 00 means that the firer has hit a stop sign which bounces the pellet back at him, hitting him in the eye for rolled damage.

† Damage is for a standard-sized bit only, different sized drill-bits will do more or less damage at the keeper's option.

†† Does 1D10+2 damage if hot.

‡ A roll of 00 means the attacker has whacked himself in the head. for rolled damage

Uncle Timothy's Will

by Keith Herber

Scenario Considerations

The investigators are isolated atop a mountain. There is no phone. A single muddy road leads down the mountainside to the village of Hamton ten miles away, where another executor of Uncle Timothy's estate is staying at an inn. Anyone leaving the mountain will be spotted. The first evening in the house a tremendous thunderstorm breaks out; pouring rain and lightning last the entire length of the scenario. (Any investigator spending considerable time outside in this weather might have to roll CON x5 or catch a severe cold.)

Uncle Timothy begins his assault on the investigators that first evening. They will probably be awakened from their sleep and dragged into the situation in the middle of the night by the shocking murder of the attorney. Pace the uncle's attacks to match the progress of the investigators. The scenario may completely unwind before sunrise or it may last the whole weekend, depending on how quickly the investigators find and put together the clues. There is no real need to be "fair." Do what it takes to keep the adventure exciting, try to keep the investigators alive for at least half the game, and have fun. Do not attack the investigators so often that they have no time to research the clues they find. Judge players on role-playing, not on survival.

All the investigators arrived in their own automobiles. Should they choose to leave or flee by car they will find the going hazardous. The rain has made the narrow muddy road treacherous and at three places down the mountainside the investigator must receive a Drive Automobile roll. Failure to make the roll will cause the car to plunge over the

mountainside, crash through the trees, and fall into the rushing river. The investigator is dead. All three of these sites are visible from the mansion and any investigator witnessing the crash loses 1/1D3 points of SAN.

Investigator's Information

It is April 23, 1928, a cold, drizzly Friday evening in backwoods Vermont. The investigators are visiting the old Duncan Mansion high on Harps Mountain, a place well known to them from the many summer vacations they spent here as young children. Their Uncle Timothy Duncan, long time owner of the house, has recently died and they have been invited here to witness the reading of Uncle Timothy's last will and testament. At the time of his death, Uncle Timothy was thought to have been worth nearly a million dollars and it is expected that the nieces and nephews gathered here tonight will share in the inheritance of this fortune.

Seven potential heirs were invited but only six may attend. The invited cousins were Peter Duncan, no-account California tennis pro, alcoholic, and philandering gigolo (Peter couldn't make it to the reading); Harvey Duncan Allen, a former shyster attorney now turned real estate salesman and rumored to be wanted by a Chicago mobster over a bad land deal; Dr. Sydney Duncan, a respected Boston physician and family man, but recently, at the Hamton Inn, seen in the company of his curvy blonde secretary; Mindy Elizabeth Duncan, two-time past heiress, divorcee, socialite, squanderer, and champion bitch; Jack Duncan, irritating poet and political radical with capitalist aspirations; Fiona Duncan Holmes, "dancer," globe-trotter, and irresponsible hedonist, rumored to have had a Paris abor-

Haunted Ghostly Places

Haunted houses have been a staple of horror films for years. The most common theme here, is a group of people who are isolated from the outside world within a house which contains a number of malevolent otherworldly beings.

In all good ghost stories, the thing doing the haunting always has some reason to harass the characters of the story. It is not reasonable to expect an audience to be interested in a story about an unstoppable ghost or monster if there is no reason for the thing to be where it is. The haunter must always have a clear-cut goal. This can be as simple as trying to kill the person(s) who caused it harm, or trying to warn someone about an imminent danger.

Ghosts do present a filmmaker with a lot of opportunities for frights. They can walk through walls, or appear at will. Some can

use telekinesis to throw objects around or can possess the body of an innocent victim.

Some good ghost films are:

- Dead of Night* (1945, Ealing Studios)
- House On Haunted Hill* (1958, Allied Artists)
- 13 Ghosts* (1960, William Castle Productions)
- The Haunting* (1963, Argyle Productions)
- Kwaidan* (1964, Ninjin Club)
- The Legend of Hell House* (1973, Academy Pictures)
- The Amityville Horror* (1979, AIP)
- Poltergeist* (1982, MGM)
- Ghostbusters* (1984, Columbia)
- House* (1986, New Line)

tion last year; and Lord Jeffrey Duncan, bankrupt British snob. All are greedy, arrogant peopl without whom the world might be better off. The same, of course, is true if Uncle Timothy.

The other housemates include the aging butler and maid team, Jamison and Henrietta (whom the investigators remember all too well from their childhood), and an attorney, Mr. Charles Turner, of the firm of Regis & Marsh. Regis & Marsh acts as executor for Uncle Timothy's estate.

The investigators drove themselves up here; their automobiles are presently parked in the driveway outside. Although they intend to stay no longer than absolutely necessary they have brought with them, as advised, enough clothing to spend the weekend.

The mansion was home to the infinitely rich Timothy Duncan who recently died at the age of eighty-one. The investigators are all greedy dilettantes gathered here for the reading of their Uncle Timothy's will. All of them are distant cousins of each other, don't know each other well, but might recall incidents about each other from childhood meetings. Each, for different reasons, desperately wants to inherit Uncle's money. They may not be too fond of each other.

The group is called to the mansion on Friday night. There they meet the servants and an agent of the estate's executor. That evening Uncle Timothy's last will and testament is read and the six learn that they are to split one million dollars in cash. The location of the money, however, is not released to them until the single condition of the will has been met: *they have to spend the weekend in the house* (ta-da)!

The agent will stay there with them and precautions have been taken to make sure that if they leave the mountain, the estate's executor will know of it. From now until 8 A.M., Monday morning, anyone leaving the estate (approx. two mile radius of the mansion) forfeits his share of the money. This money will be split between the remaining heirs. They can of course leave anytime they want, but they'll stick around for the money. Besides, every time one of them dies or does flee the mountain, that means more money for those who stay.

The Cast

The players, in the roles of the would-be inheritors.

Dr. Charles Turner, attorney. Forty years old and a member of the law firm (Regis & Marsh) that represents Uncle Timothy's estate. He is intelligent, friendly, and doomed to die early in the story. No stats are necessary.

Jamison, the butler. Tall and in his sixties. Jamison is British, snobbish, witty and urbane, and performs his duties impeccably. Like the maid, he is the victim of subtle drugging by Uncle Timothy and will be unwittingly used to perform Uncle Timothy's dirty work. Jamison's low SAN is

not evident unless someone makes an unprompted Psychology roll.

Henrietta, the maid, is in her forties, frumpish and busy. She will also be used by Uncle Timothy to aid his murderous scheme. Like Jamison, her low SAN will not be noticed unless someone makes a successful Psychology roll.

The Murderous Scheme

Uncle Timothy died a few weeks ago—but not really. Using the force of his powerful will, he remained in his rotting body until after the funeral and his interment in the old family crypt. Later, he caused the two servants to remove the body and, using equipment he had rigged in the cellar of the long-forgotten Brew House, had them render his body down to its essential fats. He can live indefinitely in this state but he would prefer to have a new body. To do this he requires fresh human hearts placed in the old brewery kettle in which he presently resides. With enough human hearts, Uncle Timothy will be able to form his new body and escape to live a new life.

Uncle Timothy knows a number of spells that he will use against the investigators. He may use them in a certain order, but the keeper can apply them as he sees fit.

Step One

The first thing that Uncle Timothy does is cause Henrietta to murder the lawyer while everyone is sleeping. She cuts out his heart, carries it to the secret kettle, and drops it in. On her way back through the woods she strips off her bloodstained clothes and tosses them aside, incidentally allowing the rain to wash most traces of the crime from her body. She then sneaks back to her room and falls asleep. As always, she remembers nothing of what she has done while under the influence of Uncle Timothy.

Jamison is the first to discover what has happened and calmly wakes the investigators and informs them of the murder. Henrietta remains asleep in her room. Viewing the body, with the gaping wound in its chest, causes a SAN loss of 1/1D6.

Gore is everywhere about the room and a trail of bloody shoe-prints (small, woman's) leads out the back door. Henrietta is the obvious suspect and even though Jamison cannot believe her capable of such a deed, he agrees that all evidence points in her direction.

Awakened, Henrietta remembers nothing and deny any wrongdoing. Close examination of the maid reveals—if a successful Spot Hidden is rolled—traces of blood in her hair and under her fingernails.

It is impossible to contact anyone. There is no telephone. Jamison does not drive and could not possibly make the ten-mile walk down the mountainside to the village. Any investigator leaving the mountain loses his inheritance. The mansion is in no way visible to the village of Hamton; even high-ranging flares could not be seen.

The investigators most likely attempt to restrain Henrietta. The basement would be best because there are no windows for her to escape through.

Step Two

The next attempt will be to use Jamison (and Henrietta, if she has not been subdued) to directly attack one or more of the investigators. They use kitchen knives and, considering their age, they are not too dangerous.

The servants wait until an investigator is alone before attempting to kill him. It is not likely that both maid and butler attack a single unarmed investigator.

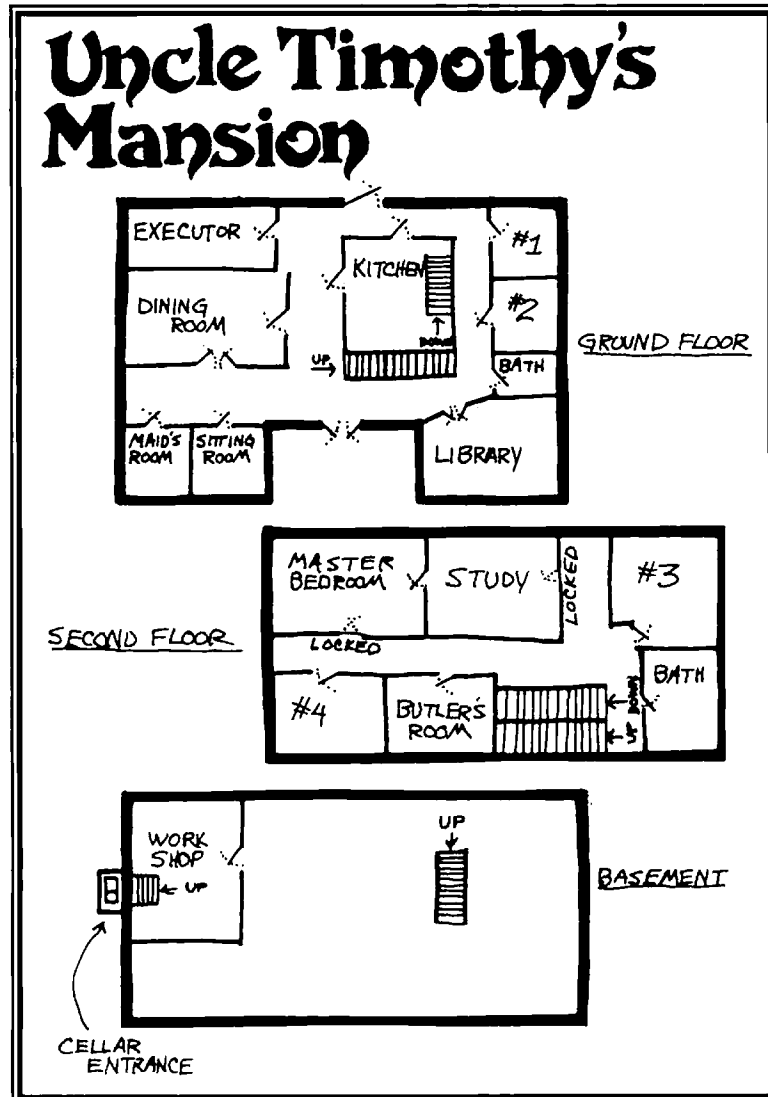
The investigators may kill the murderous servant(s) or, as before, somehow manage to subdue them. If the two servants are locked in a room together, Timothy waits until the appropriate moment and then has one of them murder the other one and attempt to escape with the victim's heart. If a crazed servant escapes, he or she hides in the woods, in the vicinity of the old brew house, mindlessly attacking any trespassers.

Discovering a second or third or fourth murdered victim causes additional SAN losses of 1/1D4 for each occasion.

Timothy can animate any human corpses which are in the vicinity of his estate. This includes Dr. Turner (the lawyer), Jamison and Henrietta (if they are dead), any dead investigators, and eight other corpses which are buried in unmarked graves in the woods nearby (these were victims of Timothy's mystical experiments and sacrifices).

The animated corpses attack any living characters (including Henrietta and Jamison if they are alive) and carry them to the Brew House to have their hearts tossed in to Timothy's kettle.

The corpses under Timothy's control are none too subtle. They make no attempt to sneak up on any investigator. Bashing down a door or smashing through a window is fine for them. However, they do not attempt to overcome more than one investigator at a time.



Step Three

Timothy can summon a demon one time. If an investigator is alone, the thing crashes directly through a large window and tries to kill and carry off its victim. (If the investigator can make a Spot Hidden, he notices a shadow at the window and has a second or two to prepare himself and perhaps, start to flee or dodge.) If the investigators stay together in a group, the monster will crash into a vacant upstairs room (or downstairs if the investigators are holed up on the second floor) and scuffle around attempting to lure a potential victim to investigate. The demon is bound by the spell until either it carries off a victim, or is killed, or is somehow driven off. It will prove a continual nuisance until satisfied or disposed of.

The demon, if pressed by the investigators, may attempt to fly off with a still-living victim. The investigator will not be able to stop the monster from leaving the ground. He may continue to fight with the monster but if the demon loses more than half its hit points it starts to lose altitude and is forced to drop the investigator in flight (4D6 points of damage unless a POW x1 roll is made; if the roll suc-

ceeds, the investigator's fall is broken by tree branches and he suffers only 2D6 points of damage). The demon will be freed from its summoning and escape into the night.

If it gets away with a victim, it flies to the site of the old Brew House and here attempt to finish off its victim. If the investigator is killed (more than likely) his heart will be removed and placed in Uncle Timothy's vat. Investigators who watch the flight of the demon might be able to see approximately where it lands and in this way be led to the site of the Brew House.

Step Four

Uncle Timothy, probably after nightfall, will semi-coalesce and greasily slide out of his kettle. He makes his way to the house and there tries to attack a sleeping niece or nephew. He oozes into the bedroom of the sleeping investigator (a successful Listen roll causes the investigator to awake) and there try to plant his 'kiss' upon the sleeper. This should be done only to force a climax in the event the investigators fail to make any headway in the mystery. See the description of the Brew House cellar for more details concerning Uncle Timothy.

The Mansion

The mansion was built over 250 years ago by a family ancestor, the father of Richard Duncan. When that branch of the family eventually died out, the estate passed into the hands of cousins and was for many years used as a summer retreat by successive Duncan families. For the last fifty years it has been owned by Timothy Duncan who resided here year round. However, not wishing to disappoint relatives, Timothy kept the house open to guests throughout the summer. All the investigators remember Uncle Timmy (as well as their fellow heirs and investigators) from their childhood visits. The house is slightly rustic but very spacious and expensively furnished. It has been partially modernized over the years and the kitchen is up to date; the stove runs on bottled gas. There are fireplaces in most rooms (the only heat) and large windows surround the first and second floors. Lighting is by candle and oil lamp.

Ground Floor

There are no clues on this floor aside from the two books to be found in the library. Extra oil lamps can be found in the kitchen along with knives and other makeshift weapons. Numerous fireplace pokers around the house can be wielded. The bedrooms numbered 1 and 2 are for the investigators as are numbers 3 and 4 on the second floor. The keeper (in his role as Jamison) shall assign the bedrooms as he sees fit.

Marked page in "Aboriginal Beliefs" by Sir Allen Bridely, published G.Br., 1895.

Australian tribes of the southern region hold particular reverence for human fat. Their medicine men apparently believe it to be the vessel of the human soul....

—Handout #2

The library contains about 1500 volumes on shelves. The *Duncan Family History* can be found with either a

Excerpts from the journal of Timothy Duncan

And it was from the secret tome of Richard Duncan that I learned the secret of everlasting life. The process is a drastic one but well worth the costs, I believe. Cooperation from the servants will also be necessary....

I have found a drug which I will administer to Jamison and Henrietta. In regular doses it will steadily repress their wills. Once under the influence of the drug, they will be subject to my commands, spoken to them from the other side. I have also begun construction of the equipment necessary for the transformation. I've hired the blacksmith in Hamton to do the heavier work. Someone will have to be hired to install the gas equipment....

The cellar is ready. I feel my time is drawing near. The money has been securely hidden in the floor of the basement workshop. This journal I shall place in my study. Once the transformation is complete, I will have to move fast. It would do no good for me to have achieved a new life only to be connected with what they will find in this house after the reading of the will. The subtle poison I have prepared is ready, Jamison and Henrietta have had their last instructions. The time is now.

—Handout #3

quick Spot Hidden roll or a diligent search (2 hours). It is written in modern English and can be read by any of the players in about two hours (handout #1). It also contains reproductions of drawings and miniatures as well as more recent photographs and snapshots. The investigators will probably find a picture or two of themselves in here.

It also takes a Spot Hidden to notice the anthropology book with the bookmark in it (the only book so marked). It can also be read by anyone (handout #2).

Hanging over the fireplace is a dusty 12-gauge double-barreled shotgun. Shells and a cleaning kit can be found in the drawer of the desk in Uncle Timothy's study. If the gun is fired without being properly cleaned, it will explode causing 1D8 points of damage to the user and 1D4 points to anyone standing nearby. Cleaning takes 1 hour.

Second Floor

Uncle Timothy's Bedroom and Study doors are locked (although the connecting door between them is not). The key

Excerpts from the tome of Richard Duncan

Such methods are dark and dismal and require the rendering of the witch's body down to its purest grease. The bones that remain are discarded. This grease is to be kept in a proper vessel and heated, but not so as to cook, until the proper number of hearts can be obtained. Seven hearts was the number told to me by the Arab but some say six, or even five. The hearts are placed in the kettle with the witch's grease. No other magicks need be applied. If the proper signs were made on the body and the witch performed the rite of calling on the day before their death, and the rendering complete and correct, the witch will gain a new body and a new life.

(Last Entry)

The fools down in Hamton are stirring again. Blast their souls to Hell! The basement of the brew house has been cleared and the rendering equipment is ready. The vessel, made of copper, as this is believed best, is not yet complete — perhaps two more days. I do not think they are ready to approach the house, they know I am not unguarded.

I think I will have time to complete my plan but I will be forced now to rely on the loyalty of my servants while I am betwixt. I suspect even now that the groom, Eli, has sneaked down to the village, and there informs the townfolk of what it is I do up here. I will question him upon his return.

The brew house is less than a mile north of the house. The townfolk will find it for sure. I can only hope the servants keep them from discovering the cellar.

—Handout #5

is in the hands of the executors (in Battleboro) and if the investigators attempt to smash in the doors, Jamison will protest vigorously. There is nothing of use in the bedroom but in the desk of the study is a good supply of 12-gauge shotgun shells, a loaded .38 revolver with 10 extra shells, and a shotgun cleaning kit (with instructions).

If the desk is pulled away from the wall, an obvious secret panel will be found. It is secured by a special catch that requires an investigator to roll an INT x3 or less to open

Page 188 of "Spirits of the Other World"

...These spirits are best called with a small drum although some hold that they also answer to an offering of flesh. Covered with ice they are and cold from their journey. "In nomine Satanis" is repeated three times then the drum is played. The spirits most often answer the call in the time between harvest and last frost.

—Handout #4

it. Alternatively, it can simply be kicked in. Behind the panel will be found Uncle Timothy's journal (written in short-hand French) and an old Elizabethan-era tome.

Reading the journal requires a successful Read French roll for each of the three paragraphs and four hours time (handout #3). A character reading this book loses 1D6 points of SAN.

The other book is entitled *Spirits of the Other World* and was written in 1621 by an Alfonso Riccoletti. It will take eight hours to read the book and require a successful English roll to understand it. There is nothing of immediate use here but the reader discovers the summoning/binding spell (handout #4) that Uncle Timothy may use against them. The reader suffers a SAN loss of 1D8 points.

The Basement

A stout door seals the basement from the kitchen and the area serves as a good place to look up rampaging zombies or insane servants. There is a workshop down here with various garden tools, crowbars, and some metal-working equipment. A brief investigation will discover slivers of copper and unused rivets scattered about the dirty floor.

Concealed beneath a loose stone in the floor is a metal box with \$75,000 in cash and negotiable securities. An in-

Excerpts From "The Duncan Family History"

Compiled In 1921 By Eleanor Duncan and Anne Duncan Scott

- It was in 1675 that Jedediah Duncan chose to move his family to Vermont. Selling his share in the family iron works, Jedediah left Massachusetts behind.
- The house on Harps Mountain was completed in 1877 and the family wintered there, moving from the house that Jedediah had rented for them in Hamton.
- Despite the early death of Elizabeth, Jedediah lived to raise his three sons. One of them, Richard, went to sea and spent many years in the Orient before returning home. Jedediah also became well known for the beer that was brewed on his estate....

- There is no record of the Duncan family's involvement in the Salem witchcraft scare of 1692 but a Vermont Duncan was perhaps the victim of foul play. Richard Duncan, son of Jedediah, was found dead at the foot of the stairs by one of the grooms. There appears to have been some dispute and the family tradition tells that one of the servants accused the groom of slaying Master Richard. Nothing was ever proven....
- In 1825 the last of the Vermont Duncans died and the house atop the mountain became a summer vacation spot for several generations of Duncan families, who shared in the property's upkeep. Many a Duncan is fond of recalling childhood summers spent at the mountain house, running in the fresh air and thrilling to fireside stories about the "ghost of Richard Duncan murdered foul in his home."
- With the death of Ona Duncan Cotwell in 1879, the Vermont home, jointly owned for so many years, came into the sole possession of Timothy Duncan, then of Boston. Timothy soon moved his belongings to Vermont and has since occupied the home full-time. He has, however, continued to honor the

investigator has to be looking for a loose stone and make a successful Spot Hidden roll to find this secret stash.

The Attic

Lots of stored junk but no clues. Investigators could spend fruitless hours sorting through the boxes and trunks.

The Grounds

Directly behind the house is a large woodshed only partially stacked with wood. An ancient, peeling gazebo stands further back in the muddy yard while near the edge of the dark woods is an old family cemetery complete with a small mausoleum. Uncle Timothy supposedly rests there.

There is nothing of interest in the gazebo but anyone sitting on the bench stands a 75% chance of running afoul of a rusty nail. Some time later the keeper may ask this player to make a resistance roll, the investigator's CON against the nail's tetanus POT of 14. If the investigator fails this test he notices bright red veins radiating away from the wound—a sure sign of blood-poisoning.

The mausoleum is sealed by a chain and lock which have to be broken away (crowbars in basement workshop). Once inside, the investigators find that there are eighteen coffins slid into the walls, nine on each side stacked three across and three high. With the exception of Uncle Timothy's, no coffin is newer than 1843.

Pulling out these slabs and examining the remains within costs the investigators 1/1D3 points of SAN. Only two, however, should be of interest: Uncle Timothy's, which contains only clean, absolutely fleshless bones, and the ancestor's, Richard Duncan, the purported wizard. Clutched in the arms of Richard's decayed corpse is the dead wizard's secret tome where he kept the secrets he had learned in Arabia (handout #5).

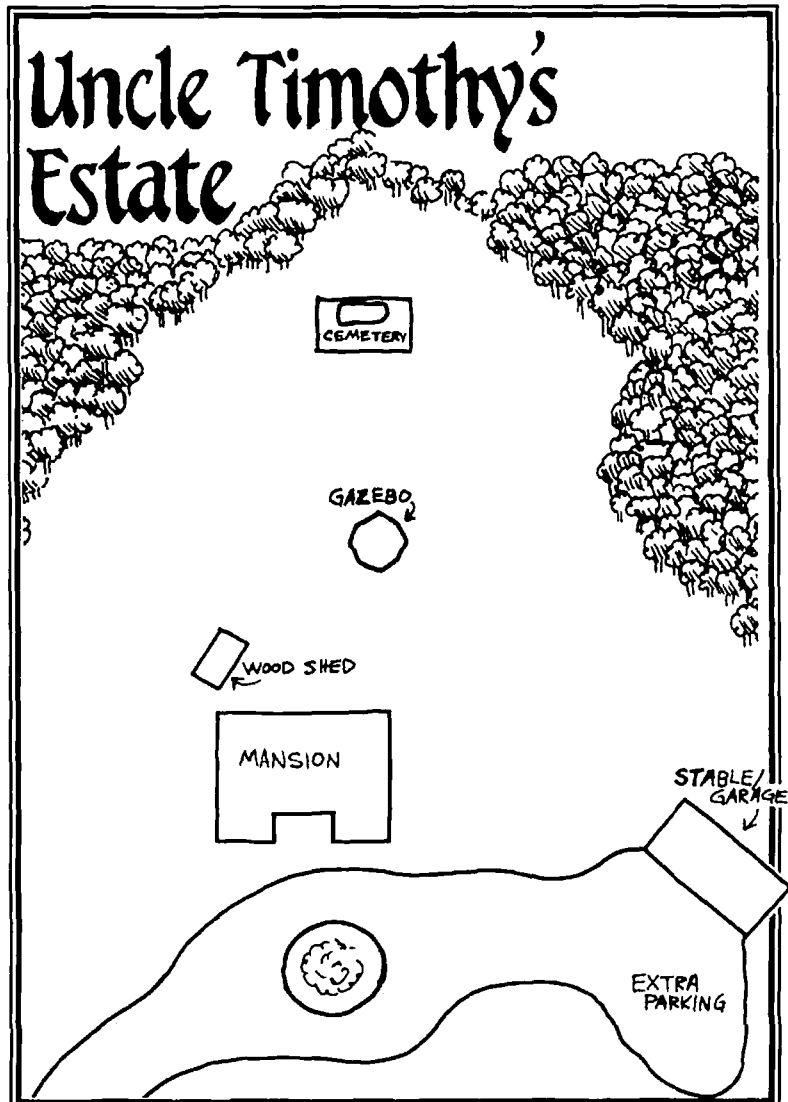
A successful Spot Hidden made directly behind the graveyard will reveal the remains of some of the old paving stones that used to line the path. The remains of tracks (Henrietta's, Jamison's) might also be found here but they will have been nearly obliterated by the pouring rain. A successful Track roll allows an investigator to follow the trail for a short distance and discover the crumpled, soiled uniform abandoned by Henrietta. Four more successful Track rolls are needed to fol-

low the remains of such a trail all the way to the Brew House.

The Brew House

The Brew House burned and collapsed almost a hundred years ago and the area is overgrown and nearly indistinguishable from the surrounding woods. Anytime the investigators prowl the forest there is a 10% chance they stumble across this spot. Unless a Spot Hidden succeeds they pass by the area noticing nothing.

If the Spot Hidden succeeds, remnants of burned timbers and stone foundations poke up out of the ground. A casual search around reveals the not-too-skillfully-concealed stairway (a sheet of plywood covered with boughs) that leads to the cellar. (The Brew House floor was concrete



and stone and survived the fire and eventual decay of the building.)

If Uncle Timothy has been visited by the demon, the concealment is no longer in place. The creature does not stop to cover the opening once its duties have been fulfilled.

The cellar has a dirt floor, littered with forest debris. Old sheet metal, rusted tools, barrels, and other evidence testify to the brewing and soap-making that took place here. An acrid stench hangs in the air. In the far corner, perched atop a large gas burner, is a copper kettle, about three feet in diameter and three feet high. The kettle is covered by a lid. Tiny blue flames, fed by a nearby gas tank, lick delicately at the bottom of the pot. A slight burping, or gurgling sound, can be heard coming from within.

Uncle Timothy, in his disgusting liquid state, is hiding in the kettle. He can be destroyed relatively easily. His soap-like body is subject to flame and he could be poured out on the floor and set afire. More conventional weapons might also be used. The simplest method is merely to turn up the gas. The heat eventually boils to death Uncle Timothy in a satisfyingly horrible manner. Most investigators, however, will not be able to resist taking a peek.

Someone lifting the lid is first assailed by the strong acidic smell that wafts up into his or her face. At first glance the kettle seems to contain only a soapy yellowish goo, burping and bubbling ever so slightly. Then, without warning, Uncle Timothy's face and arms suddenly rise up out of the formless mass.

"Come kiss your Uncle Timmy!" he cackles as he attempts to grab his nosy nephew or niece. The investigator must make a SAN roll against a loss of 1/1D10. If the player fails his SAN roll, his investigator is startled and Uncle Timothy automatically grabs him and kisses his face. If the investigator receives a successful SAN roll, he has a chance to make a Dodge roll to escape his uncle's embrace. If Uncle is unsuccessful in his attack, he flops out onto the floor and begins to crawl toward the nearest investigator.

It should not be difficult to dispatch the uncle but whatever pieces are left go on living and moving (even talking). The only way to completely destroy awful Uncle Timothy is to drop him back into the kettle and cook him until he dies. Uncle Timothy screams and curses as he cooks to death (the re-application of heat, should he have left the tank and been dismembered, causes him to partially re-coalesce). Horrible fumes and smoke begin to pour out of the kettle. Uncle Timothy may try to escape, a horrible melting, dripping arm reaching out of the kettle, only to drop off and burn in the flames below. Uncle Timothy dies in the most horrible agony, causing the investigators to lose an additional 1/1D4 SAN.

If the investigators should attempt to cook Uncle Timothy without first looking in the pot, the keeper should feel free to have Uncle Timmy at least partially emerge, knock-

ing aside the lid and forcing the investigators to see him and experience the Sanity loss.

Epilogue

Once Uncle Timothy is dead, the surviving investigators can divide the inheritance. Each receives a 2D6 SAN award. However, unless the books were destroyed, one or more of the investigators (especially one who has lost a lot of SAN) may attempt to steal these books and start the process all over.

But that is another story.

Non-Player Characters

JAMISON THE BUTLER, Butler, 63

STR 11 CON 12 SIZ 15 DEX 11 APP 16
INT 14 POW 5 EDU 14 SAN 25 HP 13

Damage Bonus: +1D4

Weapons: Kitchen Knife 45%, damage 1D6+1D4

Skills: Accounting 15%, Botany 30%, Chemistry 10%, Credit Rating 35%, Diagnose Disease 35%, Electrical Repair 20%, First Aid 40%, History 60%, Law 25%, Library Use 45%, Listen 55%, Oratory 45%, Pharmacy 30%, Photography 40%, Psychology 65%, Sneak 50%.

Quote: "You rang?"

Jamison has been Uncle Timothy's butler for as long as any of the investigators can remember. He may appear as if he is becoming somewhat senile in his old age, forgetting sometimes important things, yet this is just the result of uncle Timothy's control over him.

HENRIETTA THE MAID, Maid, 34

STR 10 CON 10 SIZ 13 DEX 11 APP 11
INT 11 POW 4 EDU 8 SAN 21 HP 11

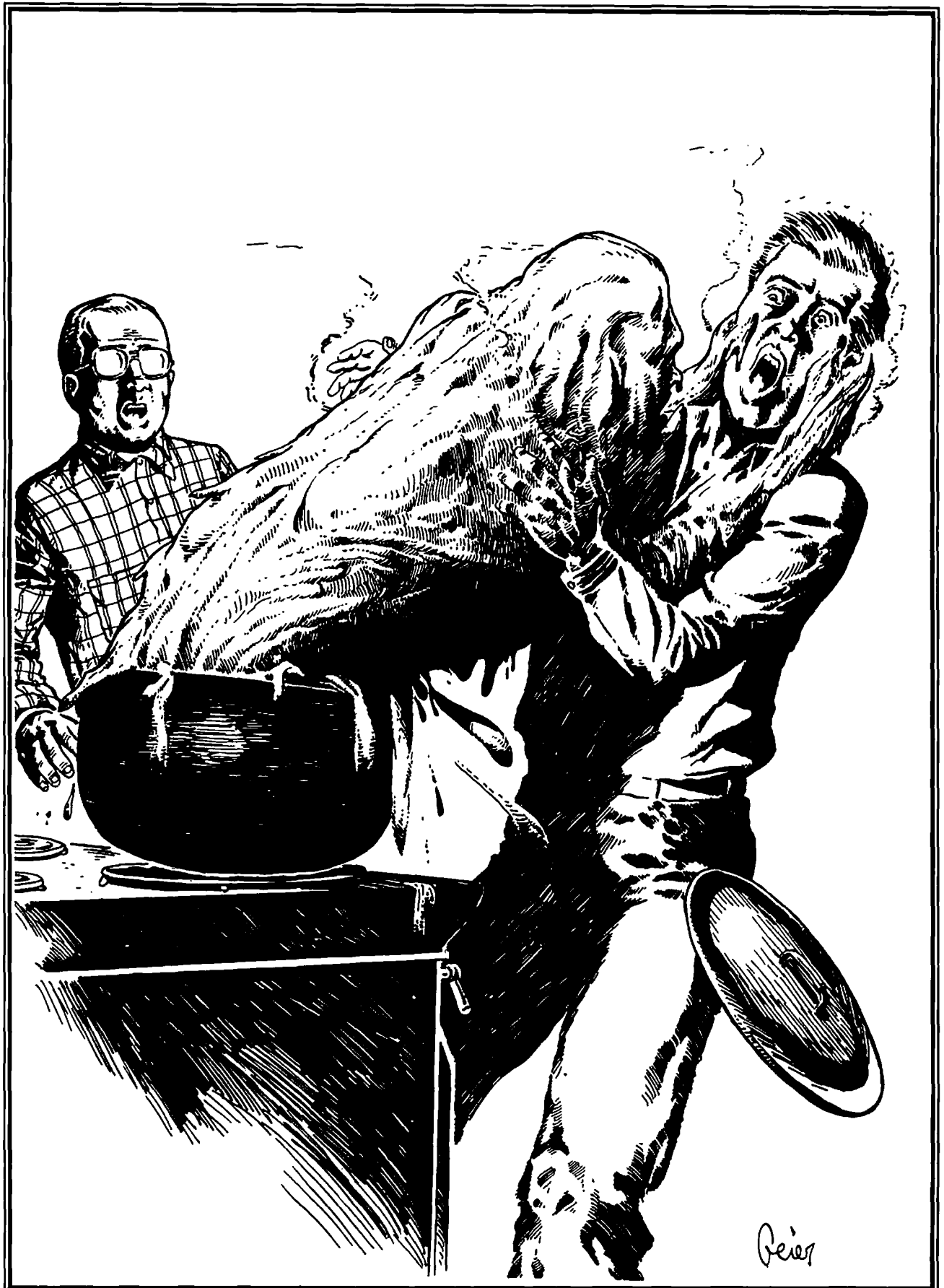
Damage Bonus: 0

Weapons: Kitchen Knife 35%, damage 1D6

Skills: Bargain 25%, Diagnose Disease 25%, Drive Automobile 30%, Fast Talk 15%, First Aid 40%, Hide 30%, Listen 55%, Psychology 35%, Ride 25%, Sing 45%, Sneak 70%, Spot Hidden 45%.

Quote: "You rang?"

Henrietta has been Timothy's maid for the last ten years. Her will has been sapped just as Jamison's above.



"Come and kiss your Uncle Timmy!"

ANIMATED CORPSES

	STR	CON	SIZ	DEX	HP	DB
1	16	14	12	5	13	+1D4
2	17	16	13	8	15	+1D4
3	15	17	11	5	14	+1D4
4	15	15	10	8	13	+1D4
5	17	14	14	9	14	+1D4
6	14	15	12	7	14	+1D4
7	17	17	15	9	16	+1D4
8	14	14	15	7	15	+1D4

Weapon: Fist 55%, damage 1D3

Grapple 45%, special

SAN loss: 1/1D6 upon seeing the first living corpse, 1/1D3 for every corpse seen thereafter.

The corpses cannot be subdued and will have to be destroyed or somehow locked away. Any unanimated corpses can be dismembered (or otherwise destroyed) to prevent possible future attacks. If the corpses are trapped in the basement or other secure place, they continue to attempt to get at the investigators, pounding on doors or walls and moaning terribly.

UNCLUE TIMOTHY, Insane Wizard

STR 12	CON 11	SIZ 11	DEX 9	POW 16
INT 16	APP NA	EDU 25	SAN 0	HP 11

Damage Bonus: 0

Weapons: Touch 65%, damage 3D4

Skills: Anthropology 40%, Archaeology 20%, Astronomy 40%, Botany 10%, Chemistry 20%, Credit Rating 75%, French 75%, History 50%, Latin 65%, Library Use 65%, Linguist 25%, Listen 45%, Occult 55%, Oratory 25%, Pharmacy 10%, Sneak 70%, Spot Hidden 45%.

Quote: "Come and kiss your uncle Timmy!"

Uncle Timothy discovered the secret of immortality about a year before he set up his own death. He has taken control of the minds of Jamison and Henrietta and will use them in his plot against his heirs.

Timothy's touch resembles being splashed with concentrated acid, scarring is severe and in most cases even plastic surgery will not repair the damage. If Uncle Timothy kills a victim, he burns through the corpse's chest in order to remove the heart and then leave the bubbling, festered remains of the character where it lies. Finding a corpse in this condition causes a SAN loss of 1/1D6.

Armor: none.

Spells: Summon/Bind Demon*, Create Zombie, Immortality.*

SAN: 1/1D10 (+1D4 automatic if kissed)

THE DEMON

STR 18	CON 10	SIZ 17	DEX 14
INT 10	HP 16		

Damage Bonus: +1D6

Weapons: Claw 35%, damage 1D6+1D6

Bite 35%, damage 1D6+1D6

The demon can attack with either two Claws or one Bite. After a successful Bite the demon will remain attached to its victim, doing an additional 2D6 damage per round until the victim is dead.

Skills: Camouflage 45%, Climb 60%, Dodge 55%, Hide 50%, Listen 45%, Sneak 60%, Spot Hidden 45%, Track 75%

Armor: 2 point Skin

Notes: This demon has a vaguely humanoid body, covered in fur and warts, and dripping with slime. Its head is humanoid, yet it has a wolf-like muzzle and ears. Huge horns grow from the thing's temples and curl back around its skull, crossing and encircling its neck. A pair of large, bat-like wings emerge from the thing's back.

The demon has the ability to mimic the speech patterns of anything it hears. It can repeat words which were spoken exactly as the speaker said them. It can only repeat words spoken before.

SAN Loss: 1/1D6

Two New Spells**Summon/Bind Demon**

This spell allows the caster to contact and control the type of demon listed below under "The Demon." The caster must spend 1 POW during the ritual and loses 1D10 SAN from the experience. A small drum must be used in the ceremony, and some demons require some sort of living sacrifice.

Immortality

Allows the caster to prolong his life indefinitely. In order for this spell to work the caster must prepare a large copper pot before his death into which he will be placed and heated after his death. Preparation of the pot costs 5 POW and 1D6 SAN. After the pot is prepared, the caster enchants his body, costing 8 POW and 1D20 SAN and then must have someone place his body after death into the pot so that the heating may begin. It takes 1 D6 days to boil the caster down to his essential fats and now six human heart must be placed into the pot with the caster. Once the sixth heart is in the pot, the casters body reforms — immortal.

The Investigators**HARVEY DUNCAN ALLEN, Ambulance Chaser, 35**

STR 12	CON 10	SIZ 10	DEX 9	APP 15
INT 16	POW 18	EDU 18	SAN 90	HP 10

Damage Bonus: 0

Weapons: Fist 35%, damage 1D3

.30-06 Rifle 75%, damage 2D6+3

Skills: Accounting 40%, Bargain 35%, Camouflage 35%, Climb 45%, Credit Rating 35%, Debate 60%, Dodge 25%, Drive Automobile 30%, Fast Talk 75%, Hide 30%, Law 45%, Library Use 35%, Oratory 45%, Psychology 45%, Sneak 20%, Spot Hidden 45%, Track 40%, Zoology 10%.

Quote: "Don't worry about the fine print."

Harvey Duncan Allen, a resident of Michigan, is a divorced 35-year-old attorney now turned real estate entrepreneur. Harvey recently inadvertently sold 1200 acres of prime Florida swampland to the notorious Chicago mobster Benny Siegel. By the time Harvey realized his mistake, the money had already been re-invested and lost, leaving Harvey bankrupt. The word is out that the oft-fended gangster has put a contract out on the lawyer and Harvey fears he will soon find himself fitted with cement overshoes. With the money from Uncle Timothy's will, he plans to change his name and leave the country for a few years. His ex-wife and the two kids will get along somehow.

Harvey was foresighted enough to bring along with him some brochures and blank contracts, figuring he might be able to unload a few hundred acres of his picturesque Florida water front properties on his dim-witted relatives. Harvey is an experienced hunter and likes to compare his approach to customers with the way he stalks prey in the woods.

SYDNEY DUNCAN, Physician, 42

STR 12	CON 14	SIZ 13	DEX 16	APP 14
INT 17	POW 13	EDU 24	SAN 65	HP 14

Damage Bonus: +1D4

Weapons: none

Skills: Anthropology 10%, Bargain 25%, Chemistry 40%, Credit Rating 55%, Debate 20%, Diagnose Disease 75%, Drive Automobile 30%, First Aid 90%, History 45%, Law 25%, Library Use 75%, Listen 30%, Oratory 25%, Pharmacy 40%, Photography 35%, Spot Hidden 55%, Swim 25%, Treat Disease 65%, Treat Poison 65%.

Quote: "Now, what seems to be the problem?"

Doctor Sydney Duncan, M.D., has a good practice in Boston, a lovely wife, and three fine children. Why he wants to throw it all away and run off with some blonde floozie is anybody's guess. His amour, Mindy, presently awaits him down at the Hamton Inn. As soon as Sydney lays his hands on his inheritance, the two of them will be off to Mexico, leaving everything behind. The doctor is a whiskey-and-cigar man. An amateur photographer, Sydney has brought with him cameras and film. He has no special dislike of the other heirs but considers himself the only heir present who can boast of any personal accomplishment.

ELIZABETH DUNCAN, Dilettante, 35

STR 10 CON 11 SIZ 9 DEX 15 APP 16
INT 15 POW 14 EDU 14 SAN 70 HP 10

Damage Bonus: 0

Weapons: .40 Derringer 65%, damage 1D10

Skills: Accounting 30%, Bargain 35%, Credit Rating 15%, Fast Talk 65%, Law 25%, Listen 55%, Psychology 45%, Ride 35%, Sing 25%, Sneak 30%, Spot Hidden 45%.

Quote: "You are all such little people!"

Elizabeth Duncan has the dubious distinction of having already spent her way through two fortunes, first her parents', and then her husband's. She hopes that Uncle Timothy will provide her with a third. Her present lover, Roberto, awaits her at home in New York. As soon as she lays her hands on the money, the two of them plan to sail for Italy. Elizabeth is snide, snotty, and spoiled; she despises the other potential heirs. She smokes cigarettes from a long, ornate holder and packs a .40 caliber, two-shot derringer in her handbag.

JACK DUNCAN, Radical Political Nitwit, 22

STR 10 CON 9 SIZ 11 DEX 12 APP 12
INT 11 POW 9 EDU 13 SAN 45 HP 10

Damage Bonus: 0

Weapons: none.

Skills: Botany 10%, Chemistry 15%, Credit Rating 25%, Debate 40%, Drive Automobile 40%, First Aid 35%, History 30%, Library Use 50%, Listen 30%, Occult 35%, Oratory 25%, Write English 65%, Sing 15%, Treat Disease 15%.

Quote: "Capitalist pig!"

Jack Duncan is a college dropout, a mediocre poet, and radical socialist. A pre-med student before leaving school, Jack can now barely tolerate the presence of his capitalistic, money-grubbing relatives — especially fat and over-paid bourgeois professionals like Harvey and Sydney. With enough money from the estate Jack will be able to publish a socialist political/literary journal which he will edit. Since his meager trust fund is running dry, he needs to do something fast.

FIONA DUNCAN, Entertainer, 27

STR 9 CON 11 SIZ 9 DEX 16 APP 17
INT 10 POW 16 EDU 12 SAN 80 HP 10

Damage Bonus: 0

Weapons: none

Skills: Credit Rating 25%, Dance 65%, Drive Automobile 40%, Fast Talk 65%, Jump 45%, Occult 15%, Pose 75%, Pick Pocket 35%, Psychology 25%, Ride 45%, Sing 45%, Sneak 50%, Spot Hidden 45%, Swim 55%.

Quote: "Got a light?"

Fiona Duncan Holmes is a dancer and free-thinker. She has spent most of her adult life living and traveling around Europe and is probably the most scandalous member of the entire Duncan clan. A champagne-and-party girl, she has had numerous affairs and even a recent abortion. Fiona likes to smoke teeny little cigars. If she can get her hands on a large hunk of money, she plans to party like she has never partied before.

LORD JEFFEREY DUNCAN, Dilettante, 31

STR 10 CON 12 SIZ 16 DEX 10 APP 10
INT 16 POW 14 EDU 18 SAN 70 HP 14

Damage Bonus: +1D4

Weapons: Swordcane 55%, damage 1D6+1+1D4

Skills: Anthropology 20%, Archaeology 10%, Bargain 25%, Botany 20%, Camouflage 45%, Credit Rating 55%, History 60%, Law 25%, Library Use 45%, Make Maps 30%, Occult 25%, Oratory 25%, Ride 45%.

Quote: "I say, bloody good, what!"

Lord Jeffrey Duncan is British, and an American-hating snob. He was in the country at the time of Uncle Timothy's death and was able to attend the reading of the will. He desperately needs a large sum of money in order to pay the taxes overdue on his large country estate in Scotland. Despite his airs, Jeffrey is flat broke. He smokes very expensive continental cigarettes kept in an elegant silver case that he likes to snap shut with an irritating click. He prefers expensive brandy.

Oath Of Blood

by Sam Shirley

Scenario Considerations

In this adventure the investigators are medium-level mafia enforcers in New York City circa 1929. They have the full support of an organized crime syndicate behind them. They can mug, murder, mutilate, and assault with little concern for law, as long as they keep their activities confined to

Family business. The only group to threaten them greatly is the rival organization moving into their territory.

Keeper's Information

The Rumanian Mafia

Count Teppes leads the invading Rumanian crime syndicate. Teppes stems from an ancient line of Transylvanian

nobility dating back before the 15th century. He is a centuries-old vampire who has surrounded himself with a group of supernaturally-loyal, less-powerful vampire assistants. He came to New York to quench his thirst on the vitality of the thriving city.

Realizing that the real power in New York City during this era rests with the organized crime syndicates, he has created his own organization to rival the incumbent mobsters. Just as his ancestors once spread their black stain of rulership through feudal Wallachia, he plans to control modern New York, and from there to reach through the crime syndicates to spread his control across the United States. He is ready to systematically destroy the Dutch Schultz organization through domination and assassination.

Dutch Schultz' Organization

Dutch Schultz: The Dutchman is head of the New York bootlegging and numbers rackets. He is a mean-spirited and vicious criminal. He controls his criminal organization with money and bullets, buying compliance where he can and murdering when he can't corrupt.

Typical Mobsters: Use the mobster statistics at the end of the adventure.

Bribed Officials: A web of bribery supports and reinforces Dutch Schultz's criminal activities. Little transpires in New York City that he does not know about. He and his mobsters can perform their business without fear of legal repercussions.

Joey and Frank Booker: The unfortunate victims, Joey and Frank, were a team. They did everything together—breaking legs, squeezing information, and disciplining peo-

ple who reneged on their agreements or infringed on the mob's business. Just the threat of sending the Booker brothers was enough to get most people back in line. Their last bit of business was back-shooting two Rumanians for distributing booze in the Dutchman's territory. Now they are dead in the Watterson Memorial Hospital morgue.

Investigator Resources

Police on the Take: Mob connections within the police force can provide any information the police have. The connections also warn the mob if the police are investigating the investigators for whatever criminal activities they commit during this adventure.

Officer Braunlich is the investigator's major informant. He can be found at the police station or at home. For ten to twenty dollars, he tells the investigators anything they want to know.

Judges: Bought judges and bribed juries can get the investigators acquitted of one major crime, if it even gets to the point of a trial. Dutch Schultz uses his influence only if the investigators commit the crime in the pursuit of the mob's business.

Street Information: Informants drop hints and clues about what the Rumanians are up to, who heads the Family, where they live, etc. They can also attempt to learn specific information for the investigators.

Rumanian Informers: The investigators may choose to squeeze someone in the rival hierarchy for information. They'll find it difficult to get information this way, but the final payoff is more rewarding.

Vampires

Vampires are one of the oldest and most frequent of horror film monsters. The first horror film ever made, *Le Manoir du Diable* (1896, Star) concerned the doings of a vampire-like demon who could take the form of a bat and was turned by the cross.

However, our modern views of how vampires should look and act are based solely on the performance of one man — Bela Lugosi. Although Lugosi only played the count by name twice (in *Dracula* and *Abbott and Costello Meet Frankenstein*) he set the standard for the look of a vampire for decades to come: aristocratic, fashionable, subtly evil, yet with a touch of old world charm. Unfortunately for Lugosi, *Dracula* ruined his career as an actor. He was hopelessly typecast and never received another great role after that of the Count. He died in 1956, and was buried in his trademark cape.

When Hammer studios resurrected the Count in 1959, they went for a more visceral approach. They brought the murders onto the screen. Gone were the shadows and pillars behind which Lugosi would stalk and kill. We could now witness the vampire's fangs drawing blood in full technicolor glory.

The combination of the original Universal *Dracula*, and the Hammer Films worked together to bring us the modern style of

vampire movies begun in *Count Yorga* and established in *Fright Night*, *The Lost Boys*, and *Near Dark*. The vampires now have all the style and panache of Lugosi, yet they do not hide their hemivorous activities from anyone. The modern vampire thus satisfies the two main classes of horror film viewers, those who want to be scared, and those who wish to be disgusted.

A small portion of vampire movies include:

Nosferatu: Eine Symphonie des Grauens (1922, Prana Films)

Dracula (1932, Universal)

The Horror of Dracula (1959, Hammer)

Dracula — Prince of Darkness (1965, Hammer)

Dracula Has Risen From the Grave (1968, Hammer)

Count Yorga, Vampire (1970, AIP)

Blacula (1972, AIP)

Nosferatu: Phantom Der Nacht (1979, Werner Herzog Filmproduktion/Gaumont)

Dracula (1979, Universal)

Fright Night (1985, Columbia)

Lost Boys (1987, Warner Brothers)

Near Dark (1987, DEG)

Investigator Information

The investigators work for the Dutch Schultz bootlegging and numbers operations. They have access to official police records and street informants. Their mob runs New York City. The Dutchman has judges, senators, and some say even the mayor and governor in his pocket. This city belongs to the Schultz mob; there isn't a crime a mobster can't get away with, as long as he commits it for Dutch Schultz.

A new organization has begun to push into the territory of the New York crime syndicate. Word on the street says they come from Eastern Europe, somewhere near the Black Sea. Already the Schultz mob has caught the foreigners bootlegging alcohol over the Canadian border to distribute it in New York City. In defense of the Schultz mob's territory, the Booker brothers assassinated two of the newcomer mobsters while they were convincing a local merchant to convert to their distribution. In retaliation, somebody gruesomely butchered the Booker brothers last night outside O'Flannahan's, a popular Brooklyn restaurant.

This morning Dutch Schultz wants to see the investigators, at Floyd's Barber Shop in Brooklyn.

Scenario

Investigator Introduction

Start the adventure in Floyd's Barber Shop. Dutch Schultz has summoned the investigators for a meeting. This is the first time that some investigators have talked with him. Tell the players that this is their opportunity to impress Schultz with their loyalty and ability, assuring advancement within the organization.

Dutch Schultz reclines in the barber chair, the burning end of a cigar poking from a swirl in the hot towels wrapped around his face. Two of Schultz' personal assistants and bodyguards sit nearby. One reads the sports section while the other watches the investigators. Schultz doesn't move as the investigators enter the barber shop. He waits a few moments, then says in a muffled voice, "I've got a special job for you boys." The barber pulls the towels from Schultz' face as he tells the investigators why he summoned them.

Schultz wants the investigators to locate the people who killed his mobsters at the Little Italy Restaurant and make them pay for their insult. "It isn't right that businessmen should treat each other this way," he says. "I want you to find the people who did this to Joey and Frank and do the same thing back to them." Dutch Schultz tells the investigators to see if street informants have information about where to find these mobsters. If they ask, Dutch Schultz

What kind of Vampires are these?

Modern literature describes many different varieties of vampires, with each author adding new twists and features as his story requires. The vampires in *Oath of Blood* are just like the ones in the *Call of Cthulhu* rules, with a few clarifications, as follows:

Full vampires are unable to move abroad in sunlight. Direct sunlight causes them 1D3 points of flame damage per round of exposure.

All vampires who were devoutly religious in life shun symbols of their old faith out of respect. For example, christian vampires shun crosses, while jewish vampires fear the Star of David. Touching a vampire with such a symbol causes a psychosomatic wound, with physical contact of several seconds causing 1D3 damage and a burn mark. Holy water does 1D3 from 1 fluid ounce. Note that the vampires in Teppes' gang are affected by the cross and other symbols of christianity.

Because of their regenerative powers, vampires cannot be destroyed in the usual straight forward manner. To kill a vampire, the investigators must drive a wooden stake through its heart, and then cut off the creature's head, and finally scatter the things remains in running water, this will permanently kill it. The Vampire, naturally, will resist this. Thus the best moment to kill a vampire is when it rests within its coffin.

agrees to provide the investigators with any reasonable equipment, including weapons and even explosives, but they must have a coherent plan for their use before he'll hand over anything that destructive.

Schultz wants them to report to him each morning at the barber shop.

If they can convince him that they aren't dealing with ordinary murder but with blood-sucking vampires, Schultz gives them carte-blanche to assassinate the entire Rumanian organization. "What these people are doing isn't right. It's an offense to God, nature, and common decency," he says. "I want you to kill the sons of bitches. Kill them all, especially this Teppes."

When this happens the scenario degenerates into a no-holds-barred bloodbath, pitting the might of organized crime against the powers of darkness. The investigators have the special assignment of assassinating the vampire leaders. The police are ineffectual in stopping the mob war. They stay out of the way, trying to cordon off the battle zones so that civilians don't get hurt.

Help from Father O'Rielly

Father James O'Rielly is the uncle of Brian O'Rielly, one of the investigators. He is slightly built, with red hair and an Irish temper. Father O'Rielly chose not to join the mob, entering the priesthood instead. He has never involved himself in mob business—until he heard of the unusual killings outside the restaurant. After the investigators have their first encounter with a vampire, Father O'Rielly sends for his nephew (or one of the other investigators if Brian is

already dead) to meet him at the church of the Sacred Heart in Brooklyn.

At the meeting he gives him the original manuscript of Bram Stoker's *Dracula* and a short lecture about the reality of evil. "Brian," he starts, "you're my brother's son, and I love you like my own, so there's something you have to know. I've never told this to anyone before." One winter night in 1913 he and his older brother Loel, Brian's father, burgled a New York City mansion. They had collected numerous items, including the manuscript, when they were discovered. James bolted and ran, but his brother never followed him out. Loel was later found in a nearby park, his throat torn out and body drained of blood. James entered the seminary the next day. He never told the police about their burglary of the mansion.

The mansion has since been demolished. A successful Library Use roll at the hall of records or some other suitable place reveals the owner in 1913 to have been a Mr. Drake.

Father O'Rielly is a willing supporter who can provide the investigators with crosses (inexpensive ones) and small quantities of holy water. He makes his nephew Brian and all the investigators promise to treat the religious icons with proper respect before he gives them to him.

Locations

O'Flannahan's

The scene of the deaths of the Booker Brothers is a Brooklyn Irish pub and restaurant. It is popular with people in the Schultz mob. At least one or two of his men can be found here on any night. The restaurant is managed by Sean O'Flannahan, a sometimes-drunk who moved his restaurant business over to America around the turn of the century. He dresses in an unfashionable brown suit and tie. He has a shock of blond hair and puffy green eyes.

The restaurant opens for lunch at eleven and stays open until midnight. As soon as the investigators make their business known, O'Flannahan provides them with complete assistance. He offers them free dinner and beer, showing them to a semi-private table. O'Flannahan fears that the Dutchman is upset at the deaths of the Booker Brothers, so he does not wish to give him any more reason to be angry. O'Flannahan did not witness the murders. He remembers seeing the two men at their table, but he didn't notice them again until the busboy ran in from behind the restaurant to tell him he had found two dead men.

Billy Trent, the busboy, works on the restaurant every evening. He's fifteen and nervous about talking to real mobsters. O'Flannahan points him out if the investigators ask. Trent's story is simple. His job keeps him busy, so he did not see the two men eating at the restaurant, although he

Bram Stoker's *Dracula*

The original manuscript of *Dracula* is typed on loose-leaf paper collected in a leather binder. A certified letter dated June 17, 1913 from Sotheby's auction house attests to the manuscript's authenticity. The typing of the manuscript is smudged and scrawled over with shaky author's corrections, as though the writer suffered from some difficulty controlling his writing hand. It takes four hours to read the entire manuscript. Any who have read the published version (Knowledge roll to have done so already) and also read this version notice that there are differences between this and the published version.

In its original manuscript form the book reads less as a work of calculated fiction than as a plea for help against the horrors of evil. During the preparation for publication the publisher altered it into its present form.

It explains that vampires are unnatural creatures of evil that feed on the souls of men. They can be destroyed by a wooden stake through the heart or exposure to the sun. The manuscript also explains that vampires shun symbols of the Christian faith, although the author can only speculate why.

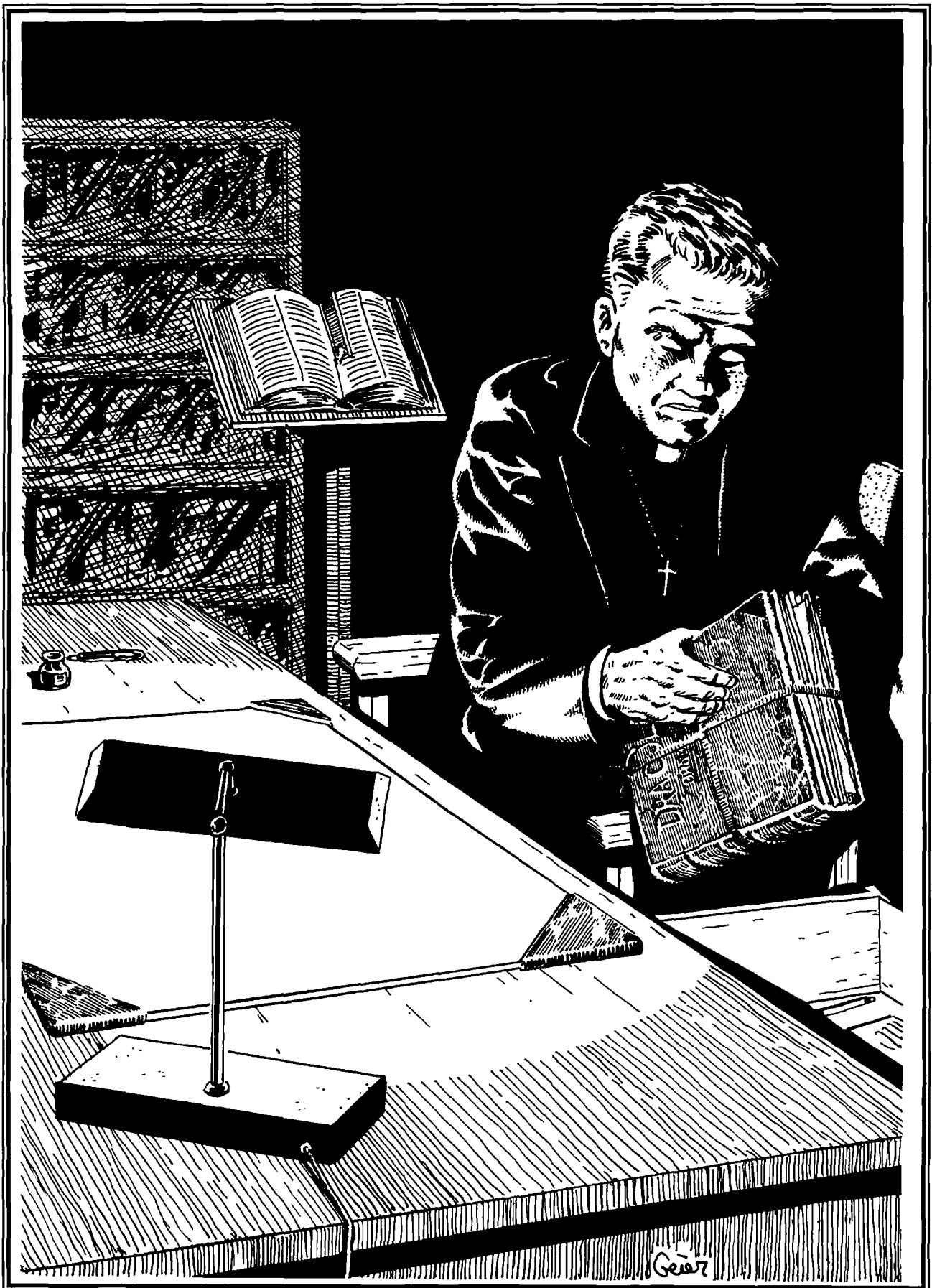
does remember Louise complaining about them leaving without paying right before he carried a load of trash out to the bin behind the restaurant. "It was horrible," he says. "I was working in the kitchen just five feet away and I didn't hear a thing. I came out with the trash and I saw them lying there. Someone had gutted them both on top of the garbage pile. Their guts were so tangled that you couldn't tell one man's from the other's. When I was done puking, I went in to get Mr. O'Flannahan."

The trash pile in back is as the police left it last night, more strewn than normal. Investigators succeeding in a Spot Hidden roll notice that there is no blood anywhere to be seen. The trash should be soaked in blood if they had died the way the busboy described it.

Louise Mifflin, the waitress who served the Bookers that night, is not at the restaurant. Nobody at the restaurant is certain where she lives or where to find her. If an investigator receives a successful Fast Talk roll while questioning the staff, the bartender comments that Louise must live nearby because he remembers her saying that it only takes ten minutes to walk to work.

Locating Louise should be easy if they go outside and lean on a few locals. If it is daytime and they ask at the corner grocery store, the grocer can direct them to her apartment. Otherwise a luck roll followed by a successful Fast Talk or Orate gains a questioner directions to the flat from a passerby, or if they wish, they can come back to the restaurant the following evening when Louise returns to work.

Louise recalls that both men had t-bone steak with potatoes. Around ten o'clock they were halfway through their meal when they got up and left through the rear door, neglecting to pay their bill. Less than a minute later the bus-



The Curse of Undeath

The Booker brothers are not wholly dead and not wholly alive. They are undead vampires, although in such crippled and weakened states that they are unable to act. The vampires who butchered them shared their own blood with them to make them undead, but first they drained their victims of all their POW and blood. This left the Booker brothers too weak to use their vampiric powers of regeneration or POW drain. If someone, for some unimaginable reason, were to give a Booker brother fresh blood and donate to him a permanent point of POW he would be able to turn to mist and regenerate his wounds. He would then become a fully functioning vampire enslaved to the will of the two who killed him.

A wooden stake through the heart, if it can be found among the jumbled mess of organs, would permanently kill the vampire. Cremation would have the dreadful result of reducing them to ashes but not actually killing them. It would then be possible for someone to come along later and donate blood and POW to reconstitute them.

The Curse of Undeath can only be performed by a Vampire. They will use it on the investigators whom they have the opportunity to kill.

boy found them in the trash heap. Louise thinks they may have followed two foreign gentlemen who exited through the rear door a short while before. The two gentlemen were also sitting at a table of hers, and they also did not pay their bill, which is why she remembers them so well.

She can describe the foreigners. They dressed in dark suits of an unusual European style, perhaps the latest French fashion. Both men were tall, with very dark hair and pale white faces. They spoke with peculiar accents which she could not identify, but guesses to be French because it would go with their clothes.

Watterson Memorial Hospital Morgue

The Booker brothers are in the morgue in the basement level of the Watterson Memorial Hospital in Brooklyn. It is common knowledge that murder victims from this area end up at the Watterson Memorial, something an investigator can realize with a successful Know roll. Asking a police contact gets them the same information.

Only medical staff is allowed into the morgue, but the investigators can push past the intern stationed at the door with a successful Orate or Fast Talk roll. Dr. Plotnik, the coroner on duty, protests the gangsters' presence but is quick to give them what they want if they threaten him. The preliminary autopsy reports are in the hospital files. An investigator can locate them with a successful Library Use roll, or he can make Dr. Plotnik locate them. Alternatively, an investigator could get a brief look at the reports from a police contact. This would require a ten-dollar bribe and an Orate roll.

The autopsy reports suggest that the bodies were drained of blood before being gutted and thrown into the

bin. The wounds contain no metal filaments, which indicates they were not cut with sharpened metal weapons. The pattern of the tear marks suggest an animal's claw, although there are no teeth marks on the bodies nor any consumed portions of flesh as there would be if animals had killed the men. If an investigator reading the reports receives an INT x2 or less roll, he realizes that the reports are hastily prepared and incomplete; the doctor did not fill out all the associated paperwork. This is unusual because the bodies are scheduled for burial later this day, apparently before a complete autopsy can be performed. The autopsy report is signed by Dr. Brace. If they look for him, Dr. Brace stayed home sick today; he is recuperating from the shock of the autopsy.

The Booker brothers lie on tables in the morgue. Any who look must make a Sanity roll or lose 1D3 SAN. Both bodies are chalk white, almost translucent. Gaping wounds yawn where their bellies should be, filled with a confused jumble of dry, flaking organs. The heads are mostly severed, each held on only by a slab of muscle and tendon along one side.

More horrifying still is the discovery made by the first investigator who succeeds in a Spot Hidden roll while studying a body. The corpses' eyes are not the dull, unseeing eyes of the dead. In Frank's and Joe's eyes the investigator sees the focused light of intelligence looking back at him from deep wells of insanity and horror. Roll Sanity and lose 1/1D10 points as the investigator realizes the eyes are following him around the room.

If the Booker brothers are not destroyed as vampires, bring them back to haunt the investigators later in the scenario. This time they are in the service of Teppes. Fore-shadow the meeting with rumors among the mob that the Booker brothers have been seen recently. Then confront the investigators with them.

Police Station

The investigators may drop by the police station to find out what the police know. The police are treating the deaths of the Booker brothers as a mob murder. They are conducting a routine investigation and do not expect to solve the case. The investigators can get a copy of the Booker brothers' autopsy here with a successful Fast Talk roll or offering a bribe in excess of ten dollars.

Rumor among the police has it that there was something specially horrifying about the bodies. The officers who handled the investigation have taken leave time, though normally they should be on the case, as police informants can indicate.

The police report reveals that no blood was found at the scene of the murder. It does not say that the corpses were alive.

On the Street

Street contacts provide the following information:

- The new mob is led by a man named Rolanov Teppes.
- Teppes lives in and works out of the Empire Hotel. He always has a couple of bodyguards with him when he goes into town.
- Teppes enjoys a cultured life. He attends opera openings, plays, and frequents the finest restaurants.
- The new mob showed up in town four months ago. In that short amount of time they have taken over a significant amount of Dutch Schultz' territory.

Empire Hotel

Teppes and his eight vampire assistants live in the penthouse suite on the 34th floor of the Empire Hotel. During the day they rest in coffins placed in two of the rooms. At night Teppes and his lieutenants are often here planning their conquest of the local crime organizations. If the investigators were to confront Teppes in the penthouse at night, four vampire assistants, plus the human guards would be there.

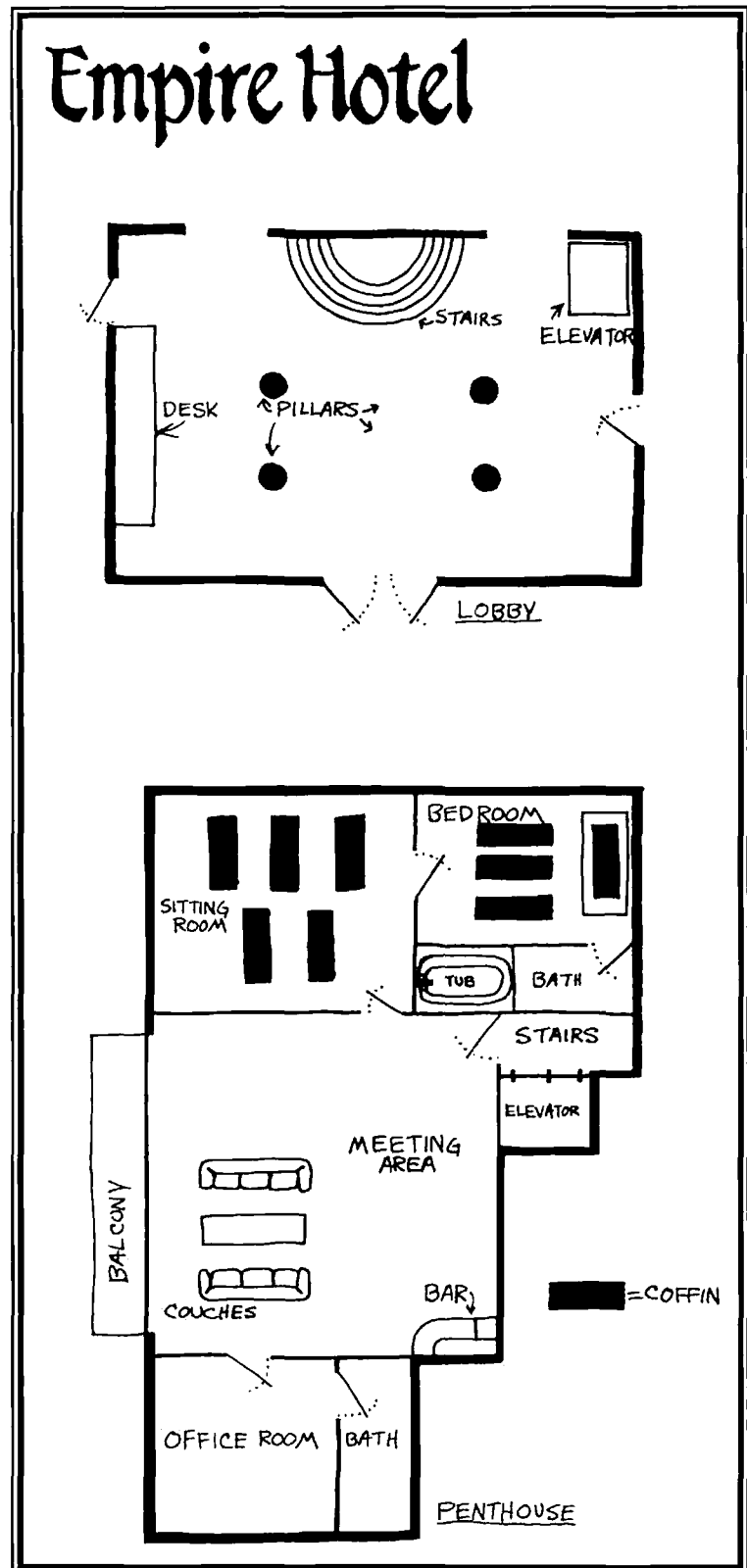
Teppes is well-guarded, especially during the day when the vampires sleep. All of the human guards are totally dominated by Teppes, and overlook his quirks, particularly his peculiar sleeping preferences. At any time there are two human guards in the lobby. They try to act inconspicuously, but are frequently not successful. An investigator looking for guards spots them easily.

Another guard waits in the penthouse near the elevator where he can watch the elevator and the stairs. He would be alerted by the sound of gunfire or explosions in the lobby, which easily carry up the open elevator shaft.

Two more guards protect the door leading into the sitting room. Richard Bradley, Teppes' top human lieutenant, is usually in the living area of the penthouse, meeting with business associates, or in the office room. At night he is in his own suite elsewhere in the hotel.

Meeting Area: Teppes entertains business associates here. The large plush couches make for comfortable sitting. The balcony affords a commanding view of the city.

Sitting Room: The furniture was cleared from this room to make room for the five large and ornate coffins. At night



the coffins are empty, but by day each holds a vampire servant.

Bedroom: The furniture has been removed to make room for more coffins. Three more ornate coffins lie parallel be-

fore the door. The fourth, made of rich walnut and gold fittings, sits above the others on a marble platform. This one contains Teppes. Investigators succeeding in an Anthropology or History roll recognizes that the baroque coffin is several hundred years old, probably of eastern European origin.

Office Room: A large central desk faces the entrance. Against one wall several filing cabinets contain records of Teppes' criminal organization. Utility tables, a couch, telephones, a teletype machine, and a stock ticker also furnish the room.

Defeating the Vampires

To destroy the rival mob, kill Teppes. He has under mind-control a network of assistants within the judiciary and police force. If he is killed, they are released from his domination. The investigators must destroy some of his vampire underlings before they can get at him. After the investigators destroy Teppes, they'll have to deal with the remaining vampires, several of whom desire to continue the criminal enterprises. But without the experience of Teppes and the help of his web of enthralled servants, the remaining vampires will find it difficult.

The investigators might confront Teppes at night when he is out on business or stalking prey. If the investigators tail Teppes, they notice that he always attends opera and play openings. They could ambush him going to or coming from such an event, but the investigators would have to defeat two vampire bodyguards and then Teppes if they attack this way.

Perhaps a wiser course would be to enter the hotel suite during the day to kill Teppes in his coffin. This would require defeating five well-armed guards, but Teppes and his vampire subordinates would be defenseless until nightfall. Or the investigators may come up with their own method, such as stalking Teppes outdoors until the sun rises.

Attack on an Investigator

At some point during the adventure, after the investigators have made themselves known to Teppes, two vampires attack an investigator and attempt to turn him into one of their own. Use the Booker brothers for this if they are available (use the generic vampire statistics found at the end of this adventure). No need to destroy the rival mob, Teppes reasons, if he can take it over from within. The assailants wait until the investigator is alone before they strike.

If the two assailants can hold their victim down and drain off all his STR points of blood, then Teppes steps forward and gives him some of his own blood to make him a vampire under his thrall. The victim is entombed in a mausoleum in nearby Pleasant Gardens cemetery. The next

evening he awakens in his coffin, ravenous for blood. He must return to his coffin at dawn or perish.

Tell the investigator's player that he is now a vampire subject to the mental domination of Teppes. He is free-willed in all matters except where he has been expressly commanded by Teppes. The only command Teppes gives at this time is to rejoin his comrades and learn what they have planned. Later Teppes appears to the investigator and commands him to reveal what he has discovered. Reintroduce the investigator to the investigator group without giving away his altered condition.

If he wishes, the keeper may use this method to convert all the investigators to vampires. Then they will have the choice of siding with Teppes against their former boss, or of trying to destroy him even while under his mental domination.

Non-Player Characters

COUNT ROLANOV TEPPES, Vampire

STR 33 CON 14 SIZ 13 DEX 12 APP 15
INT 15 POW 21 EDU 16 SAN 0 HP 14

Damage Bonus: +2D6

Weapons: Touch 85%, damage 1D4+1D4. Drains POW through armor.

Bite 70%, damage, 1D4+2D6. Drains 1D6 STR (blood).
.38 Pistol 40%, damage 1D10

Skills: Credit Rating 40%, Drive Automobile 25%, Hide 75%, History 50%, Occult 25%, Oratory 35%, Sneak 70%, Track 80%

Quote: "I never drink...wine!"

The count is always impeccably dressed in the style of European aristocracy. Since he is about only after dark, he wears white tie and tails while out on the town. When home resting in his hotel suite, Teppes prefers a more comfortable lounge jacket. He is unerringly polite and formal in all occasions, until he is driven to personally kill a victim.

Teppes enjoys an active night life. He dines in the city's fine restaurants, attends operas and Broadway openings. He always has two vampire assistants with him, the overly large Horowitz (#8 on the list at the end of the adventure) and the lithe and alert Veldaman (#5).

Vampire Underlings: eight younger vampires serve Count Teppes. All came with him from Rumania. They act as Teppes' lieutenants and enforcers, controlling the various elements of his budding criminal empire.

These vampire underlings are subject to mental domination by Teppes. While several of his vampire underlings aspire to control the organization themselves, Teppes can bend them to his will, leaving them no opportunity to turn on him. At least two vampires are always with Teppes while he is about in the city.

VAMPIRES

	STR	CON	SIZ	DEX	POW	HP	DB
1	20	9	9	13	10	9	+1D4
2	18	10	11	11	12	11	+1D4
3	22	7	15	7	13	11	+1D6
4	26	10	12	7	11	11	+1D6
5	16	6	8	9	17	11	0
6	19	10	10	9	13	11	+1D4
7	28	12	12	12	10	12	+2D6
8	32	9	16	11	16	13	+2D6

Weapons: Touch 65%, damage 1D4+1D4 POW drain

Bite 75%, damage 1D4+1D6 STR (blood) drain per round

These vampires disdain the inelegant use of firearms, although new recruits would have no qualms against using them.

Enthralled Servants: Teppes uses mentally enthralled servants to conduct his business during the day while he and his vampires rest in their coffins in the Empire Hotel.

RICHARD BRADLEY, Attorney, 39

STR 13	CON 9	SIZ 11	DEX 12	APP 12
INT 16	POW 10	EDU 20	SAN 10	HP 10

Damage Bonus: 0

Weapons: Fist 75%, damage 1D3

.38 Pistol 50%, damage 1D10

Skills: Bargain 60%, Credit Rating 30%, Drive Automobile 45%, Fast Talk 50%, Law 65%, Orate 45%.

Quote: "Work with me here, guys."

Bradley is Teppes' top human servant. He oversees Teppes' business during the day, leaving the more important matters for his master to handle at night. Bradley is aware that his master is a vampire, but is both enthralled and immoral enough to serve him even with that knowledge. When he is not out on business, Bradley is in Teppes' penthouse or his own suite at the Empire Hotel.

Bradley frequently seems distracted, often pausing as though listening to something and then continuing with a new attitude of inspiration. Clever investigators may perceive this as Teppes' mental domination.

Typical Mobsters: the normal human mobsters do not know that their leaders are vampires, although some suspect that something abnormal is taking place. The keeper can use the typical mobster statistics found below.

Mind-Controlled Civil Servants: the vampires use a combination of money and hypnotic mind-control to buy off judges and police. Their network is not as extensive as the Dutchman's, but it could give the investigators some trouble.

MOB THUGS

These stats can be used for members of the Dwight Schultz mob as well as for the Rumanian family.

	STR	CON	SIZ	DEX	POW	HP	DB
1	13	14	11	13	12	13	0
2	11	9	9	11	7	10	0
3	10	9	13	11	14	11	0
4	12	17	15	9	13	16	+1D4
5	7	11	9	11	13	10	-1D4
6	12	14	10	15	11	12	0
7	16	13	17	8	9	15	+1D6
8	13	8	13	9	15	11	+1D4

Weapons: .45 automatic 55%, damage 1D10+2

Punch 70%, 1D3

Investigators

BRIAN O'RIELLY, Mobster, 26

STR 13	CON 12	SIZ 16	DEX 11	APP 14
INT 9	POW 10	EDU 10	SAN 50	HP 14

Damage Bonus: +1D4

Weapons: Punch 75%, damage 1D3+1D4

.38 Automatic 50%, damage 1D10

Skills: Dodge 50%, Drive Automobile 25%, Electrical Repair 35%, Fast Talk 35%, Listen 35%, Mechanical Repair 40%, Spot Hidden 60%, Throw 40%, Track 20%.

Quote: "It may not be much, but it's the only family I've got."

Your father died when you were a boy, leaving you to grow up in a Catholic orphanage. You ran away at 14 and got involved with the Dutch Schultz mob. At first you made money delivering alcohol and running errands for the bookies. Now you work directly for Dutch Schultz, helping to protect his territory from outsiders.

TOBY FULLERMAN, Mob Lawyer, 34

STR 9	CON 11	SIZ 11	DEX 11	APP 12
INT 16	POW 15	EDU 18	SAN 70	HP 11

Damage Bonus: 0

Weapons: Fist/Punch 55%, damage 1D3

.32 Automatic 40%, damage 1D8

Skills: Anthropology 35%, Dodge 30%, Drive Automobile 25%, Fast Talk 50%, History 45%, Law 50%, Library Use 65%, Listen 45%, Orate 60%, Spot Hidden 40%, Throw 30%.

Quote: "Don't worry, I'll get you out of here in five minutes."

You graduated with a law degree from Columbia University, and then went to work in the family business—the mob. For the last four years you have helped Dutch Schultz develop his criminal organization and hide his profits from the IRS.

Harold Kupperton, Mob Enforcer, 31

STR 15	CON 14	SIZ 15	DEX 11	APP 9
INT 11	POW 10	EDU 9	SAN 40	HP 15

Damage Bonus: +1D4

Weapons: .45 Revolver 55%, damage 1D10+2

.30-06 Rifle 75%, damage 2D6+3

Punch 65%, damage 1D3+1D4

Skills: Camouflage 40%, Dodge 40%, Drive Automobile 25%, First Aid 25%, Hide 65%, Listen 45%, Spot Hidden 60%, Sneak 45%, Throw 60%, Track 40%

Quote: "You stay here. I'll take care of this guy."

After a stint as a rifleman in the Great War you ended up in New York looking for employment. It was difficult finding a job where your skills were appreciated, but eventually you found a place with Dutch Schultz' organization. Now you get paid a lot of money to dress sharp and rub out jerks.

THOMAS RINGSCHNIDT, Mob Organizer, 35

STR 13	CON 9	SIZ 10	DEX 16	APP 8
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INT 14 POW 9 EDU 12 SAN 45 HP 10

Damage Bonus: 0**Weapons:** Punch 75%, damage 1D3+1D6
.38 Automatic 50%, damage 1D10**Skills:** Accounting 40%, Chemistry 40%, Dodge 35%, Drive Automobile 75%, Fast Talk 25%, Listen 55%, Spot Hidden 40%, Throw 40%.**Quote:** "That's not in the plan."

You work in the importing business — the alcohol importing business. At first you drove the Canadian round trip for the Schultz gang. Now you help plan and oversee the fleets of trucks that make the regular trips.

VITO CARPESY, Mob Thug, 24

STR 15 CON 12 SIZ 19 DEX 11 APP 10

INT 9 POW 9 EDU 9 SAN 45 HP 16

Damage Bonus: +1D6**Weapons:** Grapple 75%

Brass Knuckles 35%, damage 1D6+2D6

.45 Automatic 40%, damage 1D10+2

Skills: Dodge 40%, Intimidate 65%, Listen 35%, Sing 55%, Swim 35%, Spot Hidden 35%, Throw 40%.**Quote:** "I dunno, what do you think, Vinny?"

You and your brother Vinny work as muscle for the Dutch Schultz mob. You get to bully bartenders into buying your alcohol, discipline bettors who miss their payments, break the kneecaps of rivals, and any other nasty job that needs doing. Your brother Vinny has taken care of you ever since somebody beated you with a brick when you were a child, leaving you a bit addled.

VINNY CARPESY, Mob Thug, 29

STR 10 CON 13 SIZ 9 DEX 14 APP 15

INT 17 POW 16 EDU 12 SAN 80 HP 11

Damage Bonus: 0**Weapons:** Switchblade 45%, damage 1D4

.32 Automatic 50%, damage 1D8

Skills: Bargain 35%, Credit Rating 35%, Dodge 40%, Drive Automobile 25%, Fast Talk 65%, First Aid 45%, Listen 55%, Orate 35%, Spot Hidden 65%.**Quote:** "The Dutchman is very unhappy wit' youse."

You and Vito work as a team, breaking legs in the service of Dutch Schultz. Vito breaks the legs, actually, while you do the thinking. Vito was hit on the head many years ago and has needed looking-after ever since.

Nemesis Strikes!

by Kevin A. Ross

Scenario Considerations

Nemesis Strikes! has been set in New York city in the 1920's. It can easily be transferred to any other large metropolitan city with no effect on its plot, and shifting its time period should be no trouble for an enterprising keeper.

This is your basic Theatrical Madman plot. Our villain, Nemesis, was horribly disfigured in a fire years ago, which also caused the death of his true love. He has now returned to "haunt" the theater in which he was wronged, and to kill those who did him harm.

Keeper's Information

Seven years ago scandal and tragedy struck the Edward Charlton Acting Company—a large, successful acting troupe. A married member of the troupe, Derek Lewton, was involved with a young female member, the 17-year-old understudy, Julia Philbin. Other members (led by the company's tyrannical leader Alan Glover) found out about the affair, and decided to blackmail Lewton. Julia Philbin overheard the plan and the shamed teen killed herself to prevent a scandal for Lewton and herself. After the funeral the enraged Lewton confronted the other members of the Company in the Orpheum Theater, where they were rehearsing. A scuffle broke out, leading to a fire, which in the end cost four lives: actors Felix Magee and Martin Shelley,

Theatrical Madmen

The term Theatrical Madman describes someone who destroys things or kills his victims in a flashy, spectacular way. Stabbing someone is not enough for the Theatrical Madman! No, it is more aesthetically pleasing to catapult a bronze unicorn head across the street and impale his victim to the wall of a posh restaurant.

The Theatrical Madman is usually mad because of some hideous disfigurement. And, more often than not, his victims were the cause of his disfigurement.

The essence of this character is style. Everything the character does must be outlandish and stylish. The typical dress of the Theatrical Madman includes a long cloak or overcoat, a hood

or wide-brimmed hat, and a mask to cover his disfigured face. Though an underused character recently, the Theatrical Madman has a genuine appeal.

Films of this genre include:

The Phantom of the Opera (1925, Universal)

The Phantom of the Opera (1943, Universal)

The Phantom of the Opera (1962, Hammer)

The Abominable Dr. Phibes (1971, AIP)

Dr. Phibes Rises Again! (1972, AIP)

Theatre Of Blood (1972, Cineman)

Phantom of the Opera (1989, RCA/Columbia)

Batman (1989, Warner Brothers)

Darkman (1990, Universal)

stagehand John Hooper, and, apparently, the adulterer Derek Lewton. The Orpheum was gutted, and the Edward Charlton Company—long torn by internal disputes—disbanded.

Seven years later, and some of the Edward Charlton Company have reunited for the first performance in the newly rebuilt Orpheum Theater. But even as they rehearse, they are being killed off in bizarre ways. The first victim, Deiter Granach, was killed when his precious collection of old books fell on him. The second victim, Christine Leigh, was shot with heart-tipped crossbow bolts. At the funeral of Miss Leigh, where the scenario starts, Owen Frazer has been drugged with a substance which makes him literally laugh himself to death.

From then on the police and the investigators will be tracking down an elusive Phantom-like killer who wears the ancient Greek theater mask of Tragedy. Behind the mask is the horribly disfigured Derek Lewton, thought killed years earlier in the Orpheum fire. Lewton escaped the blaze, though not without serious injuries; the charred body discovered in the ruined theater was that of a nameless vagrant asleep backstage. Now recovered, Lewton kills those he holds responsible for the death of Julia Philbin. He has dubbed himself “Nemesis” after the Greek goddess of Revenge, and his murderous pattern involves the muses of Greek myth.

The muses were nine beautiful goddesses of the arts often called upon by artists and poets for inspiration. For offending the muses with their callous behavior, Nemesis has condemned to death several members of the Edward Charlton Company. Each of the victims will be killed in a manner reminiscent of one of the nine classical arts. Nemesis then leaves at the murder scene a clue naming the muse involved, usually some form of that muse’s personal symbol.

Nemesis has five more victims on his list, whose characters and demises are described in “The Victims” section below. His targets are those who were involved in the blackmail plot and who were present at the Orpheum the night of the fire.

No victim has been chosen for Melpomene, the Muse of Tragedy. In Lewton’s mind Melpomene has already been accounted for with the deaths of Julia Philbin and the Orpheum fire victims — and by Lewton’s own disfigurement.

Investigators’ Information

Christine Leigh, a friend of the investigators, has recently died and they are attending her funeral. During the funeral, one of the guests bursts into a fit of uncontrollable laughter. Finally, this poor soul asphyxiates and tumbles into Christine’s open grave. A few minutes later a wreath is delivered to the grave site which bears a banner reading “Thalia,” and a comedy mask from classical greek theater.

The investigators also have the chance to see the cloaked and masked form of their future opposition, Nemesis.

For more information on this encounter see *Owen Frazer: Thalia* in the section “The Victims.”

Notes on Running the Adventure

Nemesis Strikes! is different from most *Call of Cthulhu* scenarios. No statistics are given for most of the major characters, because they won’t live long enough to use their skills or statistics. And the investigators aren’t supposed to prevent any of the murders; instead their main activities are witnessing the killings, unearthing the details of the seven-year-old scandal, vainly searching for Nemesis, and finally taking part in the climactic battle in the theater at the scenario’s end—in the spirit of the movies which inspired this adventure.

The investigators spend most of the adventure talking to various people, researching rumors and clues, and searching the theater all the while witnessing murders and vainly pursuing Nemesis. The Orpheum Theater is the center of most of this activity.

The rest of this section gives advice for handling various elements of the adventure.

The Murders

Each of the murders is discussed in detail in “The Victims” section below, including the ones which occurred before the scenario begins. The murders don’t necessarily have to occur in the order in which they are given, though Glover’s fall should be played last. Tampering with the given order affects when the play must shut down due to lack of certain personnel. The murders should be spaced out so that one occurs roughly every other day.

Nemesis

Nemesis’ movements are largely left to the keeper, though his possible appearances at the murder scenes are detailed in the description of each murder. The description of our protagonist, below, also gives some hints as to the use of Nemesis.

Information

There are a number of avenues of research for the investigators to follow. This information, and where it can be obtained, is listed below.

Julia Philbin: if the investigators saw the hooded stranger laying flowers on a grave during the funeral of Christine Leigh, they might be curious to know who Julia Philbin was. She was, of course, the 17-year-old actress who committed suicide seven years ago. This much can be gained from newspapers dating to that time. If the investigators question any of the current staff at the Orpheum Theater

(many of whom also worked there seven years ago), allow them a POW x2 roll on D100 to find someone who can tell more; this story might also be known by a gossip columnist or theater critic, if the investigators seek out such a source. The journalist can add that Miss Philbin was having an affair with Derek Lewton.

The Orpheum Fire: checking with theater personnel or old newspaper files unearths details of the fire seven years ago. The unexplained fire broke out during a rehearsal one night not long after Julia Philbin's death. Among those present were Glover, Granach, Ellison, Leigh, Frazer, Russell, Powell, MacGinnis, Magee, Shelley, Lewton, and several stagehands including John Hooper. All but Lewton, Magee, Shelley, and Hooper escaped, and the Orpheum Theater was gutted by the blaze. With a successful POW x2 roll, an investigator can gather from one of the stagehands present that night that an argument occurred between several of the actors just before the fire.

Mythology: Nemesis was the Greek goddess of vengeance. The nine most commonly recognized muses are Calliope (Epic Poetry and Eloquence), Clio (History), Erato (Erotic Poetry), Euterpe (Flute) Melpomene (Tragedy), Polyhymnia (Mime), Terpsichore (Dance), Thalia (Comedy) and Urania (Astronomy). This information, along with each muse's symbol (see "The Victims" below), can be gained at any library, or it may already be known to a character with a successful History or Occult skill roll.

The Blackmail Attempt: as with the details of Julia Philbin's affair with Derek Lewton, this rumor is sensitive enough that it is only accessible with a successful POW x1 roll on D100. It can only be obtained by interviewing former theater personnel (supporting actors, stage crew, etc.). The timid source will reveal that some members of the Edward Charlton Company had found out about Derek Lewton's affair with Julia Philbin and sought to blackmail the young actor. But Philbin apparently overheard the blackmailers' plot and killed herself to avert it.

The Phantom of the New Orpheum: anyone associated with the rebuilt Orpheum can supply this information, and certain theater critics and gossip columnists may know of it as well. There have been numerous reports of stolen building materials, costumes, and money from the Orpheum's storerooms and offices. Some workmen and stagehands claim to have seen and heard a mysterious figure lurking about the theatre at all hours. The phantom supposedly appears and disappears at will, always eluding pursuit.

Police

Details on the individual officers involved in the Nemesis case are discussed in "The Law" section below. The primary roles of the police force in this scenario will be protection for the Edward Charlton Company members and a

hindrance for the investigators. Not until well after the murder of Owen Frazer do the authorities tie together the "Muse-clues" left at each murder scene. After the death of Faye Russell, Detective O'Shea assigns at least one plain-clothes officer to protect each member of the production. The police may also conduct occasional searches of the Orpheum Theater, but the authorities will be unable to find or stop Nemesis.

THE PLAY

The play is *The Grove of the Fauns*, written by Deiter Granach and loosely based on two poems by Roger Ainsley (1799-1846). Charles B. MacGinnis is directing the production. The play tells of a lonely poet (played by Glover) lost in a grove on a Greek isle. The poet encounters nymphs, fauns, faeries, centaurs, and so forth (portrayed by Andrews, Powell, Russell, Frazer, and many others) before falling in love with a nymph (played by Leigh). But a jealous gorgon (played by Margaret Ellison) turns the writer to stone, after which the bereaved nymph also allows herself to become petrified by the Gorgon's gaze. Unfortunately, the play is destined to fold early because of the loss of several of its principal players. After Willard Powell's murder the play's opening will be delayed by a week, and when Margaret Ellison is killed it is set back another two weeks. Charles MacGinnis' death is the last straw, and the play is indefinitely postponed.

The Cast and Crew

The cast of *The Grove of the Fauns* is mostly made up of present and former members of the Edward Charlton Company, with newcomers in a few supporting roles and as understudies. Many of the current crew worked at the old Orpheum before it burned. The entire production seems on edge, and there is frequent needling, bickering, and outright shouting among the cast and crew. Nevertheless, they consider themselves family, and are reluctant to betray each others' secrets.

The Final Act

The final scene of "Nemesis Strikes!" is played out in the Orpheum Theatre. A few days after his embarrassing public confession of the role he played in the events leading up to the Orpheum fire (see "The Victims" section below), Alan Glover eludes his police protection, grabs a gun, and heads for the Orpheum. There he and Nemesis engage in a life-or-death, cat-and-mouse game in the darkened theater — one which the investigators may or may not be able to affect one way or another.

Glover's advantage will be his gun, but Nemesis' knowledge of the theater will be the greater edge. The fight should range throughout the Orpheum, with Glover shooting at shadows and Nemesis laughing insanely, throwing knives, dropping things onto the stage, and hurling nooses

at Glover. Unless they agree to help him hunt down Nemesis, the desperate Glover will consider the investigators enemies.

Regardless of which, if any, side the investigators take, when the battle is over both Glover and Lewton should be dead (unless the Keeper plans *Nemesis Returns*). This final confrontation should be very theatrical, perhaps to the extent of having one man die even as he kills the other. With the possible exceptions of the ineffectual Detective O'Shea and Sergeant Webber, the police arrive on the scene after the battle is done.

Alan Glover: HP 14, DEX 12, Handgun 20% (.38 revolver, 1D10 damage).

The Protagonist

NEMESIS (Derek Lewton): Actor, Scholar, Madman, 34

STR 18 CON 20 SIZ 15 INT 17 POW 16
DEX 16 APP 0 EDU 17 SAN 0 HP 19
DAMAGE BONUS +1D6

Weapons: Fist/punch 65%, damage 1D3+1D6
Kick 45%, damage 1D6+1D6
Knife 46%, damage 1D6+1D6
Thrown Knife 60% damage 1D6+1D3
*Noose 65% (see below)
Pistol 25%, damage 1D10
Crossbow 25%, damage 1D8+1

Skills: Acting 86%, Chemistry 35%, Climb 86%, Dodge 55%, Electrical Repair 30%, First Aid 50%, Greek Myth 20%, Hide 75%, History 85%, Hypnosis 85%, Jump 85%, Listen 66%, Mechanical Repair 40%, Oratory 85%, Sneak 85%, Spot Hidden 70%, Throw 45%.

Armor: Lewton wears a homemade protective vest made of cloth padding and small metal plates. The vest protects Lewton 50% of the time, and halves any damage taken when it does work.

San Cost: If Lewton's gruesomely-burnt face is revealed anyone seeing it loses 1/1D4+1 SAN.

*Nemesis' Noose attack is best performed from the catwalks in the Orpheum Theatre. With a successful attack Nemesis loops a noose about the target's neck, doing 1D4 damage the first round and possible strangulation damage (ie. drowning) each round thereafter. A noosed victim makes all attacks at 1/2 the normal percentage; a successful knife attack roll will cut the rope and free the victim. A character watching for the noose attack can Dodge to avoid it. If Nemesis wants to kill a noosed character quickly, he can fasten the rope to a heavy object in the rafters and drop it over a scenery hanging (or use a pulley) to hoist the victim into the air, hanging him or her! This will do 2D6 damage immediately and an automatic 1D8 strangulation damage each round thereafter. The noose is a favorite weapon of Nemesis.

Quote: "Eight killed her, eight must die! Eight times eight! Eight souls in exchange for one! Eight killed her, eight must die!"

Derek Lewton was once a handsome and sensitive young actor, a promising talent when he joined the Edward Charlton Company: well-read, intelligent, and a devotee of the classics from Shakespeare to Euripides. The death of Julia Philbin, the Orpheum Theater fire, and the terrible injuries he sustained in the fire have driven Lewton mad, and he now seeks vengeance on those he feels were responsible. Lewton has worked out clever revenges using the muses as his theme. Using the sewers and other hidden passages beneath the rebuilt Orpheum Theater, Lewton has acquired from it the money and materials needed to carry out his plans.

Lewton always dresses entirely in black: pants, shirt, cloak, gloves, and slouch hat. He also wears a black-haired wig and a bronze Greek mask of tragedy, a frightening visage with doleful eyes and despairing down-turned mouth. Any items lost from his costume can be replaced from the gear he has stolen from the theater.) He carries several large (1D6 damage) knives with him at all times, and, rarely, a .38 revolver or the crossbow with which he killed Christine Leigh. He has several lairs hidden in the sewers and in nearby alleys and abandoned buildings. If asked who he is, Lewton replies "I am Nemesis!". If someone calls him Derek Lewton, he cries "Lewton is dead! Call me...Nemesis!".

Nemesis' sole objective is to carry out his revenge, but if someone repeatedly interferes with his plans he will strike back. Such retributive measures can range from a knife thrown to narrowly miss a target who has mildly offended him, to a spotlight dropped onto a victim who has dared to shoot at Nemesis. His tactics in the Orpheum Theater include a number of items (spotlights, scenery hangings, sandbags, etc.) he can drop from the catwalks onto targets below, engaging in perilous battles on the catwalks swinging on ropes, throwing knives, and dropping victims down trapdoors in the stage. Nemesis also uses his intimate knowledge of the theater to evade pursuit, using all its ropes, ladders, hidden trapdoors, sewer entrances and numerous obstacles to foil his pursuers. The description of the Orpheum Theater, below, should give the keeper ideas as to how Nemesis can use the theater to his best advantage.

Nemesis keeps his face hidden behind the Tragedy mask. At some appropriately dramatic moment Lewton may decide to reveal his face, perhaps to shock his pursuers long enough to allow his escape (anyone failing a SAN roll stands dumbstruck while Lewton escapes). Lewton's facial features are melted, twisted, and look like raw meat. Beneath the gloves his hands are similarly raw-looking, as is most of his body.

Nemesis' appearances at the murders of each of his victims are detailed in "The Victims" section below. The keeper should schedule his other appearances with respect to the investigators' progress in the adventure, bringing the villain in gradually. Nemesis' appearances don't necessarily have to be actual ones, either. He may set up a dummy for the investigators to corner, or show himself in a mirror to appear somewhere that he's not, or he may send one of his indigent accomplices in his garb to draw the investigators' attentions, for whatever sinister reasons. Whenever he does show up, Nemesis should be played as melodramatically as possible he is, after all an actor. Also, he should always be taunting his pursuers with evil chuckles and mad laughter.

Nemesis' Indigent Accomplices: since the fire, Lewton has been living on the streets with numerous vagrants, bums, and winos—one of whom died in the fire and whose body

was mistaken for Lewton's. These pathetic souls are used as messengers, lookouts, and distractions by Lewton. They make purchases, deliver messages, and perform other tasks that he cannot do because of his masked visage. Lewton can also persuade these pathetic souls to perform more dangerous, potentially illegal, duties. These jobs include dressing in Nemesis' mask and cloak and distracting police or other pursuers, blocking pursuit of their master, and so forth.

The hobos will not put up much of a fight, and normally carry no weapons. They are reluctant to inform on Nemesis, who keeps them fed, clothed, sheltered, and in drink (with money stolen from the Orpheum). Even if they were to tell what they know, they don't know all of his hiding places and other secrets, and they have no idea of his real identity, nor do they care.

The Victims

This section describes the victims of Derek Lewton's vengeance, including those killed before the investigators enter the adventure. The victim himself will be described, along with the manner in which he or she is killed, details concerning the muse with which this person's murder is committed. The first three victims are bracketed, as the investigators are powerless to prevent their deaths.

[DEITER GRANACH: Clio (History)]

Deiter Granach was a 53-year-old playwright and supporting actor, one of the original members of the Edward Charlton Company, and a friend and contemporary of Edward Charlton himself. Granach, a chubby little man, was sorely affected by his wife's death a few years ago, and had been absent-minded since. Granach had always surrounded himself with books of all kinds, and after his wife's death he became more and more caught up in building his precious library.

Granach was killed a little over a week before the adventure begins. A servant found his body pinned beneath several of the bookshelves in his library, which had been toppled, domino-like, onto him. The police deduced from footprints that someone had then jumped from bookcase to bookcase, eventually stopping where Granach was trapped and there jumping up and down until Granach was crushed to death. A laurel wreath and a scroll inscribed with the name "Clio" were found next to the body.

Clio is the muse of history and her symbols are the laurel wreath and the scroll.

[CHRISTINE LEIGH: Erato (Erotic Poetry)]

Christine Leigh was 34-years-old, quite attractive, and a relatively successful theater actress and singer. Most of her

roles were second leads and supporting roles. Her love-life was legendary, and more than once she had been forced to defend her promiscuous activities in the tabloids. She was friendly, bright, and charming, but unforgiving to those who offended her. She was as quick to expose the love affairs of others as they were to expose hers.

Christine Leigh was shot several times with a crossbow two nights before the scenario begins; the wounds were to the left shoulder, the stomach and the heart. She was returning home late from a date, and was shot outside her apartment building. The crossbow bolts were unique in that the tips were heart-shaped, and pinned to the dead woman's blouse was a lyre-shaped brooch inscribed with the name "Erato."

Erato is the muse of erotic poetry; her symbol is the lyre.

[OWEN FRAZER: Thalia (Comedy)]

Owen Frazer is a quiet 39-year-old actor with a shrewish wife and, not coincidentally, a drinking problem. Frazer keeps to himself most of the time and, despite being a competent supporting actor, is quite shy. Frazer is a small and rather sad-looking man.

Owen Frazer's death occurs at the funeral of Christine Leigh, right in front of the investigators. Among those present at Miss Leigh's funeral are Willard Powell, Margaret Ellison, Charles G. MacGinnis, Alan Glover, Vance Conway, Carlton Andrews, Detective Peter O'Shea, and Sergeant Rupert Webber, each of whom are described below.

Anyone present at the funeral who makes a Spot Hidden roll also notices a figure in a dark hooded cloak laying flowers at a grave some distance from Christine Leigh's. The figure stops at the grave only briefly before leaving the cemetery. If anyone follows the hooded one, a Spot Hidden reveals that beneath the hood is a Tragedy mask used in ancient Greek theater. This is Nemesis, who will flee to a waiting stolen car. The grave he visited is that of Julia Philbin, the young actress who committed suicide seven years ago.

Frazer's death-throes begin while the priest is reading the service for Christine Leigh. Frazer begins snickering and tittering aloud and is elbowed sharply by his loud, unattractive wife. Frazer, shocked, manages to stop for a moment, and everyone's attention turns back to the priest's service. But moments later Frazer begins laughing out loud again, uncontrollably, unable to catch his breath. He staggers and guffaws oblivious to the others and eventually falls atop Christine Leigh's coffin, which then tumbles prematurely into the grave—along with Frazer. Frazer continues to cackle and cough, now choking on blood. Regardless of any actions taken to save him, Owen Frazer continues to laugh (literally busting a gut) until he dies. Anyone viewing Frazer's bizarre death loses 0/1D3 SAN. Just minutes after Frazer's death, a local flower service delivers a large stand-

ing wreath of flowers to the site. Attached to the wreath are a banner reading "Thalia" and a Comedy mask used in ancient Greek theater.

Contacting the flower service reveals that the flowers were ordered by a smelly old woman who paid in cash and did not leave a name. The police investigation reveals that Frazer's attack was caused by a mysterious drug found in the hip-flask of whiskey he always carried with him; further investigations reveal that the affected whiskey was originally poured from a decanter in the Frazer home.

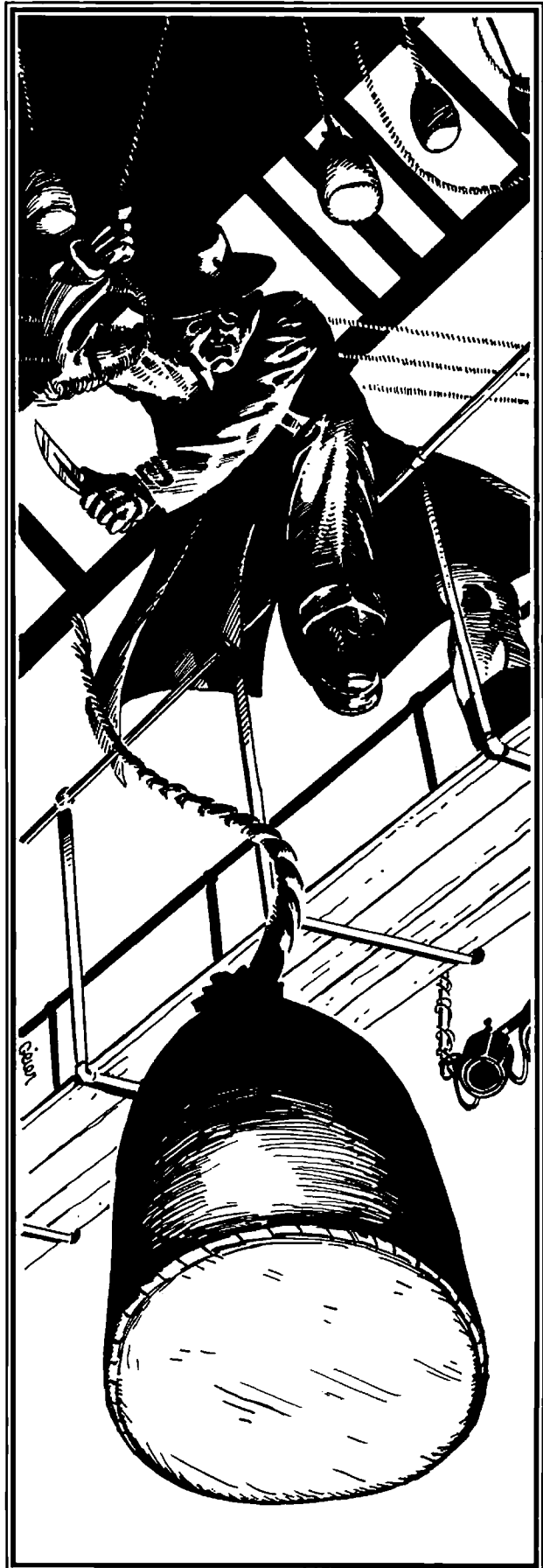
Thalia is the muse of comedy, and her symbol is the Comedy mask.

FAYE RUSSELL: Terpsichore (Dance)

Faye Russell is 29 years old, single, auburn-haired, outgoing, athletic, and very beautiful. She is a well-trained actress, but rather dim-witted. She was an understudy in the Edward Charlton Company during the scandalous times seven years ago, but she's just recently taken some leading roles; so far she hasn't received very good notices. Faye is very friendly, maybe more than friendly to an attractive investigator.

Faye Russell's murder occurs backstage at the Orpheum Theater, in the dressing room she shares with a few other actresses and understudies. Faye is alone in the room, though others may be just outside or in the doorway. She remarks disgustedly that the carpet is wet, but before anyone can react there is a humming and popping sound. Faye begins jerking and jumping and shaking, her hair stands on end, and there is a smell of ozone in the air. Sparks and fire flicker on the carpet. Anyone stepping into the room, onto the smoking carpet, is also electrocuted—taking 1D6 damage the first round, 2D6 the second, 3D6 the next, and so forth; this damage continues until the victim is reduced to a cinder or someone thinks to find the fusebox and cut the power in the theater. Unfortunately, they will be too late to save poor Faye Russell, who does a spastic death-dance until she is burnt to a crisp. Anyone viewing the girl's horrible death loses 1/1D6 SAN. Once the power is turned off and any small fires have been extinguished, several bare wires will be found under the carpet. Also, on Faye's dressing table is a small brooch in the shape of a lyre, its back inscribed with the name "Terpsichore." Meanwhile, from the rafters above the stage comes menacing laughter — on one of the catwalks is the masked and cloaked form of Nemesis! The figure remains motionless if anyone climbs up after him, but at close range it turns out that the figure is a mannikin in mask and cloak. The fiend has triumphed again.

Terpsichore is the muse of dance, and the lyre is her symbol.



A Visit From Mr. Sandbagman

WILLARD POWELL: Polyhymnia (Mime)

Powell is a part-time actor, a 37-year-old romantic lead, more of a dilettante than anything else. He has formed a partnership with Vance Conway in order to buy and rebuild the Orpheum Theater. Powell is handsome, energetic, and wealthy, but too busy with his business affairs, charities, and investments to be much of a ladies man. Powell is usually in a hurry when the investigators want to speak with him, always talking on the phone, sending messages, arranging meetings or engaged in similar activities. If he does have time to talk, Powell is forthright and friendly, but business-like. Seven years ago he too was a fledgling member of the Edward Charlton Company, having bought his way into the troupe with a grant.

Powell's death occurs at his business office, in a large building downtown. Three weeks ago some vandals broke into his personal office, ransacking the place, breaking windows and furniture, knocking holes in the walls, and making a shambles of the place. Since then Powell has had construction men working nearly round the clock to remodel his office. It's almost finished on the day of his murder. Powell is talking to someone—his secretaries, business partners, police, or the investigators—and wanders into his office for a moment to get something. As he does so there is a loud *thunk* as a thick sheet of unbreakable glass slams down in the doorway of the office, trapping Powell inside. Seconds later, as Powell pounds helplessly on the glass, a yellowish smoke issues forth from below the desk in the office. Powell begins choking, screaming, and pounding on the doors and windows—but the glass is soundproof, and Powell's death-throes and cries go unheard. After a few minutes he collapses, dead. Anyone helplessly watching Powell die loses 1/1D3 SAN. In a window across the street a shadowy figure is glimpsed for a moment then a shade is drawn across the window; on that window-shade is written the name "Polyhymnia." A successful Spot Hidden roll identifies the shadowy figure as the Tragedy-masked Nemesis, whom the investigators may try to pursue as he flees.

Later investigation reveals that unknown workmen had done the work on the door-frame and the windows. A canister of poison gas is found beneath Powell's desk, and this is obviously the cause of his death.

Polyhymnia is the muse of mime, and her symbol is the veil (and isn't a window-shade a type of veil?).

MARGARET ELLISON: Euterpe (Flute)

Margaret Ellison is 43 years old, but still rather attractive. Five years ago she married wealthy bank executive Dean Capp and Margaret (not "Maggie," as her fellow thespians still call her) has been climbing the social ladder ever since. She's cold, snooty, and scornful of others unless they're members of her social circle. Margaret Ellison frequently smokes (using a fancy cigarette holder), and is rarely seen

without some valuable jewelry—rings, bracelets, earrings, necklaces, etc. The lead actress/socialite is devoted to her rich husband, and prattles about how shrewd and successful he is.

Margaret Ellison's death can take place anywhere the keeper chooses. She might be scornfully addressing the nosy investigators when it happens. Margaret lights a cigarette and puts it in her ornate cigarette holder. Moments later there is a loud crack, and Margaret Ellison crumples to the floor. Her cigarette holder has shattered, and blood is running out of the collapsed woman's mouth. It appears that the mouthpiece has been driven up through the roof of her mouth and into her brain, killing her instantly. Viewing this gruesome sight costs 0/1D3 SAN. Inspecting the fragments of the cigarette holder, an almost imperceptible inscription will be discovered: "Euterpe."

Further investigation reveals that the cigarette holder was not one of Mrs. Ellison's. It had apparently been booby-trapped to fire a spike-like projectile when a trigger mechanism in the holder became hot.

Euterpe is the muse of wind instruments — particularly the flute which, is her symbol.

CHARLES G. MacGINNIS: Urania (Astronomy)

At 48, Charles MacGinnis is one of the older members of the Edward Charlton Company. He is a former actor, but now has taken the task of directing the company's production of *The Grove of the Fauns*. MacGinnis is tall and powerful-looking, and married with two teenaged children. He always carries a clipboard, or a script, or a stack of papers with him, which he frequently consults. The production is foremost in his mind, and he can seem distracted in conversations because his mind is always on the play. MacGinnis is a demanding director, constantly issuing orders, and has little time to spend answering the investigators' questions.

MacGinnis' death occurs at the Orpheum Theater between rehearsals. MacGinnis is engaged in various production details and is trying to talk with the investigators at the same time, on stage barking orders, making notes, and motioning with his clipboard. At a particularly heated point in his discussion with the investigators, there is a whooshing sound and then MacGinnis is lifted off the stage as a huge metal-framed crescent moon stage prop swings down from the rafters and impales the director through the chest. Blood splatters everywhere, and anyone witnessing this loses 1/1D4+1 SAN. The bloody crescent and its dead load swing high across the stage, and meanwhile there is a burst of maniacal laughter from the catwalk on the other side of the stage.

Anyone on stage who fails a SAN roll or turns to look for the laughter's source must make a Dodge roll, for the moon has swung pendulum-like back across the stage again. If any of the Dodge rolls are failed, the character who rolled the highest failure is struck by the other point of

the crescent, takes 2D8 damage and, if the Dodge roll was fumbled, is impaled and caught on the crescent until someone frees him. The source of the laughter is of course Nemesis. Once MacGinnis is dead, Nemesis tosses a small globe (inscribed with the name "Urania") onto the stage—perhaps at a pursuer—and then makes his escape using the catwalks, the storage attic, and the roof, if necessary. This is an excellent opportunity for the investigators to try to track down Nemesis, but the theater will be in a panic due to the grisly death of MacGinnis: stagehands, understudies, and so forth will be running and milling about, perhaps slowing the pursuit of Nemesis or showing where he went.

Urania is the muse of astronomy, and her symbol is the globe.

ALAN GLOVER: Calliope (Epic Poetry/Eloquence)

Lead actor Alan Glover is 49 years old, and was another of Edward Charlton's contemporaries. When Charlton died, Glover was successful enough and influential enough to take over the helm of the company. Glover is a brilliant actor and a clever businessman as well. Glover is well-dressed, tall, good-looking, with a commanding stage presence and voice. He is married, but his marriage is the exact opposite of Owen Frazer's. Alan Glover is a tyrant in his marriage, as in all other aspects of his life: his wife Barbara is pretty and quiet, but cowed by her husband's overwhelming personality. Glover has always considered himself a ladies' man, and has had numerous affairs. In fact, Glover had tried to press himself on young Julia Philbin seven years ago, and when she refused him he threatened to expose her affair with the married Derek Lewton. This in turn led to the tragedy which will see the downfall of most of those involved with the Edward Charlton Company.

In dealing with the investigators and the police, Glover initially maintains an air of calm and control: he doesn't fear the killer, and he trusts that the police will capture the madman. As the killings continue however, his demeanor changes and he is less understanding, more fearful, and frustrated. His temper becomes very short, and he demands (and gets) police protection for himself and the other members of the production.

Nemesis' plans for Glover are not fatal. Three days before he is to speak at a charity banquet, Glover is kidnaped. This occurs as follows: the investigators may be standing by, having just spoken with him, when Glover gets into a waiting car—presumably with his police protection. As the car pulls away the investigators hear a moan from a nearby alley, and there they find a groggy, clubbed Rupert Webber (see below)—Glover's police protection for the night! They can try to follow, but the other car is quickly out of sight.

One of Nemesis' scruffy accomplices is driving the car, and he takes Glover to where Nemesis waits. There our

hero overpowers Glover, hypnotizes him, and gives him a post-hypnotic suggestion; when activated Glover will make a full confession of all the details concerning the blackmail attempt, Julia Philbin's suicide, and the Orpheum fire. The police meanwhile search vainly for Glover and/or Nemesis. Two days after the abduction, Nemesis allows Glover to escape. Upon his return Glover knows nothing of the hypnotic suggestions nor that he was allowed to escape. All he knows is that he was held captive in a rundown building somewhere by Derek Lewton (who called himself "Nemesis") and some vagrants and winos. Glover never saw his captor's face, but he recognized Lewton's voice behind the Tragedy mask.

Glover egotistically thinks he's foiled Lewton/Nemesis, and insists on attending the charity banquet the night after his return. He does so, under considerably increased police protection. Detectives O'Shea and Webber are present, along with a dozen plainclothes officers scattered throughout the hall. Several politicians, financiers, and other bigwigs give boring speeches and donate money to one of the local art foundations.

Just before Glover's turn at the podium, a messenger is cleared by the police who see but don't read the note, and allowed to give something to Glover. Glover reads the brief note (the trigger for the hypnotic suggestion, it reads "Calliope demands your compliance," with a picture of a stylus and tablet) and takes the podium. Once there, Glover tells the assembled members of high society all about the tragedies which occurred seven years ago: Lewton's affair with Julia Philbin, Glover's own attempt to seduce the girl, his attempt to blackmail Lewton, the girl's suicide, the angry quarrel between Lewton and the others at the Orpheum, the fire which then broke out at the theater, and the subsequent deaths of Magee, Shelley, Hooper, and a vagrant (Lewton told Glover about the fire's actual victims).

The shocked crowd murmurs and gasps during Glover's tale, and from the looks he gets when he finishes it's obvious that Alan Glover's reputation is ruined. Glover is too stunned by what he's done to try and save face, and the hall falls deathly silent as he rushes out followed by equally shocked police.

Glover stays out of sight for two or three days, still with police protection. The gossip columns have a field day with the Glover story, doing further damage to his name and career. In a rage, Glover finally gets a .38 revolver and goes down to the Orpheum Theater to have it out once and for all with Derek Lewton.

(Alan Glover: HP 14 DEX 12, Handgun 20% .38 revolver, damage 1D10)

Calliope is the muse of epic poetry and eloquence, and her symbol is the tablet and stylus.

The Law

There are two detectives in charge of the so-called “Nemesis murders.” These are Peter O’Shea and Rupert Webber. They have several uniformed officers at their disposal and a number of lesser detectives if needed. Plainclothes officers under O’Shea’s supervision will be used to protect the members of the Edward Charlton Company after the death of Owen Frazer. These officers should only be a nuisance to the investigators unless the latter carry weapons, in which case they will be taken in for questioning.

Detective Peter O’Shea: Detective O’Shea is an average cop in his mid 40’s, short, and a little overweight. O’Shea smokes a pipe, especially when working on a tough case. He is stern, and not overly fond of having private citizens undertaking their own investigations during his cases. If these people are hindering his own efforts he’ll have them arrested, but if they can be of help he may take their advice, as long as they follow the law and don’t get in his way.

Sergeant Rupert Webber: Sergeant Webber is a good-looking man in his early 30s, tall, skinny, with a high-pitched voice. Unfortunately, as a cop he’s a hopelessly inept bumbler. Webber is constantly tripping over things, misplacing files and other items (such as evidence), and getting names and dates and other details wrong. He’s also not very attentive, and O’Shea is always having to repeat his orders to the lame-brained Webber. In short, Webber is on hand to supply comedy relief, and the investigators should have no trouble outwitting him.

Interested Parties

These characters are red herrings. Conway and Andrews are on hand to introduce as optional targets for Nemesis. And if the investigators start poking into the tragedy which occurred at the Orpheum Theater seven years ago, they may wish to interview the widow of Derek Lewton.

Vance Conway: Vance Conway is the 48-year-old co-owner of the Orpheum Theater (with Willard Powell). Conway is single, debonair, athletic, and extremely good looking. He’s a shameless playboy, almost as dashing a figure as Alan Glover. Conway oversees the current production at the Orpheum, taking care of the financial end of things. Seven years ago he was a stage manager at the Orpheum, before the fire. Oddly enough, he had no knowledge of the blackmail attempt by Glover and the others, and thus Lewton/Nemesis has not marked him for death. Nevertheless Conway receives police protection along with the other principal members of the cast and crew. Vance Conway will undoubtedly make a pass or two at any attractive female Investigators.

Carlton Andrews: Carlton Andrews is 41 years old, an accomplished second-lead actor. Andrews is married, and an obnoxious busybody. He doesn’t smoke, drink, or carouse,

and doesn’t approve of those who do. If someone smokes in his presence, Andrews will insist that the offending item be extinguished immediately. In fact, Andrews has been known to go on tirades against his fellow actors about their “atrocious and ungodly” behavior. Needless to say, the fussy Andrews isn’t overly popular with the cast and crew. Andrews’ ethical attitude kept him out of the blackmail plot seven years ago. He too gets police protection.

Rainey Lewton: Rainey Lewton is 32 years old, remarried since her husband’s death seven years ago. She is plain, and speaks with cold detachment about the events surrounding her first husband’s death. She doesn’t know that Derek is still alive, or that he is killing the members of his old acting company. She does know about Derek’s affair with Julia Philbin, and suspects that the girl’s suicide had something to do with what went on at the theater the night it burned.

The Orpheum Theater

Personnel: the total number of persons working at the Orpheum Theatre is a little over 50; this includes actors, understudies, light and stage crews, make-up artists, costumers, box-office personnel, and ushers.

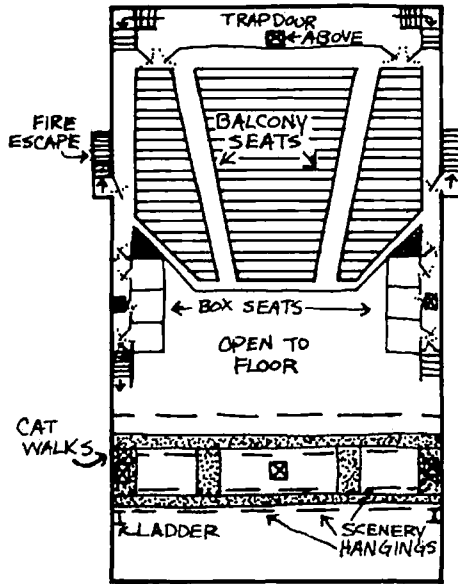
Basement: accessible via stairways in the lobby and on both sides of the stage, this is a dark and crowded place mostly given over to storage of sets, props, costumes, and such. To the west are rooms containing the boiler and maintenance equipment. There are also three trapdoors in the states which can be raised or lowered from below; an unexpected fall down one of these does 1D6-1 damage. Also beneath the stage area is the fusebox for the Orpheum. There are manholes in the floors of the rooms to the east and west, opening into the sewers. Only theater personnel are allowed downstairs.

Ground/seats/stage: inside the lobby of the Orpheum’s main floor are ticket windows and concession booths, and stairways leading up to the balcony and down to the basement (the latter not open to the public). The seating area of the theater slopes downward from west to east, leveling off at the stage. The theater can seat up to 500 or so patrons. Also in the seating area are fire exits and stairways leading up to the box seats. In front of the stage is an orchestra pit about five feet deep. The stage is surrounded by curtains, and is set four feet above the main floor. There are three trapdoors in the stage floor. North and south of the stage are lines, ropes, and wires controlling scenery, props, and lights. There are also ladders leading into the catwalks above and stairways leading down to the basement. Behind the stage are the dressing rooms and rear stage doors. The stage area is usually not open to the public, though reporters are a notable exception.

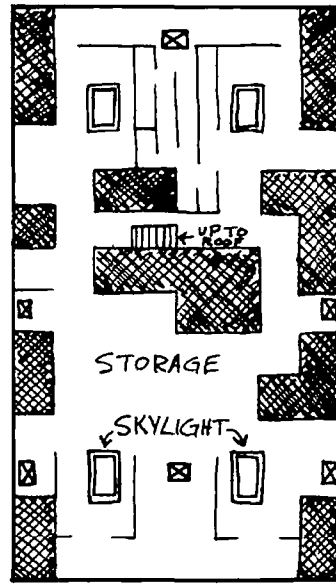
Balcony/boxes/catwalk: In one corridor to the west are stairways down to the lobby, and a trapdoor leading up to

The Orpheum Theatre

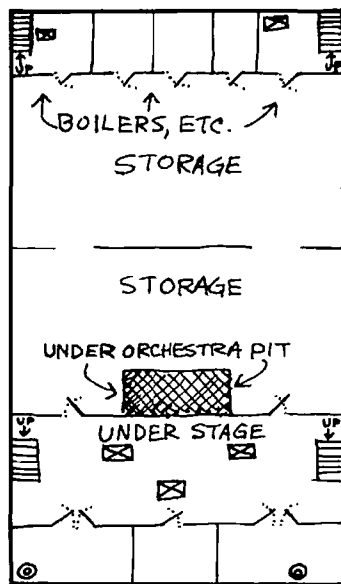
BALCONY



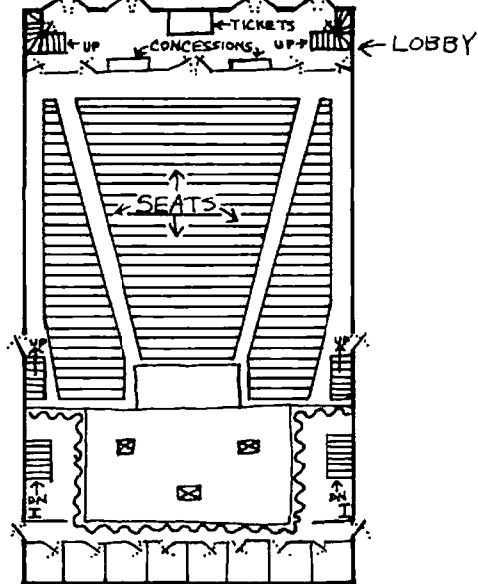
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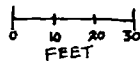
BASEMENT



GROUND FLOOR



- = CAT WALKS
- = TRAP DOOR
- = IMPASSIBLE AREA



- = SKYLIGHT
- = CURTAINS
- = SEWER MANHOLES
- = LADDER

the attic. The balcony setting area also slopes downward from west to east. There are fire exits in this area, opening on metal staircases down to the street. Two hallways connect the balcony area to six box seats. The front of the balcony is 20 feet from the main floor, as are the box seats. 30 feet above the stage are a series of catwalks, and parallel to these are several lightweight metal beams used to hang scenery, props, and lights. Next to the catwalks are numerous ropes, lines, pulleys, winches, and lights, controllable either from beside the stage or from the catwalks themselves. There are trapdoors above the catwalks and in the box seat hallways which lead to the storage attic above.

Items dropped from the catwalks do the following damage: sandbags 1D4 plus possible knock-out attack (see Gaslight), small background scenery/prop (Nemesis would drop this to warn a foe) 2D3, medium scenery/prop (if Nemesis wants to cripple) 2D6, large scenery/prop (if Nemesis wants to kill) 2D10, lights 2D4 or 2D6.

Storage/attic: this level is not normally open to the public. A very cramped, dark and dusty area crowded with crates, boxes, heat ducts, pipes, and so forth. This level is only five to six feet high. The cross-hatched areas on the map are impassable due to ducts, machinery, support columns, etc. There are several trapdoors leading down to the balcony level, four skylights in the roof/ceiling, and a narrow stairway leading up to the roof (normally kept locked).

Rewards and Penalties

If the keeper allows them to do so, each of the murders (after Owen Frazer's) prevented by the investigators should gain them 1D4 SAN. Killing or capturing Nemesis gains them another 1D6 SAN; note that this reward should not be given if the villain is killed/captured by Alan Glover or the police. If the investigators discover Alan Glover's role in the scandal from seven years ago before Nemesis brings it to light, each investigator should get an additional 1D3 SAN.

Investigators

Vincent Deunke, Theater critic, 42

STR 9 CON 10 SIZ 14 DEX 9 APP 10
INT 16 POW 14 EDU 16 SAN 70 HP 12

Damage Bonus: 0

Weapons: none

Skills: Bargain 20%, Drama/Acting 70%, Credit Rating 45%, Debate 65%, Dodge 18%, History 55%, Library Use 45%, Listen 55%, Oratory 45, Psychology 55%, English 90%, Italian 30%, Spot Hidden 40%.

Quote: "A miserable performance."

Vincent Deunke is a distinguished New York theater critic. Deunke is knowledgeable in all areas of the theater: dramas,

musicals, opera, etc. Fairly well-respected in the New York entertainment circles. A little overweight, but fiercely intelligent.

FELICIA DEVON, Actress, 24

STR 9 CON 10 SIZ 11 DEX 15 APP 12
INT 15 SIZ 11 EDU 17 SAN 60 HP 11

Damage Bonus: 0

Weapons: None.

Skills: Accounting 25%, Bargain 20%, Climb 45%, Drama/Acting 75%, Credit Rating 30%, Debate 15%, Dodge 35%, Fast Talk 20%, First Aid 35%, History 40%, Jump 35%, Listen 40%, Occult 20%, Oratory 20%, Psychoanalysis 5%, Psychology 25%, French 60%, Sing 45%, Spot Hidden 30%, Swim 35%, Throw 35%.

Quote: "I can't work under these conditions."

Felicia Devon, an attractive young actress, Felicia Devon plays one of the lesser nymphs in *The Grove of the Fauns*. Miss Devon is very talented and knowledgeable about her craft, and athletic to boot (she plays a lot of tennis and swims regularly).

Stephen Keslo, Reporter, 43

STR 11 CON 12 SIZ 13 DEX 12 APP 13
INT 13 POW 11 EDU 14 SAN 55 HP 13

Damage Bonus: 0

Weapons: Fist/punch, 60%, damage 1D3

Skills: Bargain 15%, Debate 40%, Dodge 24%, Drive Automobile 30%, Fast Talk 80%, Hide 15%, History 30%, Law 50%, Library Use 40%, Listen 45%, Occult 10%, Oratory 65%, Photography 20%, Psychology 30%, English 85%, Spot Hidden 35%.

Quote: "I just tell it like it is."

Stephen Keslo, a grizzled reporter specializing in crime stories, works for a smaller metro paper. He's rather handsome, and is almost as persuasive in person as he is in print. Keslo has a taste for lurid assignments.

PETER LEIGH, Historian, 31

STR 8 CON 10 SIZ 14 DEX 9 APP 13
INT 17 POW 13 EDU 18 SAN 65 HP 12

Damage Bonus: 0

Weapons: None.

Skills: Anthropology 45%, Archaeology 15%, Bargain 20%, Credit Rating 20%, Drama/Acting 30%, Dodge 18%, History 90%, Law 30%, Library Use 85%, Linguist 15%, Make Maps 35%, Occult 65%, Read/Write English 90%, Read/Write Spanish 75%, Speak Spanish 75%, Throw 35%

Quote: "I'm going to find the bastard who did this."

Peter is the brother of Christine Leigh, Nemesis' second victim. Peter Leigh has traveled down from Boston to attend his sister's funeral. Leigh is a historian specializing in Spanish history, and is fluent in that language. Leigh was close to his sister, and shared some of her interest in the theater.

Neil Lotus, Private investigator, 35

STR 13 CON 11 SIZ 14 DEX 12 APP 12
INT 13 POW 11 EDU 13 SAN 55 HP 13

Damage Bonus: +1D4

Weapons: .38 revolver 65%, damage 1D10
Fist/punch 70%, damage 1D3+1D4

Skills: Accounting 30%, Credit Rating 20%, Dodge 24%, Drive Automobile 45%, Fast Talk 50%, Hide 45%, Law 30%, Listen 45%, Photography 40%, Psychology 15%, Read/Write English 65%, Sneak 40%, Spot Hidden 55%

Quote: "There are a thousand stories in the city. Why do I always get the crummy ones?"

Neil "Blackie" Lotus is a hardboiled private eye, hired by the family of Deiter Granach to investigate the playwright's murder. Lotus is pretty low-rent and seedy (but good-looking in a rough sort of

way), and certainly out of place in the world of the theater into which he has been sent.

Robert Anton Sullivan, Actor, 26

STR 11 CON 11 SIZ 14 DEX 10 APP 10
INT 13 POW 13 EDU 16 SAN 65 HP 13

Damage Bonus: +1D4

Weapons: Fencing Foil 55%, 1D6+1D4

Skills: Drama/Acting 80%, Credit Rating 50%, Dodge 20%, History 65%, Library Use 40%, Listen 40%, Oratory 55%, Psycho-

analysis 5%, Psychology 40%, English 85%, Greek 45%, Latin 25%, Spot Hidden 30%

Quote: "I was only...acting!"

Robert Anton Sullivan is an extremely promising young actor with a lot of talent — and ego. Sullivan has been very successful, and this has gone not only to his pocketbook, but to his head as well. Sullivan is handsome, athletic, learned in two languages, and has studied fencing as well. Plays a major supporting role (a satyr) in "The Grove of the Fauns".

The Land That Time Ignored

by Gregory Detwiler and John B. Monroe

Scenario Considerations

The Land That Time Ignored tells of explorers' adventures in 1932, in a valley filled with giant dinosaurs which just happen to look like iguanas with rubber stuff cemented onto them. The purpose of this scenario is to attempt to recapture the spirit and style of the *Lost World* type of movie, in which all dinosaurs are flesh-eaters, and there are always beautiful cave-girls to rescue.

Investigators' Information

A famous scientist has recently disappeared after broaching an unusual theory. Dr. Philip Xavier Claymont of the Smithsonian Institution is a noted paleontologist who is also a history buff, which is what started the trouble. He was reading an account of 19th-century American explorer Roger Johnson's adventures in Brazil, when he discovered an obscure reference to the sighting of a "dragon-like beast

with two massive horns protruding from a bony ridge above the thing's eyes." Paleontologist Claymont recognized that the description suggested a member of the Ceratopian family. Had Johnson possibly met real dinosaurs?

Claymont used his savings to finance a trip to the South American jungles, where the encounter took place. He told only a few close friends about it, and no one thought to mention it to the top men at the Smithsonian until it was too late.

A recall or rescue expedition was hastily formed, consisting of fellow Smithsonian scientists Ben Hollings and Andrew Tyler. Things went wrong from the start. The scientific pair had gotten no farther south than Quito when they received word of a shakeup back home. Budget cuts left the two scientists on their own scanty resources.

Dino-Rama

While dinosaurs are not really a staple of horror films, their appearances in bad science fiction are too numerous to ignore.

In most bad dinosaur movies, all the dinosaurs are meat eaters, brontosaurus and trachodons included. One of the most memorable scenes in *King Kong* shows us a brontosaurus chasing a member of the film crew across the jungle and up a tree before it finally eats the helpless soul.

In the earliest dinosaur films, the monsters were created through the use of stop-motion animation, filming intricate movements a frame at a time. A scene which would last for a few seconds of final film time could take hours to film.

Somewhere down the line someone decided that it would be easier to film actual lizards with plastic glued onto them than it would be to use the elaborate stop-motion effects. In these later films we have seen baby alligators supposedly playing tyrannosaurs, iguanas as dimetrodons, and chameleons as triceratops.

The plots of most dinosaur movies follow the same path: a group of explorers discovers that there is a lost valley/plateau/underground land in the Amazon/Arctic/Africa and that throughout time dinosaurs and cave people have wandered into this land. Once the explorers reach this place, they discover that evolution has been put on hold for the last 10,000,000 years. They then meet some cave people and before they get back to their own world, a volcano erupts.

Some dinosaur films which may prove to be amusing include:

Lost World (1925, First National)

King Kong (1933, RKO)

When Dinosaurs Ruled the Earth (1946, Warner Brothers)

Beast From 20,000 Fathoms (1953, Warner Brothers)

Journey to the Center of the Earth (1959, 20th Century Fox)

The Valley of Gwangi (1969, Warner Brothers)

The Lost World (1960, 20th Century Fox)

While they were discussing their expedition and other problems in one of the better cantinas, three figures approached them. Two were together: a suntanned, sandy-haired European and a black-haired, dark-complexioned Mexican. These proved Sir Reginald Carter-Smythe, Major (Ret.), and Ricardo Hernandez, friends, both of whom had money and also much hunting experience in the Amazon. The third man was the bearded albino Ralph Detweiler, a struggling pulp author who was researching folk tales for a new series of stories which have been accepted by *Strange Stories* magazine. All three men expressed interest in the expedition, and chose to share the remaining expenses among themselves, for the sake of knowledge, fame, a place in the Explorer's Club, and the sheer love of adventure.

While out shopping for some equipment, Dr. Tyler was accosted by an attractive young woman with a hard-luck tale. Stranded in Ecuador by her erstwhile boyfriend, the poor little blonde beautiful thing simply could not be left here, and yet she refused to go home to her overbearing Beacon Hill family. There was nothing for it but to bring her along. Gwen Montague seems to be thrilled at the prospect of the expedition, though she expects it to be no more than an unusual vacation. Ben Hollings, who has noticed similar phenomena on other trips, is now constantly moaning "Why do all the oddballs get attracted to my expeditions?"

Keeper's Information

Dr. Claymont has reached the scene of Johnson's encounter, and entered the valley of a tributary to the Amazon river. Various animals and humans from different stages of Earth's prehistory have wandered into this valley and stayed, leaving a mixture of dinosaurs, apemen, and cave people. Surviving the prehistoric terrors through sheer luck, Clayton has reached the dubious refuge of the cave homes of the Barai Clan.

The Barai, though friendly, are at odds with the local Beastmen, who continually demand sacrifices for their god, Kallaboloum, "He who makes the earth tremble and lives under the mountain."

After fighting their way through a dinosaur-infested wilderness, the investigators arrive in the middle of a tribal war.

Arrival

In order to get to the valley, the expedition must travel up the Amazon by steamer, then take a lesser-known tributary by canoe, finally arriving at the secret valley.

The expedition reaches the valley entrance in the late fall, after months of travel. The native guides are holding up well, but occasionally make ominous comments about "El Rio de los Dragones" (the River of Dragons), and "El Valle de los Diablos" (the Valley of Devils). At one point, over half of the bearers desert the camp during the night.

Canned foods are low; the expedition's provisions now consist of dried meat, cakes of dried curds, and fresh meat from wild pig or river fish.

INDIAN GUIDES (same stats for all):

STR 14 CON 14 SIZ 12 INT 12 POW 9
DEX 12 APP 9 EDU 5 SAN 40 HP 10

Damage Bonus: +1D4

Weapons: Machette 50%, damage 1D8

Hatchet 45%, damage 1D6+1

Dagger (Fighting Knife) 50%, damage 1D4+2

Skills: Anthropology 10%, Bargain 60%, Botany 35%, Climb 60%, Dodge 45%, First Aid 35%, Jump 20%, Listen 25%, Make Maps 50%, Occult 10%, Play Instrument 45%, Sing 20%, Spanish 55%, Portugese 60%, English 15%, Spot Hidden 40%, Throw 45%, Track 65%, Zoology 35%.

There is a tangible aura of weirdness about the entrance to the valley. The superstitious Indians feel it most of all. If the investigators wish to maintain the services of the two dozen Indians, they will receive a successful Fast Talk, Debate, or Oratory roll.

As the river enters the valley, it will come out onto a broad plain with many low shrubs scattered about in lieu of grass. Just to their east, and several miles to the south, are several sizable forests of conifers, dogwoods, and magnolias. Beyond the nearest forest are more mountains, and a long, hard stare at them with binoculars reveals smoke rising from several. The river continues on through the plains and forest, seemingly ending near the mountains. A successful Geology roll reveals that the plumes of smoke cannot be volcanic activity; the smallness of the smoke columns suggests the work of men. Guides report that the plains stretch to the south and then to the north, ending at the foot of those mountains.

The expedition can continue for a bit further using the river, but will have to abandon their canoes soon as detailed below in "Mountains Ho!"

Mountains Ho!

The following are encounters possible while the expedition travels toward the mountains.

Bronto-Terror!

The expedition is traveling down the river. All is quiet. Maybe Gwendolyn is singing a song, accompanied by the guides on flutes and drums. Suddenly the water begins to



Tyrannosaur and triceratops locked in a battle to the death

boil, Gwendolyn and the guides begin to shriek in terror, and the huge head of a vicious brontosaurus breaks the surface, tipping over one boat. As the crew of the capsized canoe flail about in the water, the brontosaurus lowers his head and eats two of them whole!

BRONTOSAUR

Description: The brontosaurus has a small head attached to a long neck, a large, elephantine body, and a long, whiplike tail. It can look like a giant gila monster if you want.

STR 64 CON 39 SIZ 81 INT 3 POW 14

DEX 4 HP: 60

Armor: 14 point skin

Move: 5

Weapons: Tail Lash 65%, 7D6

Trample 75%, 14D6

Bite 85%, can swallow up to 20 SIZ points whole.

If the expedition steer their boats toward shore to avoid the beast, the vicious dinosaur chases after them, trampling whomever it can get its feet on. After it eats a few guides, the brontosaurus wanders back into the river.

Dino Battle

As the explorers trudge through jungle, they hear horrible roaring and crashing noises ahead. Soon they can see a pair of gigantic lizards locked in a life-or-death struggle. A successful Paleontology roll identifies them as a tyrannosaurus rex and a triceratops, although they look a lot like a baby alligator and a horned chameleon.

The triceratops seems to be fairly uninterested in the tyrannosaurus, its independently-rotating eyes staring at something or other. Suddenly, the triceratops is dead and the tyrannosaurus is on its chest, trumpeting triumphantly.

The tyrannosaurus is too interested in its meal to worry with the explorers. They may pass safely unless they attack the terrible lizard.

Avalanche!

The explorers are traveling through a deep gorge. Suddenly, the ground rumbles and small rocks start rolling down and bouncing off of the explorers' pith helmets. When they look up, they see huge boulders streaming down the side of the gorge. Call for luck rolls, Failure means that the character takes 2D6 damage and barely gets away, success means that the character escapes unscathed.

Bog-O-Rama

As the explorers travel along the river, they enter swampy ground. The group must travel slowly as they push fallen trees out of the way of their boats, untangle their equipment from fallen vines, and swat away two-foot-long dragon flies. Every so often as they travel through the swamp, one of the expedition members glimpses a humanoid shape in the distance. These are hunters from the Beastman Clan. They have been watching the explorers for some time and

are very interested in what they are doing. If attacked, the Beastmen will run off into the woods, but continue to follow.

The Mountains

When the investigators reach the mountains, they will find a number of narrow paths leading up, just wide enough for travel single-file. The boats must be moored and left at the river. All the paths eventually converge into one slightly larger path, leading to the caves of the Barai Clan.

About halfway to the clan's domain, the investigators are startled by a woman's scream and a harsh squawking. Hurrying off in that direction, they find a human figure crouching by a small cluster of boulders, while above her, an enormous pteranodon repeatedly swoops to the attack. Clearly she can't duck forever. If the party seems hesitant to attempt a rescue, have the person spring to her feet during a brief lull in the attacks and head for the possibly superior cover of another set of boulders, revealing what a beautiful woman with long black hair, clad in an animal-hide bikini she is. If the party still hesitates, have an old woman appear on the scene to shriek with terror and announce in crude Portugese that the girl is her daughter, and beg the investigators to rescue her.

The pteranodon will walk to the attack if its wings are damaged (a reduction of one third of its hit points should do the trick), now enraged by pain.

PTERANODON

Description: Pteranodon is a member of the Pterosaur family of fliers. It has a large wingspan, a relatively short tail, and a long toothless beak which was counterbalanced by a long crest extending back from the head. Its short legs are barely sufficient for ground movement, but might grab targets off of the ground.

STR 25 CON 21 SIZ 24 DEX 16 INT 3

POW 9 HP 23

Damage Bonus: +2D6

Attacks: Bite 42%, 1D8+2D6

Wing Buffet 100%, 3D6 knock-out damage

Grapple 30%, special

Claw 30%, 1D6+2D6

The young woman rushes to the investigators and embraces one gratefully (Major Carter-Smythe, if he's still around). Immediately afterward, however, after getting a good look at her rescuers, she steps back with a startled cry. Talking to her is fruitless until someone tries Portugese, then she calms down and replies. She is Oona, daughter of Taran, chief of the Barai Clan. The sight of the guides calms her still more; her tribe has occasionally dealt with such men. After the initial introductions and explanations have been made, Oona (and her mother, Rhelai, if she appeared dur-

ing the attack) leads the expedition to the caves of the Barai Clan.

The Tribal Caverns

At the expedition's approach, several dozen skin-clad men carrying clubs, spears, and stone axes rush toward the party, until Oona steps forward with upraised hands. After she explains what has happened, they joyously welcome of the investigators. The party pitches its camp in a great clearing surrounded on three sides by mountain slopes, where the mouths of the caves of the Barai Clan are. Here Taran, the chief of the clan, greets his daughter's rescuers.

With him is another man: Dr. Philip Xavier Claymont, who has been staying with the clan for several months. After initial communications difficulties, he has learned the clan's language, and is a better interpreter than these expedition members, who can only understand the indian equivalents to the Barai tongue. This tongue is rather simple, and a successful Linguist roll for an individual investigator means that he or she will be able to learn enough in a week to converse tolerably well with the cavefolk. The party is quite popular here, not only because of Oona's rescue, but also because of the fascinating technological wonders they may have brought with them (guns, canned food, maybe a working radio).

Once the party and their hosts understand each other, Taran speaks to them about a very important matter. Living in another cavern complex to the west, separated from this one only by a broad plain, dwell the Beastmen, a tribe of hideous apemen. Normally they are wary of attacking the humans next door, but they have become bolder, and are preparing for an all-out assault on the clan. The disorganized Beastmen have no leader, claiming to all be jointly inspired by their god, Kalabaloum, who prefers Beastmen to humans.

Taran tells shocking stories of the Beastmen raiding the Barai for sacrifices and brides and other, more loathsome purposes. Dr. Claymont also adds his pleas to those of the Barai, and threatens to spread tales of Hollings' and Tyler's cowardice when they return to the Smithsonian.

Shortly after the party has agreed to help, tribal sentries report a delegation of three Beastmen. The Beastmen have come to demand (in crude Barai) regular human sacrifices to Kalabaloum, as the only way for the Barai Clan to avoid annihilation. The shaggy, whitish-gray creatures participate in an eerie ceremony, during which one of their number will step apart from the others and walk stiffly forward, arms outstretched, to grab anyone who is designated as a sacrifice, should the Barai come to their senses.

This is a good opportunity for the investigators to demonstrate their support of the Barai by socking the Beastman in the nose. This daring mightily impresses both Barai and Beastmen. The remaining Beastmen fall back, one proclaiming vengeance from Kalabaloum. The Barai raise

clubs and spears to the skies with a mighty shout. It will be war.

Battle

One small valley leads from Barai territory to the plains. It separates their mountains from those of the Beastmen, so it is obvious which way the enemy will have to come. Taran and Ricardo have as big a say in the battle planning as any investigator, as they command the largest Barai contingents (two dozen men each). The tribe had originally planned to fortify the valley mouth with fallen trees and rolled boulders, waiting for the Beastmen from behind this wall. They will still do so, but now powerfully reinforced by the investigators with their guns.

The Barai position is a six-foot wall of logs and boulders, with enough other stuff rolled up behind for a two-foot high parapet. The defenders can see the Beastmen advancing across the plain for a distance of several miles, giving the investigators a chance to even the odds still more with long-range rifle fire. (This should be with the .30-06 rifles only, as the elephant guns' ammunition will be needed for dealing with dinosaurs on the return trip.) Not associating the shots with those who fall, the surviving Beastmen come on fearlessly, hurling themselves at the low wall. The advantage in position and superior weapons may enable the defenders to hold their own. The Beastmen run when they understand that they are losing. Beastmen survivors might be hunted down and slain out on the plain by the exuberant Barai, who leap out from behind the wall to join in the fun. Or Taran might try to make peace. The investigators who decide to pursue find that such fun may have a high price.

By the time the last fleeing Beastman is slain, any pursuers are be in the middle of the plain. Just then, one of the mountains on the Beastmen's territory reveals itself to be a volcano, with a thunderous roar and much spouting of smoke and magma. The flowing lava sets the bordering jungle ablaze, causing the dinosaurs that live there to stampede out onto the plain in a blind panic. If the investigators head for Barai territory as soon as the nature of the threat is evident, they barely win a thrilling race, reaching the safety of the mountain slopes just in the nick of time.

If they foolishly decide to stop and blaze away at the dinosaurs, even for a short period of time, they'll be stomped into the dust. If they really get a head start, you could make things more interesting by having Oona (who, as the chief's daughter, had an obligation to be at the battle) stumble and fall, directly in the path of the thundering horde. Someone, preferably the Major, should stop and rescue her at considerable personal risk.

The dinosaurs pass through the valley, only to be trapped in a dead-end pass, and mill about in confusion until the danger passes.

Epilogue

The Barai Clan is saved, and the expedition's members are heroes. The grateful Oona marries Major Carter-Smythe, either in the tribe or after he takes her back to civilization. If you wish, the latter could be a double wedding, with Gwen Montague finding true love with Dr. Tyler and abandoning her selfish, spoiled ways. Every surviving investigator should gain 1D10 points of SAN for saving the Barai Clan. Dr. Claymont has spent enough time here (for now), and he willingly goes home with the party.

However, the expedition's rafts and boats were trashed by rampaging ankylosaurs while they were left on the river. The expedition has no way out. Dr. Claymont and Ricardo use the broken wood from the boats to construct potoons which can be attached to a large brontosaurus egg nearby. As the credits roll, we see a large egg, with the remnants of the expedition sitting on top, float off down the Amazon.

Non-Player Characters

Dr. PHILIP XAVIER CLAYMONT, Paleontologist, 42

STR 8 CON 8 SIZ 11 DEX 7 APP 6
INT 17 POW 11 EDU 18 SAN 55 HP 9

Damage Bonus: 0

Weapons: 12-Gauge Shotgun (DB) 30%, damage 4D6/2D6/1D6
.32 Automatic 35%, damage 1D8

Skills: Accounting 40%, Anthropology 40%, Archaeology 45%, Bargain 30%, Botany 45%, Climb 30%, Credit Rating 50%, Debate 45%, Diagnose Disease 30%, Drive Automobile 30%, First Aid 55%, Geology 65% (with 90% for Paleontology), History 50%, Library Use 70%, Linguist 40%, Make Maps 55%, Psychoanalysis 50%, Psychology 45%, German 60%, Latin 60%, Russian 40%, Ride 35%, Speak Barai 60%, Spot Hidden 70%, Swim 20%, Treat Disease 20%, Treat Poison 35%, Zoology 50%.

Quote: "What an amazing discovery!"

Nearly as big a history buff as he is a paleontologist, Dr. Claymont was reading about Johnson's travels when he discovered references to the "horned dragon-like beast." Comparing the account with what he knew of ceratopians, the good doctor put two and two together and set off for the Amazon at once. He is prematurely gray, and wears a goatee.

TARAN, Chief of a Barai Clan, 50

STR 18 CON 17 SIZ 14 DEX 14 APP 11
INT 10 POW 13 EDU 6 SAN 65 HP 15

Weapons: Spear 90% damage 1D8+1D6

Thrown Spear 90% damage 1D8+1D3
Wood Axe 50%, damage 1D8+2
Club 70%, damage 1D8
Stone Knife 70%, damage 1D4

Skills: Botany 60%, Camouflage 70%, Climb 60%, Dodge 80%, First Aid 60%, Hide 70%, Jump 60%, Listen 45%, Sing 30%, Sneak 80%, Barai 100%, Portugese 35%, Spot Hidden 90%, Swim 50%, Throw 80%, Track 85%, Treat Disease 40%, Treat Poison 40%, Zoology 75%.

Quote: "Oola boola kong!"

Taran is the mightiest hunter of the Barai Clan: the main reason he is chief. He and his daughter are the only ones who can speak any outer-world language, in order to deal with the infrequent visitor. Once he gets over his surprise, he will try to use the investigators to help him destroy the Beastmen next door.

OONA, Chieftain's Daughter, 23

STR 9 CON 11 SIZ 9 DEX 11 APP 18
INT 12 POW 15 EDU 6 SAN 75 HP 10

Weapons: Spear 40% damage 1D8+1

Thrown Spear 40% damage 1D8+1
Club 30%, damage 1D8
Small Club 60%, damage 1D6
Stone Knife 50% damage 1D4

Skills: Botany 80%, Camouflage 50%, Climb 70%, Dodge 60%, First Aid 80%, Hide 50%, Jump 50%, Listen 45%, Song 50%, Sneak 70%, Barai 100%, Portugese 50%, Spot Hidden 90%, Swim 70%, Throw 50%, Track 50%, Treat Disease 60%, Treat Poison 60%, Zoology 65%.

Quote: "Oota goota, soam peetalay."

Unlike her father the hunter, Oona specializes more on the less physical aspects of tribal life (healing, gathering plants, dealing with visitors, etc.). She has waist-length black hair (all members of the Barai Clan have black hair), is tall, slender, and stunningly beautiful. More of an outdoor girl than any "civilized" woman, she will hit it off quite well with the Major.

BARAI TRIBESMEN

	STR	CON	SIZ	DEX	POW	HP	DB
1	15	12	13	15	15	13	+1D4
2	14	11	14	16	14	13	+1D4
3	12	13	13	15	15	13	+1D4
4	12	16	13	15	16	15	+1D4
5	16	14	14	14	16	14	+1D4
6	18	15	13	15	15	14	+1D4
7	17	13	11	13	15	12	+1D4
8	12	11	13	15	15	12	+1D4

Weapons: Spear 75% damage 1D8+1D4

Thrown Spear 75% damage 1D8+1D2
Stone Axe 45% damage 1D8+2
Club 60% damage 1D8
Stone Knife 55% damage 1D4

Skills: Botany 50%, Camouflage 60%, Climb 55%, Dodge 70%, First Aid 45%, Hide 60%, Jump 45%, Listen 30%, Sing 25%, Sneak 65%, Speak Barai 80%, Spot Hidden 75%, Swim 40%, Throw 70%, Track 75% Treat Disease 30%, Treat Poison 30%, Zoology 65%

BEASTMEN (all have same stats)

	STR	CON	SIZ	DEX	POW	HP	DB
1	24	10	16	17	14	13	+1D6
2	23	9	17	18	13	13	+1D6
3	20	11	16	17	14	14	+1D6
4	20	14	16	17	15	15	+1D6
5	21	12	15	16	15	14	+1D6
6	22	13	16	17	14	15	+1D6
7	22	11	14	15	14	13	+1D6
8	20	9	17	17	14	13	+1D6

Move: 8

Weapons: Huge Club 60%, damage 1D10
Large Rock (thrown or hurled) 50%, 1D8

Armor: 1-point hairy hide

SAN Loss: 1D4 (initial sighting only)

The Beastmen are a race of primitive apemen, scarcely more advanced than real apes. They obtained only the glimmerings of civilization after thousands of years of evolution.

Investigators

SIR REGINALD CARTER-SMYTHE, Major (Ret.), 47

STR 17 CON 15 SIZ 11 DEX 10 APP 12
INT 10 POW 16 EDU 13 SAN 80 HP 13

Weapons: Double-Barreled Elephant Gun 70%, damage 2D8+4
.30-06 Bolt-Action Rifle 70%, damage 2D6+3
12-Gauge Shotgun, (DB) 60%, damage 4D6/2D6/1D6
.32 Revolver 50%, damage 1D8
Sabre 60%, damage 1D8+1
Dagger 45% damage 1D4+2
Fist/punch 60%, damage 1D3+1D4

Skills: Bargain 40%, Camouflage 70%, Credit Rating 30%, Dodge 50%, First Aid 40%, Hide 60%, History 45%, Linguist 45%, Listen 50%, Make Maps 30%, French 40%, Portugese 34%, Ride 65%, Sneak 60%, Spot Hidden 50%, Swim 40%, Track 80%, Zoology 55%.

Quote: "Ahem, yes, well, jolly good fun, what!"

Sir Reginald (who prefers to be called "Major") is a veteran of long standing on the Northwest Frontier, forced to retire early due to some sort of a scandal involving a Pathan woman (no details are known). A sandy-haired man with a rather thick mustache, he enjoys hunting, and knows the area around the expedition's destination well. His main motivation is to restore his reputation with a major discovery here, qualifying him for membership in the Explorer's Club.

RICARDO HERNANDEZ, 45

STR 12 CON 12 SIZ 10 DEX 14 APP 16
INT 9 POW 18 EDU 9 SAN 90 HP 11

Weapons: Double-Barrelled Elephant Gun 60%, 2D8+4
.30-06 Bolt Action Rifle 70%, damage 2D6+3
12-Gauge Shotgun (DB) 50%, damage 4D6/2D6/1D6
.32 Revolver 40%, damage 1D8
Dagger (Fighting Knife) 55%, damage 1D4+2
Fist/punch 45%, damage 1D3+1

Skills: Anthropology 20%, Bargain 60%, Botany 25%, Camouflage 76%, Climb 45%, Dodge 60%, First Aid 55%, Hide 70%, Jump 45%, Linguist 50%, Listen 65%, Make Maps 40%, Occult 30%, English 40%, Portugese 40%, Ride 65%, Sneak 40%, Spot Hidden 55%, Swim 35%, Throw 30%, Track 70%, Treat Disease 35%, Treat Poison 40%, Zoology 45%

Quote: "I think one of us should go around to their front and distract them."

A fierce-looking man, Ricardo Hernandez has organized expeditions with the Major in the past. They were close friends and hunting companions, and when the Major was forced to retire, Ricardo Hernandez began exploring the world's mysteries with him. He is also the expedition's peacemaker, sitting down among everyone during an argument and polishing his razor-edged dagger.

DR. BENJAMIN "Big Ben" HOLLINGS, Geologist, 33

STR 8 CON 10 SIZ 9 DEX 9 APP 8

INT 14 POW 10 EDU 18 SAN 50 HP 9

Weapons: .30-06 Bolt-Action Rifle 40%, damage 2D6+3
12-Gauge Shotgun (DB) 50%, damage 4D6/2D6/1D6
.32 Automatic 60%, damage 1D8
Pocketknife 30%, damage 1D3

Skills: Accounting 40%, Archaeology 30%, Botany 30%, Credit Rating 70%, Debate 50%, Drive Automobile 55%, First Aid 30%, Geology 75%, History 45%, Library Use 70%, Make Maps 50%, Occult 40%, Photography 40%, French 50%, German 40%, Ride 20%, Spot Hidden 45%, Swim 25%, Zoology 60%.

Quote: "Hey guys, wait up!"

The man nominally in charge of the expedition, Dr. Hollings will be swiftly ignored in favor of the Major when trouble starts. Only his near-monopoly on knowledge of dinosaurs keeps him from being pushed into the background forever. Such outdoor skills as he has are the result of a conscious effort to be more like normal men. He is clean-shaven, and has black hair.

Dr. ANDREW TYLER, Zoologist, Age: 32

STR 8 CON 10 SIZ 9 DEX 9 APP 8
INT 14 POW 10 EDU 18 SAN 50 HP 9

Weapons: .30-06 Bolt-Action Rifle 40%, damage 2D6+3
12-Gauge Shotgun (DB) 55%, 4D6/2D6/1D6
.32 Automatic 50%, 1D8
Hunting Knife (Butcher Knife) 40%, damage 1D6
Fist 30%, damage 1D3

Skills: Accounting 30%, Anthropology 40%, Bargain 35%, Botany 50%, Chemistry 20%, Credit Rating 60%, Diagnose Disease 30%, Dodge 35%, Drive Automobile 25%, Fast Talk 35%, First Aid 50%, Geology 30%, Hide 40%, History 43%, Law 20%, Library Use 55%, Linguist 45%, Make Maps 35%, Photography 45%, French 30%, Spanish 50%, Ride 35%, Sneak 40%, Spot Hidden 40%, Swim 45%, Throw 35%, Track 60%, Treat Disease 35%, Treat Poison 30%, Zoology 75%.

Quote: "No, don't shoot! It's only a deranged alligator."

A soft-spoken man with dark brown hair and a clean-shaven face, Dr. Tyler prefers the company of animals to most people. He does, however, have a soft spot when it comes to women, which is how the expedition will pick up its least-qualified member (see below). He is mildly annoyed at the Major's frequent references to his hunting triumphs.

RALPH DETWEILER, Pulp Author, 37

STR 9 CON 10 SIZ 8 DEX 12 APP 7
INT 15 POW 12 EDU 14 SAN 90 HP 9

Weapons: 12-Gauge Shotgun (DB) 30%, 4D6/2D6/1D6
.32 Revolver 20%, damage 1D8
Dagger (Fighting Knife) 25%, damage 1D4+2

Skills: Anthropology 40%, Archaeology 25%, Astronomy 35%, Bargain 45%, Botany 40%, Fast Talk 50%, First Aid 55%, Geology 35%, Hide 50%, History 60%, Library Use 45%, Occult 30%, Photography 50%, Swim 35%, Throw 25%, Treat Poison 30%, Zoology 40%

Quote: "If we stand very still maybe it won't charge."

The struggling black sheep of a Rotterdam family which is prominent in the shipping industry, Ralph Detweiler has been ostracised from the rest of his family, and now spends what little money he has trying to dig up interesting folk tales which might be able to form the plots for saleable stories. He has an annoying habit of writing himself into his short stories as a main character. An albino, he has pink eyes and white hair. He views the current expedition as inspiration for a series of books similar to Doyle's *The Lost World* or Burrough's *Pellucidar* series.

GWENDOLYN MONTAGUE, Stranded "Flapper", 24STR 7 CON 8 SIZ 8 DEX 12 APP 16
INT 10 POW 11 EDU 12 SAN 55 HP 8Weapons: 12-Gauge Shotgun (DB) 30%, damage 4D6/2D6/1D6
.22 Automatic 40%, damage 1D6
Pocketknife 25%, damage 1D3**Skills:** Astronomy 25%, Bargain 40%, Climb 30%, Credit Rating 0%, Debate 35%, Dodge 35%, Drive Automobile 45%, Fast Talk 60%, First Aid 30%, Hide 40%, History 25%, Jump 25%, Law 30%, Listen 50%, Occult 30%, Photography 35%, Pick Pocket 30%, Pilot Aircraft 30%, Psychoanalysis 50%, Psychology 50%, French 35%, Spanish 35%, Ride 40%, Sing 35%, Sneak 35%, Hidden 30%, Swim 50%, Throw 30%.

Gwen comes from a wealthy Beacon Hill (Boston) family, but is currently in disfavor due to her travels in South America with a man of whom the family disapproved. He abandoned her in Ecuador, and she would rather live the life of a petty thief than go back home in disgrace.

The Mummy's Bride

by John Scott Clegg and John B. Monroe

Scenario Considerations

In ancient Egypt there lived a wicked princess to the royal throne. Her name was Bintanaseth and she was also a mighty sorceress who so lusted for power that her own father had her entombed alive after all attempts to kill her had failed.

Imrahotep was a high priest of Ra at the time of Bintanaseth's rule. He was hopelessly in love with her, torn between her beauty and her evil. When she was entombed, he agreed it was for the best, yet was so heartbroken that he wasted away. Dying, he confessed his secret love for Bintanaseth to her father, who cursed him to the same fate.

Imrahotep knew many powerful magics. Using spells contained in the Scroll of Thoth, he attained an immortal state, waiting in his tomb until someone were to open it.

In the early half of the twentieth century Imrahotep's tomb was discovered, and he walked the earth again. Shortly after this, the tomb of Princess Bintanaseth was discovered. Sharrkan, a priest of Seth, learned of this and began a plan to waken Bintanaseth and, with her, awaken Egypt from foreign domination.

Keeper's Information

In 1913 an archaeological expedition into Egypt uncovered the tomb of Imrahotep, priest of Ra, and one of the men involved in the affair of Bintanaseth. Imrahotep was awakened by one of the students on the expedition who carelessly translated appropriate passages from the *Scroll of Thoth* in the mummy's presence.

After killing the student, Imrahotep took the scroll and fled into the night. Fanatic worshipers of Seth among the Egyptian workers stole many of the artifacts in the confusion of the beginning of World War I. The account of the entombment of Bintanaseth was among the things stolen.

In 1935, the University of Edinburgh's archaeological expedition to Egypt has found the unopened tomb of the Princess Bintanaseth and are preparing to excavate, but they have found more than they bargained for, since followers of Seth have joined the expedition with the goal of finding Bintanaseth and reviving her.

One of the members of the expedition, a Miss Miranda McCoy, happens to look exactly like the ancient princess. The resemblance between Miranda McCoy and Princess

Mummies

With the release of *The Mummy* starring Boris Karloff in 1932, Universal Pictures added the fourth of their six* classic monsters. *The Mummy* was a convenient bridge between *Dracula* and *Frankenstein*. In Ardeth-Bey, the audience was treated to a character who had all the charm and mystique of the Count, yet was as tragic and forbidding as the Monster.

In 1940, Universal began its long cycle of mummy movies with *The Mummy's Hand*. This was followed by 3 direct sequels. In each of these movies, the mummy Kharis wandered around the world discovering women who were the reincarnation of his former love, and killing those who interfered.

Mummy films which may prove to be of some inspiration to the keeper include:

The Mummy (1932, Universal)
The Mummy's Hand (1940, Universal)
The Mummy's Tomb (1942, Universal)
The Mummy's Ghost (1944, Universal)
The Mummy's Curse (1945, Universal)
The Mummy (1959, Hammer)

Wrestling Women Vs. The Aztec Mummy (1964, studio unknown, available on Rhino Video)

*The six classic Universal monsters are: The Phantom of the Opera, Dracula, Frankenstein's Monster, The Mummy, The Wolfman, and The Creature from the Black Lagoon.



Imrahotep Rescues Miss McCoy.

Bintanaseth will be instantly apparent to Imrahotep. The others learn of it only when the tomb is opened and they reach the section of the Opening of the Mouth. If the investigators fail to notice the resemblance, leave them in ignorance. Sharrkan and Al-Ghazban, two sorcerers masquerading as diggers, notice at once.

Investigator Information

The University of Edinburgh's archaeological expedition of 1935 is on the verge of a major discovery in Egypt. This is to be an historic event, but the university does not want a premature announcement. They have sent Miranda McCoy, the sister of the expedition's leader, Dr. Chadwick McCoy, to handle relations with the working press. At the dig site are the player characters, Sharrkan the Egyptian foreman, Al-Ghazban the cook, and forty Egyptian laborers. On the morning of the third day, Hajj Hasan, a representative of the Egyptian Department of Antiquities.

The Dig Site

The dig site is on the west side of a small canyon deep in the Egyptian desert.

There are three large tents for the investigators. Each contains two cots, four blankets, a small folding chair, a small folding table, a lantern, and their personal effects.

One large tent houses the food supplies and the cook. There is food and water for a month, a stove, a dozen cooking knives (1D6 damage, 4 HP), two lanterns, several large boxes of matches, the cook's cot, and blankets.

Sharrkan, the foreman, has his own small tent. It contains a cot, two blankets, a small folding chair, a small folding table, and a lantern.

The workers share four large tents. Each has a straw mat and two blankets.

A medium sized tent holds digging supplies. It contains 30 shovels, 20 picks, 100 baskets (for hauling dirt), 2 sledge hammers, a single cold chisel, a dozen 2 x 12 planks, a hammer, a saw, a sack of nails, 5 prybars, 20 lanterns, and twenty gallons of lamp oil. There are also a dozen papyrus mats.

Another large tent holds a large folding table and six folding chairs and two lanterns. In this tent are examined and cataloged artifacts found. It also contains photographic and film development equipment.

A small tent for Hajj Hasan contains a papyrus mat and blankets.

Scenario

The Mummy's Curse

The story begins with the arrival of Miss McCoy and her finacé, Martin Westwood. There they are greeted by Dr. McCoy (Miranda's brother, and also an investigator). Have Chad's player explain that the tomb is almost ready to be opened, but first — lunch.

The cook, Al-Ghazban, has prepared a delicious meal of traditional Egyptian food for the investigators. The laborers eat a filling meal of bread and almost tasteless stew. The discussion at the investigators' table probably runs along the lines of what's been going on at the site so far, the weather, etc. Suddenly, from the diggers a blood-curdling scream is heard, followed by a crash as one of the Egyptian laborers falls face first across the table, a huge black scorpion crawling down his back. A second laborer smashes the scorpion with a platter. With a successful Zoology roll, an investigator determines that the scorpion is of a species normal to this area, yet this specimen is unnaturally large and bloated, the stinger in particular strangely distended. If none of the investigators succeed in the Zoology roll, a laborer relays the above information.

Following the death of the worker, a few of his compatriots mutter about "the curse of the tomb." (That night four of the Egyptians disappear from camp, taking their gear with them.)

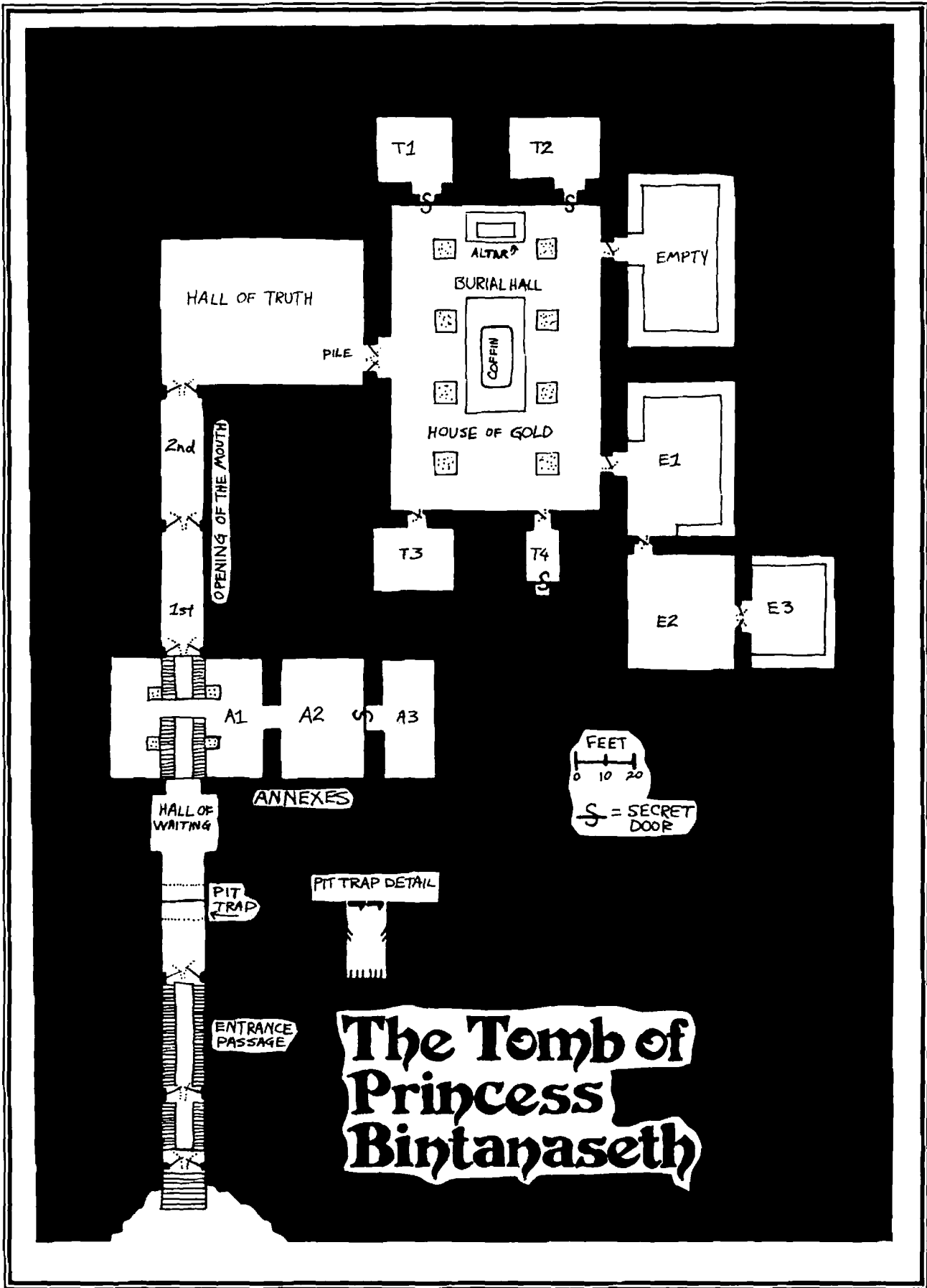
Once the excitement has died, the tomb is opened.

For the next two days, the investigators carefully examine the tomb. The going is slow. They cannot run from room to room: everything must be photographed, cataloged, and protected from thieves and the elements. See "The Tomb of Princess Bintanaseth" for information about the tomb and its contents.

While the investigators are recording the contents the tomb, the curse manifests itself twice. The first time, a cobra sneaks into a tent and kills another worker. Then a section of ceiling in the tomb comes loose, crushing four of the Egyptian laborers.

"He thought he'd take a little walk!"

On the third day of the dig, Hajj Hasan, Imrahotep in his new persona, appears on the site. A Spot Hidden roll will notice Hasan's curious ring—made of solid gold, it bears a cartouche which shows two crossed ankhs. The investigators know of Hasan; see his stats at the end of the scenario for information about him. He asks to speak privately with Dr. McCoy. He earnestly explains that the tomb is cursed, and that it should be closed for eternity. Dr. McCoy realizes that this is the most significant archaeological discovery



since the opening of Tutankhamen's tomb 12 years earlier, and should reject Hasan's unofficial request.

If his pleas to the investigators go unheeded, Hajj Hasan attempts to disrupt the dig by harassing the Egyptian workers, exploiting the workers' superstitions, reminding them of what happened to the poor souls who opened the tomb of Tutankhamen. If this fails, he uses Karim (the animated mummy) to kill one or two of the workers while a few others watch. Karim only kills Sharrkan's cultists.

Gilded Death

Once the House of Gold (see "The Tomb of Princess Bintanaseth" below) has been reached, Sharrkan and Al-Ghazban put their plan into action. They begin by using their mummy to kill the guard on duty during the night. After this, they slay more workers in order to scare the expedition away. He does not want to risk the trouble which the deaths of Europeans may bring, and sends the mummy after them only if necessary.

Then he sends the mummy after Miranda McCoy to bring her into the House of Gold during the night. There he plans to use Summon Ghost to bring forth the spirit of Princess Bintanaseth, and then Transfer Soul to seat the spirit of the princess in the body of Miss McCoy.

Can't Stand Losing You

As Sharrkan prepares to call back the spirit of Princess Bintanaseth, Imrahotep alerts the other investigators to what is happening and brings them to the tomb, to save Miranda and destroy Bintanaseth forever.

Hasan explains that if they destroy Bintanaseth's mummy and kill Sharrkan before he can use the Transfer Soul spell on Miranda McCoy, they assure that Bintanaseth never again walks the earth.

However, when the investigators get to the tomb, they will find a mummy animated by Sharrkan waiting for them. The mummy now guards the tomb at the doorway between the Hall of Truth and the House of Gold.

The investigators should fight through the mummy just in time to see the spirit of Princess Bintanaseth materialize above the sarcophagus. Hasan yells for the investigators to get Miss McCoy off of the altar while he charges forward and tries to ignite the mummy of Bintanaseth with his torch. Sharrkan and Al-Ghazban use all their spells in order to kill the intruders.

Finally, Hasan engages Sharrkan in battle. As he yells for the investigators to get out of the tomb, a loud rumbling noise begins. Within seconds the floor of the tomb begins to shake and buckle while chunks of rock plummet from the ceiling (luck roll to avoid or take 1D6 damage). As the investigators run for the exit of the tomb, a loud explosion occurs from far behind as the tomb collapses. When they reach the outside, they hear a rumble. Then a huge cloud of

dust billows forth from the entrance to the tomb; the tomb of Bintanaseth has been closed forever.

The Tomb Of Princess Bintanaseth

As the investigators probe deeper and deeper into the tomb, the keeper should require Egyptology or Archaeology rolls to identify the various bas reliefs, seals, and inscriptions. All doors open toward the outside of the tomb. Those blocked with rubble obviously would be impossible to open from the inside.

The rubble and debris on the north side of the canyon have been cleared to reveal seven stone steps cut into the living rock that lead down to two massive wooden doors. The doors still have the Seven Seals of the Jackal in place and are locked with two bronze bolts, each of which is also sealed. They can easily be opened from the outside. A ruined cartouche cut in the rock near the door has been meticulously cleaned by Dr. McCoy. It reveals the name Bintanaseth, and other characters nearby indicate her royal birth. Hieroglyphs warn that anyone who opens the tomb is cursed by the gods of Egypt, and lists their names. All but Seth are mentioned.

Once the first doors are opened, the investigators find the Entrance Passage filled with rubble. It will take the workers one day to clear it out. The cleared passage slopes downward, a central ramp is flanked by two stairways. The ceiling is painted dark blue with gold stars (a sure sign that this is indeed a tomb). The entrance passage ends at the second doors. The second doors also bear the seal of the high priest of Ra. (If the players have seen Hasan's ring an idea roll matches it with the seal.) This is a good time for a cobra to attack a worker.

The second doors opened, the investigators find another Entrance Passage filled with rubble. The workers need two days to clear the way. Cleared of rubble, the passage slopes further downward. The central ramp is flanked by two stairways. The ceiling is painted dark blue with gold stars. It ends at the third doors. The third doors are also sealed with the seal of the high priest of Ra.

Once the third doors open, the investigators find the first clear passage. Just beyond halfway point is a Pit Trap, twelve feet wide, which serves to keep things in or out and traps any moisture that might get into the tomb. One of the workmen should find the trap the hard way, unless the investigators countermand Sharrkan's orders. The keeper

must determine how lethal the trap is, but it was designed to kill. Spikes set in the sides make it impossible to climb out.

Once past the pit trap, the passage opens into the Hall of Waiting. The walls are covered in bas reliefs and appear to be standard tomb adornment, but certain key sections have been chiseled away, including all images and carouches of Bintanaseth. The Hall of Waiting opens into Annex 1 (A1 on the map). A central ramp sloping downward is flanked by two stairways.

Annex 1 should be filled with artifacts, but it is empty. A doorway leads to Annex 2 (A2 on the map) which is also empty. A concealed panel, hidden by the bas reliefs, opens to Annex 3, if a successful Spot Hidden roll is followed by a successful Idea roll. A central ramp sloping downward and flanked by two stairways leads to the fourth doors also sealed with the seal of the high priest of Ra. This is a good time for a cobra to attack a worker.

Annex 3 has no bas reliefs, but is filled with fine furniture and fine clothing of SIZ 8. There are makeup boxes and other feminine articles. It takes several weeks to catalog everything in the room. Dr. McCoy only works here if the main chamber has been finished; otherwise it will be closed to await that time.

Once the fourth doors are opened, the investigators see the passage known as the First Opening of The Mouth. A successful Spot Hidden roll detects an intact image of Bintanaseth. The passage ends in the fifth doors, which are not sealed but closed with a bronze bolt which is easily opened from the outside.

Once the fifth doors are opened, the investigators will find the passage known as the second Opening of The Mouth. The passage ends in the sixth doors which are not sealed, but closed with a bronze bolt which is easily opened from the outside.

The sixth doors open into the Hall of Truth. Again the bas reliefs have been damaged, but a successful Spot Hidden roll finds an image of Bintanaseth intact. Another successful Spot Hidden reveals hieroglyphs that state that "Bntnsth" will live again and bring terror to the world. To the right of the doors is a massive pile of furniture, chests, rocks, and gold objects. It takes months to catalog all the items, but it is curious that they are jumbled into a pile. Many of the gold objects should be in the House of Gold with the sarcophagus. If enough of the pile is moved, the seventh doors can be seen. These doors have been nailed shut and are sealed with the seal of the high priest of Ra. They take a bit of work to open.

The seventh doors open into the House of Gold or the burial hall, the largest chamber in the tomb and the site of the princess' sarcophagus and an altar, both on small raised platforms. Eight stone pillars support the roof. It will take 100 points of STR to safely open the stone lid of the sarcophagus. Inside the sarcophagus is a gold coffin with the face of Bintanaseth. This inner coffin is wrapped in bronze

chains. Hours with a sledge hammer and cold chisel break the chains. The mummy of Bintanaseth is within.

A concealed panel, hidden by the bas reliefs, opens into T1 with a successful Spot Hidden roll followed by a successful idea roll. Here are the gold and jewels Bintanaseth needs to build her power. This wealth is in the form of bars and uncut precious stones.

A concealed panel, hidden by the bas reliefs, opens into T2 with a successful Spot Hidden roll followed by a successful idea roll. This room contains Bintanaseth's gold armor and copper sword. It gives 5 points of protection, but is so form-fitting that only she or her twin can wear it. It is laid out ready to be worn.

A door in the northeast corner of the House of Gold goes into an empty room.

A door in the southeast corner of the House of Gold goes into E1, and from there to E2 and E3. This is a complex for embalming. Large stone jars on the shelf running around the room hold the ingredients for the embalming fluid. All that is lacking is water. Every tool, bandage, etc., is present. The bas reliefs on the walls give clear instructions on the procedure.

A door in the southwest corner leads to T3. This room contains the remains of a vast library of burned papyrus scrolls, smashed stone tablets, and similar debris. Dr. McCoy is heartbroken at the extent of the damage.

A door in the southeast corner leads to T4. This room has curious bas reliefs of no apparent meaning. A successful Spot Hidden roll followed by a successful idea roll will open the secret door in the South Wall. Within is an empty cupboard.

Epilogue

A tall man wearing a spotless white suit and fedora is walking through the back alleys of Cairo. His eyes are searching for someone through the crowds of robed passersby. A small Egyptian boy signals him from a darkened doorway. "Effendi," the boy mutters, "I have found something you may be interested in."

The man enters the doorway, pushing his hat back a few inches so as to take advantage of what little light there is in the dank room. The boy brings a small wooden box forward and opens it, revealing the bundle of cloth inside.

The man in white carefully lifts the tangled rags out of the box and begins to unwrap them. When all the rags are cleared away he holds a shrivelled, leathery human hand, which wears a gold ring emblazoned with a pair of crossed ankhs.

Suddenly the hand twitches, and then closes into a fist. The boy screams and runs out the door. The man in white

carefully wraps the hand back up and then places it into the box. He then leaves, with the box under his arm, gloating over his discovery.

Non-Player Characters

IMRAHOTEP alias HAJJ HASAN

STR 24 CON 26 SIZ 12 DEX 12 APP 10
INT 17 POW 18 EDU 18 SAN 20 HP 19

Damage Bonus: +1D6

Weapons: .38 revolver 30%, 1D10

Club 40%, damage 1D6+1D6

Fist 30%, damage 1D3+1D6

Knife 50%, damage 1D4+2+1D6

Armor: 2 point skin

Spells: those contained in the Scroll of Thoth.

Skills: Hide 45%, Listen 85%, Arabic 30%, English 60%, Read Hieroglyphics 95%, Speak Ancient Egyptian 95%, Sneak 60%, Spot Hidden 65%.

Equipment: electric torch, knife, .38 revolver, ammunition, a magical gold amulet with a 15 carat-diamond in the center which holds 200 magic points, a pouch containing one application of the Dust of Anubis, a signet ring with the seal of the high priest of Ra (two crossed anks), the original copy of the Scroll of Thoth.

Quote: "Bintanaseh's evil must not be allowed to escape again."

Hajj Hasan has been a representative of Egypt's Department of Antiquities since 1920. His astounding knowledge of ancient Egypt soon won him his current position. Dr. McDowell checked his references carefully and found that other Egyptologists and his peers in the Department of Antiquities have nothing but praise for his skills.

After being awakened in 1913, Imrahotept took the Scroll of Thoth and used it to complete his restoration. He has the appearance of an old man, but retains the supernatural strength of the mummy. Because his restoration was complete, he can regenerate magic points normally. He can and does use magic when the need arises. Once his body was restored, he learned Arabic and English. Working as a guide and foreman at archaeological sites, he made enough money to go to Britain where he studied at Oxford and the University of Edinburgh. He returned to Egypt in 1919. He wants to destroy Bintanaseh forever. He plans to revive and restore his old friend Karim to aid him in his work.

KARIM, A Mummy

STR 36 CON 24 SIZ 15 DEX 10 APP 3
INT 6 POW 14 HP: 20

Damage Bonus: +2D6

Move: 6

Weapons: Fist 75%, damage 1D3+2D6

Grapple 65%, damage special

Armor: 2-Point skin

Skills: Hide 35%, Listen 80%, Understand Imrahotept's Order 75%, Sneak 50%, Spot Hidden 45%.

SAN loss: 0/1D8

Equipment: None

Quote: "Aaargh!"

Karim in life was a captain in the Egyptian Army. A kind, generous man, he was a personal friend of Imrahotept. He was aware of Bintanaseh's evil powers. When her father ordered her destruc-

tion, he willingly volunteered to be her eternal guardian and became a living mummy. Karim will awaken when the door to the Hall of Truth is opened.

SHARRKAN, Foreman and High Priest of Seth

STR 15 CON 12 SIZ 12 DEX 15 APP 14
INT 15 POW 16 EDU 14 SAN 15 HP 12

Damage Bonus: +1D4

Weapons: Club 40%, damage 1D6+1D4

Fist 50%, damage 1D3+1D4

Knife 60%, damage 1D4+2+1D4

Spells: Animate Mummy*, Enchant Dust of Anubis*, Flash of Ra*, Heal, Magic Portal*, Sacrifice*, Soul Transfer, Summon Ghost.

Skills: Hide 25%, Listen 40%, Arabic 70%, Read Hieroglyphics 15%, Speak Ancient Egyptian 15%, English 55%, Sneak 40%, Spot Hidden 65%.

Quote: "Soon I shall rule Egypt!"

Sharrkan is devoted to raising the mummy of Princess Bintanaseh. With his leadership and her magic, he will restore the might of Egypt. He will kill or have killed anyone who stands in his way.

Sharrkan is in charge of the Egyptian laborers (twelve are members of the cult of Seth). Hidden in his blankets is the account of the entombment of Princess Bintanaseh and a copy of the Scroll of Thoth.

Sharrkan's tent holds most of his equipment: a knife, lantern, a magical amulet containing 20 magic points (he wears this at all times), two pouches each containing an application of the Dust of Anubis, and a poor copy of the Scroll of Thoth.

SHARRKAN'S MUMMY

STR 22 CON 17 SIZ 11 DEX 7
INT 4 HP 14

Damage Bonus: +1D6

Move: 6

Armor: 3-point skin and bandages

Skills: Hide 40%, Sneak 50%, Understand Arabic 20%.

Weapons: Fist/punch 70%, damage 1D4+1D6

Quote: "Aargh!"

SAN Loss: 1/1D8

Raised from a forgotten tomb, Sharrkan's mummy is under the Egyptian's control and does his bidding.

AL-GHAZBAN, Sharrkan's Cronie, and the expedition's cook

STR 16 CON 14 SIZ 10 DEX 12 APP 8
INT 10 POW 11 EDU 12 SAN 20 HP 12

Damage Bonus: +1D4

Weapons: Club 50%, damage 1D6+1D4

Fist 70%, damage 1D3+1D4

Knife 60%, damage 1D4+2+1D4

Spells: Animate Mummy, Summon Ghost.

Skills: Hide 55%, Listen 70%, Arabic 60%, English 35%, Sneak 70%, Spot Hidden 45%.

Equipment: 5 knives, a pouch containing one application of the Dust of Anubis, a lantern and an Arabic translation of the poor copy of the Scroll of Thoth (Sharrkan knows of this copy), all hidden in the cook tent.

Al-Ghazban is an angry, violent man, but an excellent chef. His job is to keep Sharrkan informed about activities. He will rule the world with Sharrkan.

THE EGYPTIAN LABORERS

The Egyptian laborers are all of similar build. The 12 cultists will stop fighting when wounded individually.

Three Magical Artifacts

The Scroll of Thoth

Written on ancient papyrus, this fragment of the *Book of Thoth* contains the following spells: Animate Mummy*, Enchanted Dust of Annubis*, Flash of Ra*, Heal, Restore Life*, Sacrifice*, Transfer Soul*, and Summon Ghost.

*new spells.

Animate Mummy: This spell is used to create the type of mummy described in the sourcebook section of the *Call of Cthulhu* rules. The mummy has double its original STR, half again its original CON, and two-thirds of its DEX. Its move rate drops to 6. Mummies retain all knowledge of skills and spells from their former lives. They may not regain magic points spent. Mummy brains were removed during the preparation process; for purposes of the game, this has no effect on INT or knowledge — it is assumed that the spirit trapped in the body retains that information.

The spell can be cast only on someone who has been mummified properly. It costs one point of POW and 1D10 SAN to cast.

Enchanted Dust of Annubis: This spell creates a handful of dust which is damaging to undead. Each point of POW the caster sacrifices in the creation of the dust gives the powder 1D6 POT. When the dust is tossed at any undead creature, the monster must resist the POT of the dust with its own POW. If it fails to resist, the creature is destroyed. Each casting of the spell creates 1D3+2 doses of the powder. For the purposes of *Call of Cthulhu* an undead monster is defined as anything which had life, died, and was magically physically animated. Mummies, zombies, and vampires are undead. Ghosts, wraiths, and ghouls are not.

Flash of Ra: When cast, the caster creates a brilliant flash of light which may blind some beings, and may destroy creatures such as ghosts, wraiths, or other noncorporeal creatures. Each point of POW spent when this spell is cast does 25 points of damage to noncorporeal creatures within 10 meters. Light radiates out from the caster and blinds all sighted beings within sight if they do not close their eyes or turn away. For those who are blinded, roll D100. If the result is 96-00, they are permanently blinded. If the result is over CON x5, the victim is blinded for approximately one hour. If the result is between CON x1 and CON x5, the character is blinded for 1D6 minutes. If the roll is less than CON x1, the character is blinded only for 1D3 rounds. The keeper should decide on appropriate reductions in time spent blinded if precautions were taken against blinding.

Restore Life: This spell costs 100 magic points, one point of POW and 1D3 points of SAN to cast. The target must be a preserved mummy. The body of the target must be lying on a new mat made from papyrus, with the gold disk of Hathor under the target's head. The target immediately begins returns to life at the rate of one point in each of his characteristics per minute. The caster must touch the bared chest of the target for the entire duration of the revivification process with his left hand and the right hand must be raised to form a right angle. The process is complete when all characteristics have been restored. The target

will then awaken fully restored. If interrupted, the spell must be started again from the beginning.

Sacrifice: This spell is used to ritually slay a victim to provide magic points or POW to the caster, or to a deity. The spell normally requires a lengthy ritual and ritual objects such as a sacrificial dagger.

The spell costs one magic point to cast, and can only be cast on one target at a time. If the magic points of the victim are going to go to the caster, they are added to his magic point tally. However, if not used in 24 hours, any magic points over his POW are forfeit. The magic points gained through this ritual may never exceed twice the wizard's POW. If a wizard casts this spell who has magic points, but not normal POW (such as a mummy or vampire) it does not lose the excess magic points, but still cannot gain more than twice its POW in magic points. If the caster takes POW from the victim, he must spend these new POW points immediately on any spell which costs POW to cast.

The amount of magic points or POW gained by this spell will vary depending on the sacrifice. In general, the more life force the sacrifice potentially could generate in the future, the more energy the caster receives. Some examples include: a child or virgin woman gives magic points equal to the POW of the victim to two points of POW; young women who are not virgins and young men give magic points equal to one half of their POW or one point of POW; older people give magic points equal to one quarter of their POW; and no magic points.

Deities gain the same rewards from the sacrifices as would the caster. Thus they usually call for sacrifices which gain them the most life force.

The SAN cost for this spell is 1D10.

Transfer Soul: This evil spell takes the soul from one body and places it in another restoring the target body to life. It costs 10 magic points and 1D20 SAN. The caster places his left hand on the chest of the body housing the soul to be transferred and his right on the target body. An assistant must then suffocate the target body and open the way for the transferred soul. The target will have the INT and POW of the soul transferred, but all other characteristics remain the same. Viewing this ritual costs 1 SAN. Can be used to transfer to a corpse, but any physical damage would have to be healed first.

The Golden Disk of Hathor

A round disk made of gold with a cow inscribed on one side and a bull on the other. Both are surrounded by hieroglyphs that indicate the nature of the item. It is required for the Restore Life spell. The Golden Disk of Hathor is currently under the possession of Sharrkan.

The Amulet of Isis

A small bronze statuette of Isis. She holds an ankh in her right hand and a staff in her left. This powerful magical amulet protects the wearer from all magic as long as it remains in contact with his or her flesh. The Amulet of Isis provides no protection from physical damage, and cannot be used on inanimate objects.

The Amulet of Isis can be given to another such as Miranda McCoy by Dr. Chisholm, but only if the player controlling Margaret agrees.

	STR	CON	SIZ	DEX	POW	HP	DB
1	12	13	13	12	14	13	+1D4
2	13	12	13	14	12	13	+1D4
3	14	13	12	12	12	13	+1D4
4	12	13	11	12	12	12	0
5	12	14	11	13	13	13	0
6	13	12	12	15	14	12	+1D4
7	14	11	12	13	11	12	+1D4
8	10	10	12	10	11	11	0
9	11	14	13	16	11	14	0
10	12	15	14	12	12	15	+1D4

Weapons: Knife 30%, damage 1D4+2

PRINCESS BINTANASETH, Ghost

INT 16 POW 18

Skills: Hide 55%, Listen 65%, Read Hieroglyphics 95%, Speak Ancient Egyptian 95%

Weapons*: Club 45%, 1D6

Fist 30%, 1D3

Knife 40%, 1D4

*Bintanaseth's weapon skills are seable only when she has had her soul transferred into the body of Miranda McCoy.

The Investigators

FRANCIS "Buster" CARPENTER, Chauffeur, 35

STR 18 CON 16 SIZ 14 DEX 16 APP 14
INT 12 POW 13 EDU 10 SAN 65 HP 15

Damage Bonus: +1D4

Weapons: Fist/punch 90%, damage D3+1D4

Head Butt 47%, damage 1D4+1D4

Kick 34%, damage 1D6+1D4

Spanner 62%, damage 1D8+1D4

Skills: Climb 67%, Dodge 43%, Drive Automobile 95%, English 50%, Fast Talk 47%, First Aid 47%, Hide 18%, Make Maps 46%, Mechanical Repair 74%, Sneak 35%, Spot Hidden 64%, Swim 47%.

Quote: "Anything I ken do fer ya Miss Chisholm?"

Buster, an ex-boxer, is Dr. McDowell's chauffeur. He hates to be called "Francis." He hates guns and loves women. He is hopelessly in love with Dr. Chisholm and keeps an eye on her. Buster is an excellent mechanic and is in charge of the expedition's transportation.

Buster was with Dr. McDowell and Dr. O'Keaf when the latter was killed in a savage gun battle with a group of unsavory Egyptians. Since then he has hated guns and will not use one. He wears a gray chauffeur's uniform with black boots and a matching cap. He carries a heavy Spanner and a polishing cloth on his person. His tool kit is kept in a large case in Dr. McDowell's truck. He also has a flashlight, a pair of binoculars and a set of maps in the car.

DR. MARGARET CHISHOLM, PhD., 32

STR 10 CON 10 SIZ 8 DEX 18 APP 15
INT 17 POW 16 EDU 18 SAN 80 HP 9

Damage Bonus: 0

Weapons: Fist 50%, damage 1D3

Skills: Anthropology 20%, Arabic 30%, Archaeology 70%, Egyptology 70%, Fast Talk 15%, History 40%, Latin 10%, Library Use 50%, Occult 40%, Oratory 30%, Photography 35%, Psychology 70%, Read Hieroglyphs 40%.

Quote: "There is so much here to learn."

Miss Chisholm is a skilled Egyptologist although her degree is in Psychology. The university felt that her skill with Hieroglyphs would be needed on the expedition. Since she needs her job she reluctantly agreed to go. She dreads Africa and will go nowhere alone. She is the only one alive who talked with her cousin, Adam Chisholm, about his strange experiences in the dark Continent, but that is another story. Her tent is next to Dr. McCoy's. She finds Buster's attention amusing, but goes out of her way to be nice to him. Dr. Chisholm wears a pith helmet, sturdy khaki clothes and calf high boots. She carries a pencil, notebook, magnifying glass, paintbrush and trowel. She wears the Amulet of Isis which she found on her first dig two years ago.

DR. CHADWICK MCCOY, 40

STR 14 CON 16 SIZ 12 DEX 14 APP 13
INT 14 POW 13 EDU 18 SAN 65 HP 14

Damage Bonus: +1D4

Weapons: Fist 50%, damage 1D3+1D4

Knife 70%, damage 1D6+1D4

.38 Revolver 50%, damage 1D10

Walking Stick 36%, damage 1D6+1D4

Skills: Arabic 35%, Chemistry 25%, Climb 60%, Credit Rating 35%, Debate 20%, Diagnose Disease 80%, Drive Automobile 45%, Egyptology 85%, Fast Talk 50%, First Aid 72%, Hide 30%, Latin 80%, Library Use 30%, Listen 50%, Pharmacy 15%, Read Hieroglyphics 75%, Sneak 30%, Spot Hidden 35%, Treat Disease 85%, Treat Poison 15%.

Quote: "Don't touch anything — do you realize just what we've found?"

A Professor of Archaeology and Egyptology at the University of Edinburgh, Dr. McCoy heads the expedition. He is determined to make a significant find this season and will not leave until he has succeeded. Dr. McCoy wears a pith helmet, sturdy khaki clothes and calf high boots. He carries a pencil, notebook, magnifying glass, paintbrush and trowel. He has a double-barreled 12-gauge shotgun in his tent, with 20 shells.

MIRANDA MCCOY, 28

STR 12 CON 14 SIZ 8 DEX 11 APP 16
INT 16 POW 15 EDU 14 SAN 75 HP 11

Damage Bonus: 0

Weapons: none

Skills: Archaeology 15%, Bargain 40%, Climb 55%, First Aid 55%, History 45%, Library Use 45%, Listen 45%, Occult 45%, German 50%, Arabic 30%, Sneak 25%, Zoology 75%

Quote: "Oh, Martin, you're wonderful."

Miss McCoy is a free-lance author and regular contributor to *Strange Stories* magazine. She jumped at the chance to join her brother, Chad, at the university of Edinburgh's dig site in Egypt. She wears navy-blue clothes and a soft, grey hat. In her tent she has an iron-bound trunk containing 10 pencils, 3 notebooks, a wind-up alarm clock, a pocket knife, a copy of *The New American Family Physician* (published in 1900), the latest issue of *Strange Stories* which has one of her stories ("The King of the Dead") in it, a flashlight with 3 sets of spare batteries, 2 changes of clothing (with £120 hidden inside). She carries a pocket knife and a box of 20 matches on her person.

DR. JOHN R. MCDOWELL, 54

STR 12 CON 15 SIZ 13 INT 16 POW 13
DEX 12 APP 13 EDU 20 SAN 65 HP 14

Damage Bonus: +1D4

Skills: Arabic 10%, Archaeology 65%, Chemistry 35%, Debate 35%, Drive Automobile 30%, Electrical Repair 20%, Egyptology 85%, Geology 10%, History 30%, Library Use 45%, Listen 50%, Make Maps 30%, Mechanical Repair 30%, Read Hieroglyphics 45%, Spot Hidden 60%.

Quote: "This won't hurt a bit."

A personal friend of Professor McCoy, he serves as the expedition's doctor. He retired from private practice five years ago after his colleague, Dr. Patrick O'Keaf, died in a gun battle with bandits. He also carries a pocket watch, matches, a pocket knife, a notebook and pencil, and a walking stick. He also has a medical bag with instruments, bandages, and medicines. His suitcase contains extra clothing, a roll of twine, a novel, \$200 American, an electric torch with three sets of spare batteries and a raincoat. His Model A Ford is on hand at the dig site.

MARTIN WESTWOOD, 32

STR 10 CON 12 SIZ 12 DEX 15 APP 14
INT 15 POW 15 EDU 14 SAN 75 HP 12

Damage Bonus: 0

Weapons: Fist/punch 55%, damage 1D3
.38 Revolver 65%, damage 1D10

Skills: Chemistry 45%, Climb 65%, Credit Rating 35%, Dodge 43%, Drive Automobile 55%, First Aid 50%, Oratory 25%, Pilot Aircraft 70%, Latin 10%, Ride 20%, Sneak 40%, Spot Hidden 40%, Throw 35%, Track 20%, Treat Poison 65%.

Quote: "Where's Miranda?"

Martin served in the U.S. Army Air Corps for six years as a pilot. Madly in love with Miranda McCoy, he followed his fiancé to Egypt. Martin wears a slouch hat, soft gloves, and trench coat except in the hottest weather. He wears a flapped U.S. Army holster with a .38 revolver and cartridge belt (holds 36 rounds of .38 ammunition). He carries a flashlight, a small magnifying glass, and a box of matches in the pockets of his coat. He has a small pocket knife concealed in the heel of his right boot and carries another in his trouser pocket. He has a valid driver's and pilot's licenses and a New York City license for his .45. Martin drove to the dig site in the expedition's truck.

The Dollmaker

by Geoff Gillan

Scenario Considerations

"The Dollmaker" tells the story of an army of living dolls, puppets, mannequins, and wax dummies who go on a killing spree. The most frightening thing about these creatures is their relentlessness. They cannot be stopped except by their complete destruction. Keepers should not be afraid to act out these lurching horrors with stiffened arms and frozen expression — the creatures' robotic intensity is most of their endearing charm.

The investigators are theatrical entertainers, members of vaudeville and inheritors of the grand British music hall tradition. But since this is London during the Depression, they have fallen on hard times. Keepers will find it useful to impart a general feeling of seediness to the scenario.

Keeper's Information

Many nights ago a Thing fell from the stars. This Thing was a smaller fragment of a great parent, a hideous monstrosity that lives beyond the worlds of men. This fragment, small, stone-like, dappled and green but shot through with silver veins, was thought to be some kind of meteorite. One of the men taken to the Welsh valley to study the Thing brought it home. Tests yielded nothing beyond that it was some kind of extra-terrestrial object, some new kind of rock. The man, Professor Grescham, had a wife who made dolls.

Despite being only a part, the Thing had a strange semi-sentience of its own. It hungered to grow whole again, but needed help. Alone in the house with the Thing, working for hours on her dolls, Doreen Grescham was easy prey. Slowly but surely it took her mind. When she was utterly in its power, it made her kill her husband. His death made the

Killer Dolls

The killer doll is one of the rarest of all horror film monsters. These loathsome little things have made their way into only a few of the "classic" horror films, but they have been some of the most terrifying.

Psychologically, the dolls are some of the most devastating of all horror film monsters. Everyone as a child had some sort of doll or toy of which we were extremely fond. We would spend the daylight hours playing with the object lovingly, and would take it wherever we went. However, when the sun sank below the horizon and bed-time approached, that doll became just as menacing as the trees scratching at the windows, or the misshapen pile of dirty clothes at the end of the room.

When nighttime came, we all knew that the doll was conspiring with the closet monsters and the things that lived under the

bed, and so the toy was put away until the morning when the play could resume.

The doll was our symbol of authority when we were children. Mom and dad could make us do our homework, or clean our rooms, or even (gasp!) read a book instead of watching television, but we had complete control over what little dolly did. We could make it sky-dive off the roof, perform mad operations on it, or even get the family dog to attack it.

This is the reason Killer Doll movies are so powerful. They take the object over which we had complete control over, give it a meat hook, and send it out for revenge.

Killer doll films which the keeper may find entertaining include:

Magic (1978, Joseph E. Levine Studios)

Dolls (1987, Empire)

Child's Play (1988, MGM)

Cinematic London

The setting of the scenario, while being London in 1938, is definitely the London of the movies rather than real life. No actual suburbs are given. Keepers are encouraged to use broader strokes like The Docks, The Seedy Side of Town, The Business District. Film is by its very nature, two-dimensional: in cinematic London, clichés crowd one another and the cries of Cockney barrow boys vie with the chimes of Big Ben for attention in the fog-shrouded streets. The impending war hovers in the background, almost taken as given that it will happen, though that is certainly not the case historically. Interested keepers may wish to take a look at some of the pre-Hollywood product of Alfred Hitchcock, notably *The 39 Steps*, and *The Secret Agent* for a look at the thirties motion picture London town.

entity grow. It doubled in size. More deaths followed; Doreen was forced to move often and changed her identity each time. The entity grew, but became no more complete.

One day, during one of her many moves, Doreen knocked a fragment from it, and the fragment fell inside one of her dolls. The doll came alive. Doreen tried sending the doll out to kill. The doll, while bearing the fragment within it, killed a man miles away in a deserted lane, and the place from where the fragment came grew back differently. This time there was the semblance of an organ. The creature sensed a way to completeness.

Doreen moved to London, took a house where she could install her dolls, and began to churn out many, placing slivers of the creature in them all. These slivers adhered within the Things and could not be dislodged. The dolls, puppets, and mannequins she constructed are able to obey Doreen's commands and even have a limited intelligence of their own. They know how to kill and to survive. Doreen's greatest creation is a tall articulated dummy which she dubbed Mister Mysterioso. Mysterioso can speak and move fluidly. With Mysterioso acting as agent, she contacted a doll-shop which might act as distributor for her line of goods.

The doll-shop proprietor, Penelope MacCauley of MacCauley's Toys, found the things disturbing and refused to deal in them. Mysterioso, by now established as a theatrical personality, has organized a benefit to promote the toys with leaflets and demonstrations. The last of the late Professor's savings have been used for this and, as professional entertainers, the investigators have been invited to appear on the bill, which is taking the form of a Gala Variety Spectacular.

The show now goes on.

Investigator's Information

A friend known to all the investigators, Herbert Whippet the escape artist, has invited them to the Café Elite, a less-than-elite establishment on the seedy side of the city. The

investigators know Herbert as one who always has his ear to the ground, and always knows what is going on around town. He is a good-hearted chap, thin and wiry, and believes firmly in the talents of all the investigators. They have been asked to attend by note hand-delivered to their various residences.

The Scenario

The Café Elite

Herbert Whippet arrives at 2:00 p.m. He hops from foot to foot in his excitement and his keenness to share this good fortune with his friends. Herbert is almost gray and shabby, were it not for a twinkle in his eye that belies his otherwise nondescript appearance. He thrusts playbills into the hands of the investigators and orders drinks for everyone, even offering to pay for lunch. The playbills announce a concert for tomorrow night, the Gala Spectacular: Variety, Comedy, Music. The venue is the Palais Theatre, in the heart of the Theatre District.

"This is it. They're looking for acts. I've spoken to the stage manager and mentioned you. All you have to do is turn up and look presentable an hour from now. It's just the kind of exposure you can all use, not to mention the two quid performance fee." He will beam, inviting thanks and superlatives on the from the investigators. If they do not gush enough, he is quite crestfallen; otherwise, Herbert puffs like a rooster and announces "Sometimes I amaze even myself." Then he will wag an almost fatherly finger at the investigators. "Now just make certain you're not late, otherwise we'll all be in for it. The bloke you have to see is Hodgekiss, the stage manager. Tell him I sent you." Once

Variety Acts

The acts staged in this gala are of the kind popular in Britain since stage censorship was instituted in the 18th century. The show is structured that various entertainers appear and do self-contained acts, comedy, magic, dancing, music, or combinations of the above. All the investigators' professions are drawn from this rich pool of skills. Rarely did the performances feature material that was new or novel. Part of the appeal for the audience was the sameness of the material, and they took comfort in not being challenged, much as the monotony of television programs appeals to viewers today.

Keepers can decide to have players simulate their character's acts one of two ways. Either allow for the rolls on the individual skills used in those acts as a measure of audience success, or, for the more creative players, keepers can encourage some thought as to the actual material presented. This should not be so complex as to interfere with the flow of the game, and should conform to the inclination of the individual keeper.

the investigators have ordered what they will on Herbert's bill, he pays it and departs, telling them he'll see them on the night. The investigators must make their way to the theater.

The Stage Manager

Bertram Hodgekiss, the stage manager, is a large Victorian blusterer, given to windy speeches about the glory of the theater. Once the investigators introduce themselves, he casts a nosy glance up and down each of them, ask a few brusque questions about the particulars of their act, then asks them if any of them perform anything that might be considered risqué. He insists he wants none of it; this is a family show. He is quite happy to take Whippet's word for their professionalism.

A successful Psychology roll shows that Hodgekiss seems to be under pressure and that he cares little about the performer's abilities as long as he or she is vouched for by someone. Gentle questioning reveals he is acting virtually as producer of the show, since the producers and backers wish to remain in the background and work only through an agent. Hodgekiss does not know who his ultimate masters are. He then details what the investigators need to know.

Each performer gets fifteen minutes to do his act and get off. If anyone needs special lighting or other stage requirements, notice must be given to Hodgekiss, to inform the set and lighting people. This must be done in advance; fiendish keepers will spring player oversights about investigators' act requirements during the performances. Thus if the magician, for instance, has not stated he wants the lights to go down during the removal of trick props, then the harsh full stage-lights will illuminate his every move.

Hodgekiss pumps the hands of the investigators and tells them he looks forward to a wonderful show, heaping on tired superlatives as he ushers them out.

The Marvelous Mr. Mysterioso

As the investigators are ushered out, a dashing caped and masked figure sweeps past the investigators and Hodgekiss with but the curtest of nods. If the investigators attempt to engage him in conversation, he brushes them off with a brusque reply and slams the door behind him as he enters the office. Hodgekiss quickly makes his apologies and fawns after Mysterioso.

Investigators who might be intrigued by this man, find at the end of their forty-minute wait that they get the same rude treatment. Mysterioso exits, darts away, and easily shakes off any attempt to follow him though the chaos of backstage.

Questioning Hodgekiss angers the man, who, only after considerable effort on the part of the investigators and perhaps a successful Fast Talk, or Debate roll, will finally tell them. "He's connected with the backers, al right. That's all

I know of him, and of them for that matter." Then he stalks off, muttering under his breath things decidedly uncomplimentary to the investigators.

Awaiting The Day

The investigators must now wait a night and a morning untill their performances. Keepers wishing to keep things tight can merely skip over this time, or otherwise get players to have their investigators attend auditions or purchase new props for their acts, or something else appropriate.

The Great Day

When the investigators arrive at the theater on the day of the performance, they find the dressing rooms packed and the place humming with excitement. The atmosphere is bustling, with all manner of people running about on various errands: stage hands, technicians, performers, and hangers-on.

The investigators have a few hours to prepare and to go over their acts. As they enter they see Mister Mysterioso emerging from one of the star dressing rooms. He carries with him a large jointed doll, the Cute Girl Doll with old-fashioned frock and curly blonde hair. Mysterioso signals a stage hand and begins whispering with him. Investigators wishing to listen may do so, but a failed Sneak roll means that Mysterioso notices their eavesdropping, shoots them a sharp glance, and moves away to where he cannot be heard.

For those who overhear, the conversation runs: "I wish you to deliver this doll, with my compliments, to Lady Marsden. Remember to do it right at the start of my act." He then walks away.

Investigators observing him before the show see that he leaves at once, going to the stage door where he supervises the unloading of mannequins and dolls to be set up in the wings of the stage. At the same time, tuxedoed stage hands begin to pass out pamphlets to everyone in the theater (stage crew and audience). The pamphlets advertise Mysterioso's Dolls, Dummies, and Toys. Orders can be placed through the agents, Carruthers and Smedley. Catalogs can be ordered from the same source. A successful idea roll perceives that the entire show has been set up for the promotion of these items and Mister Mysterioso himself.

The Curiosity of a Whippet

Herbert turns up after this, deputized by Hodgekiss to tell the investigators their order of appearance. He is excited in his usual way, but a Psychology roll will show that his agitation goes quite beyond that. He hands out the notes on the order of performers and the investigators will note that they have scored plum spot towards the end of the show, in fact, right before the curtain act: Mister Mysterioso himself.

The order of appearance (including the act preceding the first investigator) follows:

- Bingo and his Amazing Performing Poodles (NPC)
- The Dancer
- The Comic
- The Magician
- The Clairvoyant
- The Memory Man
- The Ventriloquist
- Mister Mysterioso (NPC)

Once he has finished, Herbert will turn to the thing that is really exciting him—Mysterioso's trunk. Herbert caught a glimpse of it being toted into Mysterioso's room. He is dying to get a closer look at it.

"Amazing it is. Never seen its like. I can't see any joints for the life of me. Looks like just a solid block, but its obviously a trunk of some kind, because I heard something shift inside when they set it down. If I could find out its secrets and then escape from a thing like that, I'd be greater than Houdini."

Herbert is adamant that he is going to discover all there is to this amazing trunk and duplicate one himself. He tells the investigators he is going to have a look, since he saw Mysterioso out on the stage just now, supervising things. Would they like to come with him? And will one of them stand look-out? The players have two options: they can go with Herbert or they can remain. If they remain, then they hear what happens in the dressing room next door. The narrative assumes that at least one investigator accompanies Herbert into Mysterioso's dressing room.

The Astounding Trunk

Mysterioso is still elsewhere as Herbert creeps to the dressing room door. It is unlocked and he passes through, asking a willing investigator to wait and watch out. Mysterioso has been given the full star treatment—flowers and champagne bedeck the room, which has a lounge for guests and the obligatory make-up mirror framed with light globes.

In the corner stands a huge chest, measuring six feet by three by three. It is decorated with strange symbols and odd motifs which appear to move when the gaze is not fixed upon them. The symbols are disturbing. Herbert will go to the box and walk all around it admiringly. There are indeed no apparent lids, catches or crevices. The thing looks completely solid. "Fantastic," Herbert says, "this really is a super piece of work." Despite warnings the players may give him, Herbert begins running his hands over the box edges, looking for some catch or secret trigger.

The box is in fact a Gate directly to the Star Thing which waits at Doreen's house. If it senses a human in

proximity for very long it draws them into it to make a blood sacrifice.

As Herbert examines the box, a successful Listen roll detects a low groaning noise coming from within it. Herbert will not hear it nor be distracted from his examination, since he believes he has found something. The sound is thick and repellent. One round after emitting it, the box opens. Not so much in the accepted sense, but more like expanding, then folding in on itself, drawing Herbert in with it. His screams are suddenly muffled as if by a pillow. Sanity loss for witnessing this is 1/1D4 SAN. Then Herbert will be gone and the box closed, dormant, and for the next twelve hours, safe. Investigators who grab Herbert to drag him back out will have their hands enveloped as the box reassembles. On a failed DEX x5 the fingers of those hands are sheared off. Damage is 1D6 and SAN loss 1/1D3. No amount of strength can free Herbert from the trunk's clutches.

Aftermath Of Disaster

Hodgekiss and Mysterioso arrive at the door ten rounds after Herbert's screams. Hodgekiss has been summoned by the noise, Mysterioso by a bond he has with the trunk. Mysterioso is outraged at this invasion of his privacy. Hodgekiss is equally outraged and treats with skepticism any claims of the investigators that the trunk has swallowed up Herbert. He defends Mysterioso's right not to open the trunk if, the players demand that he do so. If an investigator succeeds in an Oratory roll, Mysterioso opens the trunk. The saturnine Mysterioso simply shrugs and lifts one of the edges, as if indeed there has been a lid there all along.

Within the trunk lies magician's paraphernalia and a ventriloquist's dummy, a hideous clown doll with a garishly painted face and a distorted grin. Beyond this, nothing. Hodgekiss tells the performers to go out and prepare. The show is about to begin. He says that Herbert Whippet has probably crawled off somewhere to get drunk. Hodgekiss vows if the man isn't there to do his act, he will make sure he never works in London again. Then he stalks out.

The Investigators' Dilemma

If the trunk was not opened, the investigators must come up with some way to see into it. If they open it within the next twelve hours, or within Mysterioso's presence, it appears as a normal trunk interior with the contents described as above. After that time, it will be ready to devour another victim as it did Herbert. Getting to the trunk once Mysterioso has been alerted will prove difficult, and keepers are encouraged to reward only the more cunning of players' schemes to get at the thing. Obstacles can include stage hands interrupting, the box being moved on Mysterioso's request, and that naturally it goes onto the stage at the wings once Mysterioso's act is imminent. Of course, the

investigators themselves should be also busy at this time, since their own performances immediately precede Mysterioso's.

Searching The Theatre

Investigators may suspect that the body of Herbert is somewhere about the theater. This red herring might be a way of amusing them before the curtain goes up on their own acts. If they are diligent and search the area around the dressing room, they find an old leaflet, trampled and discarded, advertising MacCauley's Toys as the distributor of Mysterioso's goods, at an address in the commercial district. Alternately keepers may wish to place this lead in the hands of the investigators should they choose to search Mysterioso's dressing room at any time before or after Herbert's disappearance. Otherwise any search of the theater will be fruitless.

The Performers Call

The investigators will now have to stage their acts. Keepers should remind the players that their investigators have a responsibility to perform, and that professional ruin could result if they do not appear onstage. Players might nonetheless wish to continue investigating instead of performing: in that case they hear of the resultant activity via Hodgekiss when he finds them to tell them Herbert (and now they) will never work again in London, in between gushing about the brilliance of Mister Mysterioso.

Mister Mysterioso's

Once the performers do their part, it is the turn of Mister Mysterioso. As the ventriloquist comes off-stage, Mysterioso will be there. Uncharacteristically flustered, he bumps into the ventriloquist and knocks the dummy from his hand. Mysterioso mumbles an apology and picks up the dummy, thrusting it back at the ventriloquist before dashing onto the stage like a man late for a train. With the skill of a

true magician he has slipped a shard of the Space Thing into the ventriloquist's dummy. For results see the box, "The Ventriloquist's Descent", below.

On stage, Mysterioso remains himself and greets the audience with a deep bow. Then he turns his attention to the box above stage left and bows to Lady Marsden as a stage hand appears. The stage hand gives Cute Girl Doll to Lady Marsden and her little girl, Clara. She nods her thanks. The little girl is delighted.

Mysterioso launches into his act. He is undeniably impressive. He performs with effortless and uncommon skill. Standard tricks, card and sleight-of-hand, he whisks through as though without thought. Then he goes through more complex visual tricks, illusions performed without benefit of an assistant. After this he extracts the Clown Dummy from the box. A know roll suggests that he is brave to follow a ventriloquist's act with one of his own.

He has no need to fear. His dummy is amazingly life-like. At the end of a string of tormenting remarks, the dummy lets out a hideous cackle. Onlookers swear they see the thing's lips curl in contempt. As a *piece de resistance* the dummy appears to leap out of Mysterioso's arms and scuttles about the stage, finally kicking Mysterioso sharply in the shin before leaping back into the case. Mysterioso feigns trying to get him out while the audience roars with laughter and approval.

Lastly, Mysterioso displays a few conventional tricks, making rabbits and pigeons appear from nowhere before bowing to the audience and, pointedly, to her ladyship's box.

The Ventriloquist's Descent

Once the Ventriloquist's dummy has been primed with a splinter of Space Thing, it slowly manifests its new power. Mysterioso is merely carrying out orders to spread havoc as much as possible. If he does not slip the splinter into the dummy off-stage he does it later before the ventriloquist can leave the theatre.

The Ventriloquist slowly shows the effects of the dummy's new power and eventual domination of its master. This will take close work between the keeper and player, keepers are advised to encourage their best players to tackle the demanding part of the ventriloquist.

The power within the dummy manifests in three stages.

- 1. First, the dummy exerts its influence by making the investigator reluctant to part with it and become very protective toward it.
- 2. The dummy begins to speak to the investigator. It will do it when the he is not watching, so that the voice is like unspoken thoughts. It prompts the investigator to look after the dummy's interest: keep safe the shard within the dummy, and promote the success of the dollmaker and her plans.
- 3. The dummy speaks and acts overtly. This is as though the PC is doing a ventriloquism routine and is persisting with the gag. Lastly, the dummy discards its master and begins to ambulate and speak as it will. Now it attempts to kill its master and his companions.

At the beginning of each stage, the player must make a POW x5 roll for the investigator every 24 hours. Once he fails the dummy exerts its power through that stage, but can not move onto the next stage until the player fails another power test. If the dummy is destroyed once it has the PC in its power then the Investigator loses 1D3/1D10 SAN since he has established a symbiotic link with the thing. Pulling apart the dummy to remove the shard of Space Thing will bring on the same kind of trauma.

Investigator Moves

The amazing Mysterioso and his strange chest disappear immediately after his performance. They will be free to pursue a number of leads. The most likely ones are discussed below.

MacCauley's Toys

Investigators who found the old notice may wish to visit MacCauley's Toys, a cozy, homey little shop in the business district. Rows and rows of toy glass eyes stare at the investigators as they prowl about the shop waiting to be served. In the middle of her dusting the proprietor will eventually peer between the shelves and ask the investigators if she may be of any help. She is Penelope MacCauley and is very friendly, if slightly distracted. She remembers Mysterioso and his toys. He had asked if she would distribute a line of dummies and dolls which his company manufactured. He explained that he was a performer and his partner was the craftsman, so neither had the time for the selling end of the business and were looking for someone to come in on the ground floor of the deal. The deal sounded a good one and Penelope agreed and Mysterioso printed leaflets. However, when she actually saw the goods, she began to grow uneasy

"There was nothing wrong with them; they were brilliantly made, but I found them unsettling. They made me very uneasy. When I put them out in the shop fewer people came in. One gentleman bought one, then telephoned me to ask if he could exchange it for something else. I readily agreed, but he never came."

She removed them from the store and told Mysterioso that the deal was off. He didn't seem at all interested in the money, just in how many were taken. He argued but she stood firm and he took the stock away. She has not heard from him since.

She knows nothing else about business connections that Mysterioso might have. She wishes the investigators good luck. Miss MacCauley might prove unhelpful if the players suppose some conspiracy between her and Mysterioso and are rude or aggressive. In that case she orders them out and calls the police if they do not comply.

The Agents

Following the agents' leaflets leads to the offices of Carruthers and Smedley, Theatrical Agents, on the third floor of a building in the less-prosperous part of the business area. Upon calling, the investigators find Carruthers present. He is a streak of oil with legs and a grin, all the panache and taste of a used car salesman. He is rude unless he thinks

he can make some money out of them. Then he will invite them into his tacky office where strips of flypaper covered with mildewy flies vie with tattered theatrical posters as chief decoration. If offered, Carruthers wants to be their agent, since he needs clients desperately. Provided he is appropriately bribed or otherwise encouraged, he gives information that the investigators want.

Carruthers says that Mysterioso is a mystery to him. That he believes is part of the man's act and is happy to go along with it, though he is disappointed that Mysterioso refuses most publicity stunts. Since Carruthers has been able to book him anyway, he does not argue. The agent freely admits that normally he would not act as business go-between in the doll business but that Mysterioso makes it profitable for him. He gives Carruthers some of the take. Carruthers receives the orders for the goods and sends all the documentation on to a warehouse on the dockside. For money, Carruthers gives the address. He keeps invoices of orders placed and delivered, since this means Mysterioso cannot cheat him. But after tallying them he sends the paperwork straight on to the warehouse. He hasn't met anyone there, has never been there in fact, and is happy to keep it that way.

The Newspapers

With successful Library Use rolls, the investigators find two related newspaper articles.

PUBLIC OUTRAGED

Store Display Gets Ousted

The window of Sadler Bros. Departmental Store remained empty today after its previous display was removed following public outcry. Outraged passersby claimed that the mannequins had been posed in threatening and obscene positions.

The manager of Sadler Bros. Mister Montague, claimed that the complaints were unfounded, since many of the citizens said that the dummies had assumed different positions within minutes of one another. He said all the reports conflicted, and as the mannequins had not been touched since that morning, it could not even be the results of a hoax.

Mister Montague stated, "I believe this uproar is only one of the manifestations of mass hysteria as is brought on by the current political climate in Europe."

In the interests of customer relations the offending figures were removed, to be replaced by a new dressing, currently being designed.

The second article is smaller and merely mentions a new exhibit at **Madame Montague's Wax Museum**. The exhibit, Hollywood's Horrors, features three wax renderings drawn from the movies: Frankenstein, Dracula, and The Mummy. "This marks the first occasion that Montague's figures have been commissioned rather than created on the premises. The quality of these are said to be so superb the management could not resist. The display begins today."

— Handout #1

After pestering the investigators for pressbooks, photos, and details of their career, Carruthers lets them go. If they become threatening or too demanding he will tell them he will take them to the factory and then give them the slip, thinking they are gangsters. He keeps low for three weeks. The blank order forms, with the factory address, is in the top drawer of his bureau. They simply note the number and kinds of goods delivered since the scheme began. See "The Warehouse," Item Three for details.

Lady Marsden's Doll

Investigators may rush to Lady Marsden's to investigate the doll given her daughter by Mysterioso, but to no purpose as yet. The encounter with the gift doll has been designed as a denouement. If the players insist keepers could run the incident out of sequence. The details remain for the end of the scenario, under "Lady Marden's Rescue."

The Warehouse

Once alerted to the existence of the warehouse, the investigators should lose no time in looking closer at the place. It will not need to be broken into, since with all his activities Mysterioso has not had a chance to get near the place.

Investigating the Warehouse

There is no one in attendance. It is in such a bustling area that it will be almost impossible to break in during the daylight hours; assign appropriate difficulties if investigators try. The warehouse is on the docks and in the middle of a thriving trade area. It teems with people. If investigators can be cunning so be it, but it should be obvious that darkness gives better protection.

Breaking In

Inquiries around the area yield nothing. Neighboring warehouse staff have glimpsed the odd person coming and going, and some stock going in and out, but there has been no contact among the locals by the people running the newly set-up warehouse. The place is locked and apparently deserted.

By night, fog drifts in and surrounds the three-story building. There are two doorways and six windows to the warehouse. Four of the windows are along the sides of the building (two per side) while the other two windows stretch front and back. All are quite long, and take up quite an area. The windows on the right hand side of the warehouse let onto an office area. The others are of thirty feet above the floor of the warehouse storage area. All windows are twenty feet above the ground.

The front doors are padlocked and also locked with a Yale lock, (STR 19). The rear door is for deliveries. This docking bay is twelve feet by twenty and has a rattling shuttered door which, when opening has a 25% chance of attracting the attention of the local bobby on his beat. Here the lock is a padlock, STR 25.

The Warehouse Within

Inside the place is dark and cavernous. A maze of crates fill the floor space. Overhead, reached by a flight of sturdy wooden steps, is a glassed-in office area fifteen feet above the floor of the building. In the crates, and indeed in between them, stand hundreds of mannequins, dummies, and dolls. They watch the investigators, their dead eyes eerie in the half-light thrown off by the investigator's flashlights.

Investigating the boxes and stock yields nothing interesting. If one of the dummies is smashed, a successful Spot Hidden locates the shard within it. This prompts an attack by the creatures.

The Office

Upstairs in the office are a few battered old chairs, a big scarred table and a few ancient filing cabinets. Successful Spot Hiddens locate three items.

Item One: A shard of the Space Thing is found. Dappled, greenish, and shot through with silver, it is wedged in a crack between the floorboards.

Item Two: A newspaper cutting from the Cardiff Daily News, August 5th, 1936.

STRIKE FROM ABOVE!

Reports from all over the Llanmorgan Valley told of a "meteorite" which fell from the stars. The object, about the size of a rugby football, was described as looking green and dappled with silver veins throughout. Professor Grescham of London, a noted expert, was taking the thing back to London University for further studies. He believes it to be dormant and quite safe, though certainly of "outer space origin."

— Cardiff Daily News, August 5th, 1936

—Handout #2

Players following up on this at London University learn that Grescham died soon after, under mysterious circumstances, and that his wife disappeared. The stone went with her and has never been recovered.

Item Three: A manifest noting deliveries made in the past two days. It runs:

■ 3 mannequins to Sadler Bros. Department Stores.

- 12 toy soldiers to Mr. Edgar Hampton of West London
- 6 marionettes to The Little Theatre Group.
- 3 wax figures to Madame Montage's Wax Museum (Chamber of Horrors)

During the Search

While the investigators are searching, the creatures within the warehouse are stirring. Ten minutes after the investigators arrive, they begin forming into ranks, rising from their crates and marching upon the investigators, intent on destroying them utterly. A successful Listen or Spot Hidden roll detects movement in the factory. If any damage is done to any creature, then the rest attack. They do so *en masse*.

Attack of the Puppet People

The figures attack unrelentingly until the investigators stop them. Players should soon realize that combating the figures individually is fruitless and eventually brings about the destruction of their investigators.

See the Non-Player Character section for methods of dealing with mannequins and dummies. Burning the place down is the obvious choice and would destroy most of the creatures, but investigators must be careful to flee the scene quickly or arson charges will follow.

If the players choose to escape, 1D10 of these creatures, all faceless, characterless mannequins, hunt down the investigators throughout the rest of the scenario. The rest shamle back to the warehouse and wait placidly. Keepers can run the hunt in two ways: either the investigators can be aware at once that they are being pursued and must deal with their attackers; or if the investigators are unaware, various attacks can be sprung on them if the proceedings



"Now it my turn to pull the string!"

get a little dull between encounters, or if the players are dragging their feet.

Aftermath and Investigation

Players should now realize the threat these things pose. They have in their hands the clues to find them and neutralize them. If the investigators did not deal fully with the warehouse, they might return to it before they move on. It is a simple matter to follow the manifest to the various addresses. This can be done in any order, though the House Of Wax section does provide for some climactic moments. The addresses are dealt with below.

Sadler Bros. Department Store

The mannequins have been taken from the window and locked in the basement of the store. The basement area is large and filled with bric-a-brac and unwanted materials. There is a small office for the maintenance staff, one of whom has been killed by the mannequins and hidden in a large crate beneath packing material.

The mannequins are full-sized. If the investigators go during the day and have read the newspapers they may wish to claim they are from the company providing the mannequins, and are going to take them back and reimburse Sadler's. Montague, the manager, is helpful if so. He relates the bizarre claims made by the public and how they are obviously outrageous, and puts the whole thing down to the political climate.

If he is suspicious, he proves to be unhelpful, and investigators must invent some way to assist him. He will not help them unless he feels he or his store can directly benefit. He mentions in passing his absentee maintenance man, but suggests that the fellow may be an inebriate.

If the investigators go at night to break in, then treat the store doors the same as the front of the warehouse. The store is six stories high and keepers may create the many obstacles inherent in the average department store—spillage of tennis balls in the sports section, mannequins in the fashion section whose out-thrust hands catch the investigator's jacket. They will not know which dummies are responsible unless they have read the newspapers, so it could be quite an effort for them to locate and destroy the creatures.

The things attack once the investigators make any undue noise during their search of the premises. There is a 50% chance the things either wait for the investigators to find them, or come through the store. If it is daytime the mannequins wait until the investigators are alone in the

basement. If this is not possible, then the things attempt to kill whoever is with them.

Mr. Edgar Hampton

Mr. Edgar Hampton is an elderly gent who lives in a small cottage and whose tin soldier collection is the pride of his life. The collection is kept at the very rear of the cottage in a large sunroom. Here there are rows upon rows of lead figures, as well as model battlefields set out in painstaking dioramas. The new figures that Edgar has received, all twelve of them, are arrayed at the rear, grouped around a large mock cannon. They are a foot tall, somewhat larger than the other figures, but so uniquely detailed (as Edgar will happily tell anyone who calls and acts interested in the things) that he just had to add them to his collection. They are Napoleonic in era and bright red and white.

Edgar proves more than helpful to anyone who shows the slightest benign interest in his collection: he will give them weak tea and crumbly biscuits and regale them on the details of the figures. "Every Major British Land Encounter Represented!!" If they appear suspicious or threatening he thinks they are tax men. Edgar lives in horror of the tax men and for no good reason believes they conspire to seize his collection as part of their nefarious tax.

The investigators are going to have to come up with a convincing reason to take the soldiers from him. The things remain totally inert despite the best efforts of the investigators to prompt them into action. Investigators may soon doubt that they have any shards in them. They are in fact as animated as any of Grescham's toys, but they wait the investigators out. They attack if any are threatened, and though small, they carry rifles with razor-sharp bayonets fixed to them, and will thrust with them. If the investigators choose to attack at night, there will be a 50% chance of waking old Edgar (the old sleep badly). He expects it is burglars or tax men and responds with his trusty elephant gun.

The Little Theatre Group

This puppet theatre group operates out of a small ramshackle theater near the Thames. Its manager and director is Alicia Bridges, who lives on the premises. The group received six new marionettes: a Punch, a Judy, a Dog, a Policeman, a Thief and a Rustic. They have only used them in one performance and found them unsatisfactory, since they would not respond properly to the strings. These puppets have been stored backstage to be returned to the manufacturer.

If the investigators visit at night they find the marionettes only if they actively search the backstage area, hung in a kind of closet by the strings. When the marionettes come to life to kill the investigators, the strings drag behind them, making a sinister scuffling noise.

Keepers should treat the theater as a smaller version of the Palais for purposes of running the encounter. Alicia lives just off the side, in a small flat connected by a dimly-lit walkway to the stage door at the rear. If the investigators break in, she is unlikely to hear them unless they make some untoward noise. She is timid and nervous, and calls the police before venturing to investigate.

Investigators who wish to view a performance attend a standard fifty-minute show. It repeats three times a day, at 2:00, 4:00 and 7:00 pm. The show consists of standard puppet characters and re-enactments of favorites like Punch and Judy and a few familiar fairy stories. Investigators who speak to Alicia find her helpful and friendly, unless she detects they mean the group some harm. She is quite protective of her theater group.

She believes the new marionettes to be defective and she argues that they give off some unpleasantness that is difficult for her to define. She explains that she sent someone to the factory yesterday to take the things back, but there was no answer. When he heard strange movement from within the warehouse, the boy panicked and returned, quite fearful. If the investigators offer to return the puppets, she is quite relieved, provided they convince her she will be compensated. She worries about the lack of funds of her group.

The marionettes themselves prefer to attack after their strings have been detached from the holding box in which they are dangling. Choose the most dramatically appropriate moment, based on investigator actions.

The House of Wax

Night or day makes no difference in the adventure of the wax museum. Between the delivery of the wax figures and the investigators' visit, dramatic incidents have taken place. The new figures have been so frightening to people that the museum has been closed. The police are looking into the matter and the museum cannot be opened until they are satisfied that what is contained therein is not too disturbing to the public. The frights the patrons have received have been due to the figures moving, but people put down these stories as exaggerated hysteria. This should all be related to the players through Constable Parkins, who is now stationed outside the museum, making sure the "ghoulish and the curious" do not break into the place.

There is no rear entrance to the museum, only windows. A constable is on duty day and night. Investigators must be particularly clever or ruthless to get into the place without being detained by the police. Keepers must judge what a London hobby would do, although in the movies police are often dim-witted and gullible. This may help tip the scales in the investigators' favor. Once inside, the museum is a long single-storied building divided into four sections and with a long narrow basement area running beneath all four parts.

At the front end of the building is the foyer, where stands a ticket booth and a welcoming wax figure depicting an elegant evening-suited couple with a child. Even by day the place is gloomy and dark, since it has been forcibly closed. From the foyer lead two doors. One locked and bolted heavy iron door (STR 18) leads to the basement, the other to the display rooms. The only windows are those letting into the foyer. The rest are closed, to provide the right artificial environment that best highlights the wax figures. Thus the investigators must move through the rooms in order, unless they go into the basement, pass through it and up into the back room. The display rooms and basement follow.

Display Room One: The Hall of History. Tableaux here depict many historical personages and scenes. Nelson and Hardy, Henry VIII, Elizabeth I, Napoleon, Cleopatra and Mark Antony. Players who have not read the newspaper stories will wonder which figures are the animated ones. Keepers should endeavor to keep them tense by making the light glint from the eyes of figures like Henry or Napoleon and suggest they may just have moved. This room lets onto display room two.

Display Room Two: Popular Favorites. Recording and motion picture stars are here—Gable and Lombard, Greta Garbo, and Charlie Chaplin, and also popular British musical entertainers and archetypes like the Pearly King (Cockney music hall figure in dark suit covered in fake pearls) and a barber shop quartet.

Display Room Three: Current Display. This area of the museum changes most often. At the moment the display is Warriors and Barbarians. Frightening figures with large threatening weapons dominate the display area: Viking marauders, King Arthur, Lancelot and Gawaine, Queen Boedicea in her bloody chariot. These figures look most threatening and their weapons appear sharp and dangerous as the players negotiate the place as they pass. Sword points may snag jackets if successful DEX rolls aren't made.

Display Room Four: Chamber of Horrors. Here real-life horrors like Jack the Ripper and Burke and Hare, the body snatchers, rub shoulders with Frankenstein's Monster, Dracula, and the Mummy. These last three are the shard-ridden figures delivered by the warehouse.

As the investigators search, a successful Spot Hidden reveals a nasty surprise: a large, mostly empty bag in the bottom of which are a few silvery shards. This bag is wrinkled, as though was recently quite full. Someone (Mister Mysterioso in fact) has been here earlier and set shards into all of the wax figures. Once the investigators reach the Chamber of Horrors, the figures there attack, but so too does every wax figure in the place. They number forty.

Two ways lead out of the chamber—back through the display rooms or through the hatch (needing a Spot Hidden

to find) that opens to a narrow set of steps into the basement, then through the basement and out the padlocked door into the foyer.

The Basement: This is the workroom of the museum where most of the wax figures (those that aren't brought in from strange warehouses) are created. Beside big vats of wax and barrels of paraffin oil, prototype wax figures, heads and torsos exist. These replicas have not been loaded with shards but are quite eerie in their dismembered state. Naturally this area is hideously flammable, which may give investigators ideas, but remember if fire breaks out the wax figures will continue to attack until they melt, causing burn damage to the investigators as well as the usual crush and swipe attacks.

Mysterioso's Move

Whichever location the players encounter last, Mysterioso waits there waiting to confront them. He leaves his Gate Box hidden within shadows just outside the final location and hopes that the investigators will be drawn into it before they realize what is happening.

While they are contemplating the thing, or reacting to it, he launches a physical attack to kill them. If this fails, he disengages and flees to Doreen's residence, drawing them along, trusting that the power of the Space Thing suffices to destroy the threat.

If they destroy Mysterioso, then they will learn the location of the space thing through more supernatural ways. As Mysterioso's body is destroyed, the great mass of the space entity inside him will strive for a link to something. The character with the highest POW will be it. This link will immediately enable them to see through the eyes of the captured Herbert Whippet as he lies entombed within the Space Thing. Whippet is almost dead and in his agony sends a scream for help to the investigator. This scream burns an indelible picture of the location of Herbert's prison in the investigator's mind. The Space Thing, then realizing it has made contact with a living person, will try to take over the investigator.

For the initial contact the investigator loses 1D3/1D6 SAN. For the second, if they are still sane, the investigator will have to resist the creature's POW on the resistance table. This is only a shard so the POW is low, merely 7. If the investigator comes under the control of the entity, he turns against the other investigators, to destroy them.

If the investigator goes insane, uncontrolled by the Thing, then on a successful idea roll he offers the connection about where the thing may be found, and Herbert with it, in a garbled fashion.

The Toymaker's Palace

The encounter in the lower floor of the Toymaker's Palace is essentially the same whether or not the investigators defeat Mysterioso.

The Layout

The First Floor: contains Doreen's display room. Here are some of the same sort of dolls, dummies, and puppets the investigators have already encountered, in greater numbers. The actual work area is small and cramped with rows of shelving. There are ten big shelving units marching to the rear of the shop. Once the investigators enter, things emerge from here to stop them. The most advisable tactic is to make for the stairs, which follow on directly from the front hall and front door. The hall is narrow and leads to a rear door. Both front and rear doors are unlocked.

Upstairs: is a small room. Here Doris has eked out her days, slave to the will of the Space Thing, creating more and more creatures and eating only enough to to work for the Thing. The place is dark and dingy, dominated by the massive lump of Space Thing, now grown to SIZ 35. The Thing has been storing the energy given it by the killings of the puppet things, to prepare for a ritual that it believes will cause it to grow to its former glory. Doreen is a conduit to that ritual. Once the battle joins downstairs, the Thing begins the ritual, Doreen stammering out the weird syllables of the inhuman chant.

The Ritual and Aftermath

The ritual drains the last from the life Herbert Whippet, trapped within it. Investigators witnessing Herbert's predicament lose 1/1D6 SAN. The ritual, once begun, only can be stopped by rendering Doreen unconscious by her death.

If the ritual is halted before completion, the power needed for the ritual turns back on the Thing. This shatters it, scattering the pieces and reducing it to as when first found. It is still sentient, but does not have sufficient POW to mount an attack against the investigators. The dummies equipped with shards continue to attack, since each shard is a small version of the Thing itself. Doreen is still linked to the Thing, but isolating her by distance and employing Psychoanalysis breaks her link and restore her to sanity.

If the ritual is completed, the Space Entity is doomed to failure, since it cannot regenerate into its old self, only a bigger and bigger fragment of what it was. Having evoked the ritual it doubles its SIZ to 70, effectively jamming the area of the upper story with its bulk, but its POW will be exhausted temporarily (until the puppets kill more people).

In its rage it attempts to exert the mind power that it used to have as a whole entity, and as a result will destroy itself. This effectively destroys the dummies also. This will be catastrophic to the investigators as the resultant apocalyptic explosion and shattering does 10D6 damage to everything in the building and within a quarter-mile radius beyond.

The Doll's Attack

If Doreen is stopped and the ritual halted, then the first doll to attack the investigators is one exactly like the Cute Girl Doll given to Lady Marsden's daughter. This is the last shard left (if they have not previously dealt with it). They must therefore destroy it before it can take another life and begin to resuscitate the Space Thing. For results of mopping up and defeating the menace after the last dolls have been wiped out, see "The Final Outcome" below.

Lady Marsden's Horror

Investigators visiting Lady Marsden's are in luck. The family has gone away and left the doll in the house. The butler remembers them leaving it, since the little girl had grown to hate it and correctly blamed it for the killing of her pet dog. Investigators will be taken to the Little Girl's bedroom by the butler, if they can prove the thing is a threat, since the butler dislikes the thing also and is glad to help them get rid of it.

The house is a gothic-style Victorian mansion, multi-storied. Presume a big spacious room exists for every activity someone might wish to do: dining, smoking, reading all have their own rooms; there are multiple bedrooms and a large kitchen. The doll flees to the kitchen once it realizes the investigators have come for it.

The Doll's Last Stand

Once the investigators arrive, the doll steals out of the bedroom and down the stairs. It takes a few minutes, and investigators who enter the house quickly see the thing dart into the kitchen. The creature is small and very fast. Like Mysterioso it has a massive amount of Space Thing within it, making it quick and agile.

The doll returns to the kitchen because weapons are available there. Once there, the doll grabs a carving knife and scuttles under the bench.

The first investigator through the door gets the knife flung at it. The doll then darts up, flings the kitchen drawer on the ground and grabs one of the knives sent skittering across the tiles, then ducks under a table. If keepers are so inclined and investigators inefficient enough, this cat-and-mouse match could range through the house. The doll uses its small size to make lightning ambushes and then its speed to flee. Investigators get one attack at it and then it is gone, and they must flush it out again.

Do not underestimate the horror implicit in fighting something small, fast, and with malicious intent and a huge

knife. If the thing escapes, then the investigators know that sooner or later it will kill again and the Space Thing, whatever they have done with it, will grow. Their Sanity reward at the end of the scenario thus lessens.

The Final Outcome

Once the investigators have dealt with the dolls and the Space Thing, they still face the shards of the Thing. If given the chance they'll provoke a new murderous rampage in an attempt to regenerate all over again. Keepers should make certain that investigators pick up all the shards, making Spot Hiddens for them. They must dispose of the shards, which will not burn. Throwing them into the Thames or burying them far underground will effectively seal off the threat of the thing. Keepers should judge what measures prevent a resurgence of activity.

Investigators who destroy the Thing and the dolls, and who keep Doris alive get 1D20 SAN. Take away 1D4 for each thing left undone: killing Doris, for leaving shards and dolls active, and for not gathering up Mysterioso's box and destroying it.

Non Player Characters

SPACE THING

SIZ 35 POW 19 INT 14

The individual shards have only a SIZ and a POW of 1 and these are dormant unless placed within something. They all have the same intelligence. For every 10 murders the dummies commit, the SIZ of the parent entity grows by 1 point. The entity has no hit points, and can only be destroyed in ways mentioned within the scenario.

The Mannequins, Dolls, Dummies, And Puppets

These are the animates created by the shards of Space Thing. When a shard of the Thing is placed into an object, it slowly begins to extend fibrous tendrils throughout the object. Soon it has enough tendrils placed in the object that it is able to control its movements. The shards can only use this effect on items which are hollow or constructed of pliable materials such as wood or wax. The effect will only work on simple mechanisms (the shards cannot animate cars or boats).

For the stats of the Children of the Entity, three lists are included: Small, Medium and Large. Any limb severed from the whole ceases to function, but these things do not

need to worry about going unconscious from hit point loss. They continue to attack until they are at zero hit points. With the exception of Mysterioso and the Little Girl Doll, if the things have a weapon already they will use it. If not, they will use their fists instead. They can also rend. If two attacks are successful and then a Grapple, the creatures can tear the limb from an investigator, doing double their normal damage due to shock and blood loss. First though they must overcome the CON of the Investigator with their own STR on the resistance table.

Keepers should also remember some figures will be more susceptible to some damage than others, depending from what substance they are constructed. Wax will burn very fast, where the wooden dummies will take longer.

The Children Of The Entity

Large

	STR	CON	SIZ	DEX	POW	HP*	DB
1	15	11	15	15	5	13	+1D4
2	17	16	18	12	2	17	+1D6
3	13	16	14	15	3	15	+1D4
4	15	11	13	13	2	14	+1D4
5	16	16	15	14	7	16	+1D4
6	12	15	18	15	3	15	+1D4
7	10	12	14	13	0	13	+1D4
8	13	11	15	12	6	13	+1D4
9	14	14	15	13	6	15	+1D4
10	15	14	14	15	3	14	+1D4

Move: 8

Medium

	STR	CON	SIZ	DEX	POW	HP*	DB
1	12	12	4	18	5	8	-1D4
2	11	9	7	17	2	9	0
3	13	13	5	18	3	9	0
4	13	10	6	16	4	10	0
5	13	9	5	16	7	9	0
6	14	10	5	14	3	10	0
7	14	13	6	17	5	10	0
8	13	15	8	16	6	11	0
9	14	15	5	17	6	10	0
10	11	12	4	16	5	8	-1D4

Move: 6

Small

	STR	CON	SIZ	DEX	POW	HP	DB
1	1	7	1	18	5	4	-1D6
2	2	3	1	15	6	2	-1D6
3	4	9	1	18	5	5	-1D6
4	3	5	1	14	6	3	-1D6
5	3	6	1	15	7	4	-1D6
6	4	6	1	18	8	4	-1D6
7	2	7	1	16	9	4	-1D6
8	3	8	1	15	5	5	-1D6
9	3	8	1	16	6	5	-1D6
10	4	9	1	18	8	6	-1D6

Move: 4

Skills: Hide 40%. Track 10%, Sneak 35%.

Weapons: Strike 30%, 1D6

Weapon, 35%, as per weapon type

Grapple 30%, special

*These points must be brought to zero to simulate utter destruction, weapons doing usual damage.

MISTER MYSTERIOSO

STR 14 CON 14 SIZ 16 DEX 20 APP 18
INT 14 POW 12 EDU na HP 15

Damage Bonus: +1D4

Move: 10

Weapons: Fist 65%, damage 1D3+1D4

Kick 55%, damage 1D6+1D4

Skills: Climb 60%, Dodge 60%, Hide 80%, Jump 55%, Listen 45%, Sneak 60%, Spot Hidden 55%

Mister Mysterioso has had the largest shard of the space thing insterted into it, thus it has more control over its movements than the other dolls.

LITTLE GIRL DOLL

STR 8 CON 6 SIZ 3 DEX 16 APP 8
INT 14 POW 11 EDU na HP 5

Damage Bonus: -1D4

Move: 5

Weapons: Kitchen Knife 65%, damage 1D6-1D4

Bite 65%, damage 1D6-1D4

Skills: Climb 85%, Dodge 75%, Hide 80%, Jump 65%, Sneak 80%, Spot Hidden 45%, Throw 65%.

DOREEN GRESCHAM

STR 9 SIZ 10 CON 6 DEX 18 APP 10
INT 14 POW 3 EDU 13 SAN 0 HP 8

Damage Bonus: 0

Weapons: None

Skills: Make Dolls 90%, Serve Entity 86%, Dodge 27%.

Doreen has no defense strategies to speak of, and cannot think on her own. With the intensity of the Entity's plan she has become almost an appendage to it.

Investigators

HUMPHREY ASTRIDGE, Stage Magician, 47

STR 10 CON 15 SIZ 12 DEX 16 APP 14
INT 14 POW 10 EDU 13 SAN 50 HP 11

Damage Bonus: 0

Weapons: Fist/punch 50%, damage 1D3

Swordcane 40%, damage 1D6

Skills: Bargain 20%, Credit Rating 25%, Fast Talk 25%, Hide 25%, Listen 40%, Mechanical Repair 40%, Occult 15%, Pick Pocket 70%, Orate 50%, Spot Hidden 35%.

Quote: "Ala-ka-ZAM!"

The Astounding Astridge is a struggling stage magician. Aged 47, he is beginning to have doubts about his dwindling career. He has never really hit his peak, and his life has been one small-time engagement after another. He welcomes the opportunity to perform in the Gala as a much-needed shot of exposure.

CARLA HOOVER, Dancer, 20

STR 7 CON 10 SIZ 11 DEX 15 APP 17
INT 13 POW 11 EDU 14 SAN 55 HP 11

Damage Bonus: 0

Weapons: Kick 50%, damage 1D6

Skills: Camouflage 40%, Credit Rating 35%, Dance 70%, Dodge 55%, Fast Talk 35%, Photography 15%, Sing 35%, Speak French 25%, Hide 35%.

Quote: "It's a living."

A young dancer who sometimes succumbs to the lure of extra money by the removal of the odd garment during her act. Carla is vivacious and keen. She has not been in the business long enough to become jaded and sees the Gala as a chance to find herself a wealthy patron and an opportunity to perform in more respectable establishments.

BERNARD BEETON, Ventriloquist, 32

STR 13 CON 9 SIZ 15 DEX 12 APP 10
INT 16 POW 11 EDU 15 SAN 55 HP 12

Damage Bonus: +1D4

Weapons: Club (Dummy) 40%, damage 1D8+1D4

Skills: Bargain 15%, Fast Talk 25%, Mechanical Repair 30%, Operate Dummy 80%, Hide 25%, Listen 55%, Sing 20%, Throw 25%, Ventriloquism* 90%.

*For a description of this special skill, see the scenario "Ancient Midget Nazi Shamans" in this book.

Quote: "We don't think that's such a good idea. Isn't that right Chuckles? You bet, Boss."

A ventriloquist who with his dummy Chuckles thinks he is ready for the big time. Bernard is 32 and a bit of a dreamer, always just one step away from the engagement that is going to bring him wealth and fame. Now he thinks the Gala is that engagement and nothing deters him going on. He has an unsettling habit of talking to his dummy as if it were a real person.

BUSTER DANDY, Comic, 32

STR 9 CON 12 SIZ 17 DEX 13 APP 11
INT 14 POW 13 EDU 16 SAN 65 HP 15

Damage Bonus: +1D4

Weapons: Jokes 10%, damage SAN roll or stand befuddled for 1D3 rounds.

Skills: Tell Jokes 10%, Bargain 65%, Drive Auto 45%, Listen 15%, Sneak 50%, Fast Talk 65%, Psychology 45%, Spot Hidden 60%, Throw 55%.

Quote: "No wait that's not right...."

A terrible loud-mouthed comic, Buster is nowhere near as funny as he would like to be. He thinks he is quite good and has just missed the breaks, but in fact the breaks have been avoiding him, due to his spectacular lack of talent.

WANDA STARDUST, Medium, 39

STR 12 CON 11 SIZ 13 DEX 11 APP 10
INT 15 POW 17 EDU 13 SAN 85 HP 12

Damage Bonus: 0

Weapons: Fist 65%, damage 1D3+1D4

Skills: Astrology 45%, Fast Talk 40%, First Aid 40%, Oratory 55%, Spot Hidden 65%, Psychology 85%, Speak French 50%.

Quote: "There is a great disturbance in the other world."

Wanda is a clairvoyant, with fairly limited powers. She is more a magician than a true psychic. A little scatty and a true believer in powers form beyond, she nonetheless tries hard at her stage profession and would truly like to get ahead, if nothing else than to serve as an example to the skeptics of the world who doubt her field.

GUS GORMAN, Memory Man, 47

STR 15 CON 12 SIZ 12 DEX 10 APP 13
INT 16 POW 13 EDU 19 SAN 65 HP 12

Damage Bonus: +1D4

Weapons: Fist 75%, damage 1D3+1D4

Kick 55%, damage 1D6+1D4

Skills: Accounting 25%, Botany 20%, Fast Talk 45%, History 65%, Library Use 50%, Oratory 35%, Trivia 87%, Bluff Audience 80%

Quote: "Hey, you know what?"

The memory man of the British music hall is a waking trivia night, a human encyclopedia, although his fantastic memory is used more on sports, entertainment, and other trivia than for true knowledge and learning. Gus is a stocky and forthright fellow who delights in showing off his knowledge, be it on the stage or off.

Ancient Midget Nazi Shamans

by Barbara Manui and Chris Adams

Introduction

Scenario Considerations

From the keeper's point of view *Ancient Midget Nazi Shamans* may prove to be the most difficult adventure in this book. The time shifts, while extremely cinematic, may also confuse. In order to save valuable SAN, the sequence of the plot is summarized below:

THE NIGHT RAID: The only main investigators who take place in this episode are Max Johnson, Jack Lance, and Sam Jensen. The other players should take the part of unnamed grunts who, though they help to advance the plot and may take heroic actions, are more expendable than the

characters listed above. The keeper should take pains to assure that Max, Jack, and Sam are not killed in this episode.

KLAUS' HALLOWEEN PARTY: In this scene the keeper should take the player of Scotty Jensen into a separate room and run him through the appropriate settings. This will assure that the other characters have no reason to suspect Klaus, or to believe the Halloween whinings of Scotty.

THANKSGIVING DINNER: From here on, all the investigators are involved in the scenario.

Keeper's Information

The archaeological record tells us that, at the end of the Pleistocene era, about 250,000 years ago, several hominid species co-existed on the European continent. Whether modern man descends from one or several of these is still a matter of debate. However, the traces of culture left by these early men prove beyond doubt that they were self-aware, intelligent beings.

The religion of early man, represented by his art and burial practices, appears to have been centered on magic and symbolism. Although we cannot reconstruct the precise symbolic significance of flowers scattered in a grave or of paintings of the hunt, the appeal of these images to our minds may not be too removed from the ancient intent. Our knowledge of this early world is far from complete, however, and there are certainly factors present which we do not suspect.

This scenario presupposes the existence of a variant species, early hominids with a marked predisposition toward evil. These small, malformed creatures, worshipers of dark inhuman gods, lived by violence, cannibalism, and plunder. They died out, or were killed off by the ancestors of mankind, long before civilization came to Europe.

However, one of these creatures has managed to survive. A shaman of his people, he placed himself in suspended animation to escape death; he lay thus undisturbed for millennia, until 1938, when he was discovered and revived by the emissaries of Hitler. The Nazis have used him for diverse purposes, studying his unusual gifts and forcing him to use his prehistoric lore to undermine the Allied forces.

The shaman has not been idle. He has tolerated years of being treated as a lab animal in order to achieve sufficient familiarity with the present time to begin recreating his people by means of spells learned dark eons ago, when the world was younger and less innocent. He has attempted this once already, in an effort to escape the Nazis, but all the creatures were killed. He hopes to find a place more secure,

far from human civilization. Fate places him into the hands of a well-intentioned American, PFC Boris Hall, during the course of the scenario.

The scenario opens amidst the fighting of WWII, in the Ardennes Forest, shortly before Hitler's last offensive, the Battle of the Bulge in December 1944, then moves to the peaceful Chicago suburb of Finetown in the autumn of 1947.

The following investigators are included in this battle: Max Johnson, Jack Lance, and Sam Jensen. The keeper should give other players an average infantryman each from the end of the chapter to play during this scene, equipping each with the following:

- Garand M1 rifle, damage 2D6+3: (range 110 yards, 1/round);
- 150 rounds of ammo
- Knife, damage 1D4+2;
- 3 grenades, damage 3D6 (3-yard radius, 1/2 rounds);
- Sufficient protective gear to equal an armor rating of 1;

Note that if any of the investigator soldiers die during this scene, the player of that character will have to roll up another investigator to play through the rest of the adventure. Also note that the firefight which follows should be decided in favor of the Americans and that Boris Hall must survive to find Klaus or else there is no adventure!

Night Raid (Early December, 1944.)

Preparation

The keeper should brief the combatant-investigators on their mission: to search and destroy a small Nazi compound

Gremlins

Gremlins are a relatively new idea in feature films, although they did appear in cartoon shorts in the 1940s such as Warner Brothers' *Gremlins From The Kremlin*. This kind of creature did not appear in films until the last few decades because of technology. Filmmakers in the 1940s had no way to create a believable horde of green-skinned goblinish puppet monsters in the way that such special effects wizards as Chris Walas and Carl Buechler can today.

Gremlins themselves were invented during World War II as a scapegoat for mechanical problems in aircraft. Whenever an aircraft part suddenly stopped working for no apparent reason, the pilot or mechanic would probably say "I've got gremlins in my engine."

Most of the films listed below owe their success to the first one listed, *Gremlins*. The common themes of all of these films seem to be that someone is trusted with great power and warned of some vague problems which might occur if certain instructions are not followed. Of course, the instructions are ignored or accidentally forgotten, and soon the gremlins are loose, causing mayhem and mischief.

A good selection of gremlin films includes:

- Gremlins* (1984, Warner Bros.)
- Ghoulies* (1984, Empire)
- Critters* (1986, New Line)
- Critters 2* (1989, New Line)
- Gremlins 2: The New Batch* (1990, Warner Bros.)

that lies not far behind German lines, before they have a chance to evacuate. Little information is available on the target, but intelligence suggests it is a research facility. Recover as many important papers as possible.

Assume that the players' squad (numbering ten soldiers) has penetrated German lines, and stands poised in a nearby grove to attack the compound. The target is a small stone farmhouse, nondescript except for the bustle of an ongoing nocturnal evacuation. Successful Spot Hidden and luck rolls are required to discover the exact number of guards and other personnel loading the two trucks with unmarked boxes: 4 men in civilian dress, 3 SS troops, and 12 regular German troops. If all of the investigators fail both rolls, the keeper should tell them that they see only some civilians and three German soldiers, two of whom are in the cabs of the trucks. The rest are inside, and take advantage of the cover (see below).

A Listen roll and a German roll allows an investigator to overhear the SS commander shout, "I will hear no more arguments Dr. Schelling! It returns to Berlin alive!"

Attacking the Farmhouse

The GIs get a free round for their surprise attack. Assuming the investigators discover the exact number of their enemy, Sarge gives the signal to open fire when most of their foes are out in the open. The only Germans still inside are one civilian, the SS commander, and one regular soldier. These

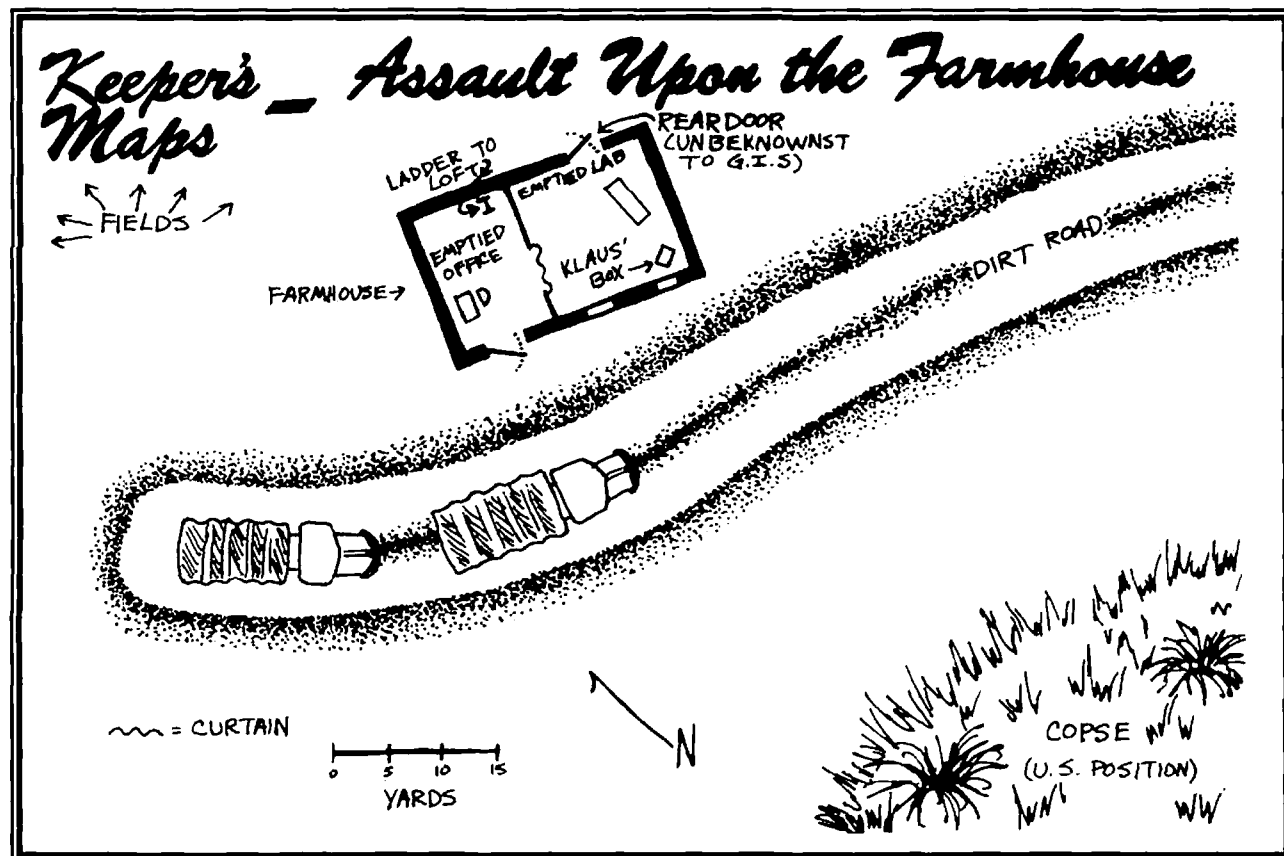
have the advantage of cover, which provides them with an armor rating of 5 when firing out a window or door, and a rating of 10 when simply hiding. These ratings vanish once the Americans enter the building. Only one German can fire from each window or door per round. The windows and doors can be covered and bolted at STR 20 in a single round, but only have 7 HP for grenade purposes. The exterior walls have 25 HP for every 10 feet.

The trucks provide an armor rating of 6 for men in or behind them; but it takes a round to enter or leave the truck, and two rounds to get it moving. They are equivalent to six-ton trucks (see the Auto Chase rules in the rulesbook). One is empty, the other contains the mission's goal: Papers marked *Höchste Geheimlichkeit* ("Top Secret" in German). A successful German roll allows a browsing soldier to understand that biological experiments have been occurring here.

Until they charge the cottage, the GIs are hidden in the nearby scrub, thereby adding +30 percentiles to German attack roll results to hit them.

Order of Combat by DEX rank:

- Surprise Round: Sarge 14, Boris 14, Sam and Max 13, G.I.s 13.
- Subsequent Rounds (note that German Mauser rifles fire only once every two rounds) SS 15, Sarge 14, Boris 14, Max 13, G.I.s 13, Germans 12, (Civilians 10).



AVERAGE U.S. SOLDIER

STR 14 CON 15 SIZ 14 INT 12 POW 10
DEX 13 APP 9 EDU 12 SAN 45 HP 15

Damage Bonus: +1D4

Weapons: Handgun 30%, damage 1D8
Garand M1 40%, damage 2D6+3
Knife 45%, damage 1D4+1D4+2

Skills: Camouflage 45%, Dodge 45%, First Aid 55%, Hide 55%,
Jump 65%, Listen 50%, German 55%, Sneak 50%, Spot Hidden
65%, Track 40%.

GERMAN REGULARS

	STR	CON	SIZ	DEX	POW	HP	DB
1	16	12	14	14	15	13	+1D4
2	18	17	17	11	12	17	+1D6
3	15	14	15	14	13	15	+1D4
4	16	10	12	12	12	11	+1D4
5	16	15	15	13	17	15	+1D4
6	15	15	15	14	13	15	+1D4
7	14	12	12	12	10	12	+1D4
8	13	13	13	11	16	13	+1D4
9	14	14	15	12	16	15	+1D4
10	15	14	14	14	13	14	+1D4
11	14	13	12	18	12	13	+1D4
12	14	12	14	14	15	13	+1D4

Weapons: Mauser 98K 40%, damage 2D6+3 (range 110 yards,
1/2 rounds)

Knife 45%, damage 1D4+1D4+2
Throw Grenade 55%, damage 3D6 (3 yard radius, 1/2 rounds)

Skills: Camouflage 50%, Climb 65%, Dodge 35%, English 3%,
First Aid 50%, German 70%, Hide 70%, Jump 80%, Listen 45%,
Psychology 20%, Sneak 40%, Spot Hidden 60%, Throw 55%,
Track 40%.

SS TROOPS

	STR	CON	SIZ	DEX	POW	HP	DB
1	16	16	17	15	14	17	+1D6
2	17	18	16	15	15	17	+1D6

Weapons: Mauser 98K 65%, damage 2D6+3 (range 110 yards,
1/2 rounds)

Knife 80%, damage 1D6+1D4+2

Skills: Camouflage 70%, Climb 85%, Dodge 65%, English 9%,
First Aid 70%, German 80%, Hide 60%, Jump 80%, Listen 75%,
Psychology 40%, Sneak 65%, Spot Hidden 80%, Throw 75%,
Track 70%.

SS OFFICER

STR 17 CON 18 SIZ 16 INT 15 POW 17
DEX 15 APP 15 EDU 16 SAN 5 HP 17

Damage Bonus: +1D6

Weapons: .30 Mauser 90%, damage 1D10 (range 25 yards, 2
shots/round)

Mauser 98K 65%, damage 2D6+3 (range 110 yards, 1/2 rounds)
Knife 80%, damage 1D6+1D4+2

Skills: Camouflage 70%, Climb 85%, Dodge 75%, English 35%,
First Aid 70%, Hide 90%, Jump 75, Listen 85%, Psychology 60%,
Sneak 75%, Spot Hidden 90%, Throw 80%, Track 80%.

CIVILIAN SCIENTISTS, including Dr. Schelling (#2)

	STR	CON	SIZ	DEX	POW	HP	DB
1	10	9	12	15	16	11	0
2	11	12	12	11	12	12	0
3	12	11	11	11	13	11	0
4	10	10	12	12	12	11	0

All are unarmed, but may attempt to fight if the Keeper desires.
They have base chances to use any weapon they pick up.

The SS officer kills Dr. Schelling rather than let his knowl-
edge fall into the hands of the Allies. He attempts to flee

ILLINOIS SOLDIER LIBERATES NAZI EXPERIMENT

BRUSSELS, Dec 13 (AP)— PFC Boris Hall of Fi-
netown, Illinois, has earned the Medal of Valor due to
his unflinching bravery in the assault on Namur, and for
the rescue of a young boy from German SS officers who
were attempting his murder.

The boy, who has yet to be identified, had been hideously
mutilated in some unnamed experiment. Had Private Hall not
taken the initiative, he would have become yet another innocent
casualty of Nazi cruelty. But as it stands, it looks as if it will be
a Merry Christmas for little 'Klaus', as Hall has nicknamed him.

Hall has announced his intention of adopting Klaus if his
own parents cannot be found. Even though our boys won't be
home for Christmas, Klaus at least has a chance one day to
see peace on earth.

—Chicago Herald, December 15, 1944

—Handout 2

across the snowy field to the north with Klaus' cage, but if
surrounded, attempts to kill Klaus as well. This the little
monster prevents by Negating the officer's pistol, Shrivell-
ing his arm, etc. For maximum dramatic effect, some in-
vestigators should witness the officer's pain, but not see
Klaus' happy expression, crouched out of view in the back
of the small crate. Witnessing Shrivelling costs 1D6 SAN.
Some thoughtful GI puts the Nazi out of his misery.

Victory

Peering into the box, the Americans discover a wrinkled,
brown-skinned living thing, resembling a cross between a
tailless monkey and a young child. Sanity loss to see it is
0/1. It is naked and blubbery, and seems altogether
wretched and pitiable. Psychology and First Aid confirms
that it has been tortured for some time. German prisoners
cannot be made to tell what it is, or what it can do.

Boris Hall (who automatically survives the fight) takes
a liking to the "poor little guy" almost instantly, maintain-
ing that it must be a boy whom the Nazis have brutally
tortured. The lad speaks German, and eagerly confirms
Boris' theory. As if further proof were needed, a pile of
small, charred bones is found behind the house, obviously
the remains of a dozen similar children. Sanity loss to find
these is 1/1D6 points: the discovery of the extermination
camps is only beginning, and their existence is not gener-
ally discussed until the Nuremburg trials.

Boris names it Klaus, after Santa. Once the objective of
the mission is obtained, the squad is assumed to return
safely with Klaus. To conclude this scene, pass out player
handout #2, and then announce that the time is 1947.

Investigators awaiting word back in the States will be
treated to the article above in their local paper.

Klaus' Halloween Party

In this section Klaus' secret cave is first encountered. Keepers will want to reveal its existence to the adults only at the end of the scenario, but some children become missing on Halloween night.

The keeper should take whoever plays little Scotty Jensen out of the room and quickly run through this scene, while giving the other players a chance to get acquainted with their new investigators and scarf all the chips and soda.

Scotty Jensen and four of his friends are going trick-or-treating tonight in lovely Finetown. It's a Friday night — no school tomorrow! Adults rarely supervised trick-or-treaters until the 1960s.

The keeper informs Scotty's player that he has a classmate, "Klaus the Mouse," who's a real ugly pug with no friends, who makes a fuss in class, and doesn't speak En-

glish very well. He never comes out for trick-or-treating. Only this year, while Scotty and his pals are going down that dark new street they're building at the west end of town, they see some kid creeping around in the darkness between the houses. Spot Hidden reveals it to be Klaus, done up like "some kinda crazy Indian."

Klaus whispers at the youngsters that he can take them to see a real ghost. If he's laughed at, he uses Ventriloquism to make a strange sound echo from somewhere high overhead. "It's going back to its grave! Hurry!" urges Klaus. A Psychology roll reveals Klaus to be genuinely anxious, as he runs off down the hill of a backlot after the "sound." All of the NPC kids bolt after him, overwhelmed by curiosity; if Scotty doesn't follow, the investigators learn nothing except that little Timmy McAdoo never returned home again. (The rest of the kids chickened out when they got to the cave.)

If the chase is taken up across the moonlit fields, with the cool glow of Chicago in the distance, the young investigator must make three Track rolls (or an idea and two luck rolls) to find his way back to town. This assumes he willingly turns back, or survives the upcoming party in the



"One for you, one for me."

cave. Klaus takes pains not to lose any of his new friends along the way: Ventriloquism keeps them going on, or if necessary, too scared to turn back to safety.

If Klaus becomes too vexed with a laggard, he screams at him in a fashion terrible enough to require a 0/1 SAN roll. A successful Psychology roll at this point reveals Klaus to be completely insane; a Spot Hidden reveals that his teeth have been sharpened recently, and are bleeding. SAN loss is a further 1D2.

If the children panic and scatter, Klaus grabs little Timmy, snaps his neck, and drags him off to celebrate the reincarnation of the *koboltvolk*. Any kid seeing Timmy's loosely-dangling head loses another 1D6 SAN.

If the foolhardy juvenile investigator accompanies Klaus to his cave, he lights candles revealing the real neat paintings that are in there—ones Klaus made himself, depicting wooly mammoths, Panzer tanks, and unspeakable ancient rites. Each of Klaus' victims must receive a successful Dodge roll, or be caught in a crude pit trap, laid near the front of the cave and hidden with shrubbery.

The first kid to go into the cave (this should be one of the NPCs) will fall into the pit, the following kids can avoid this trap by succeeding in DEX x3 rolls. Klaus attempts to push (STR vs. STR) any survivors into the 20' deep pit (falling damage 2D6, Jump rolls at +50%, due to the narrowness of the hole). Those that escape must find their way home; the kids in the pit must receive four consecutive successful Climb rolls to escape.

For a few minutes, Klaus will drop rocks on his playmates (damage 1D4), but he will shortly tire of this game, and reincarnate a pal from the old neighborhood to join the fun. Victims in the pit hear the terrible invocations, the rising wind, and then a second voice conversing with Klaus (SAN loss 1D3). Unless they are extremely lucky, and manage to climb out and beat off Klaus (now armed with a knife), the kids in the pit are stoned to death, then devoured. The pit is carefully filled, and the cave camouflaged. Klaus and his new accomplice split the candy between them, and hide it for later.

Searches by the authorities for the missing children, (and the cave, if reported) yield nothing. Boris Hall can account for the whereabouts of his son: he had gone to bed early Halloween night, and didn't arise until eight o'clock. His teeth do not appear to be sharpened, and he is so reluctant to speak that he almost seems not to understand the English he's addressed in. Young investigators find that the grown-ups soon stop believing in them; players with adult investigators must decide how to accept these rumors.

Klaus begins to Reincarnate Hominids over the next month. Occasionally, he has one of his old friends pretend to be him at school, or at Boris' house so that he can train the rest to be a new master race. A campaign investigating Klaus' November doings is possible to construct, but falls outside the scope of this scenario.

Thanksgiving Dinner, 1947 (Thursday, November 27).

No Leftovers This Year

The keeper should inform the players that Boris Hall has invited many of his old friends over for Thanksgiving, especially those without family ties of their own. Sheila Cartwright offers to whip up a lovely meal, and Boris' army buddies look forward to reminiscing about their recent valor. Scotty Jensen will be there with his uncle, Sam Jensen.

As the boys are showing up and talking sports in the living room, Sheila encounters Klaus in the kitchen. If she fails an idea roll, (to realize that this wrinkly thing in the oversized togs is Boris' ward,) her polite cry of greeting is clearly audible throughout the house. Klaus offers her a bunch of wildflowers he picked himself. Klaus hangs around the kitchen, his object being to slip a drug (Potency 15) into the mashed potatoes once Sheila's back is turned. Sheila can get a Spot Hidden roll to notice the little vial Klaus is carrying, but by the time she notices it will be empty.

At any point during the evening, a successful Psychology roll reveals that Klaus is full of mischief tonight. He is talkative, and as dinner approaches he grows more rambunctious: knocking things over, extinguishing Sarge's cigar with a squirt gun, etc.

Conversation before dinner should include the local Halloween disappearances. Boris recalls that Klaus never liked going out 'treating, and went to bed early last Halloween. Klaus has been acting odd—sometimes he understands what Boris is saying, sometimes not. And Boris is under the impression that his son looks different "in different lights". He seems unwilling to discuss the matter in depth; raising Klaus has put him under enormous strain.

Klaus quiets down as dinner is served. Boris says grace, and everyone tucks in. Klaus eats delicately, watching everyone take their helping of those scrumptious mashed potatoes. A successful luck roll is required to notice this before one has swallowed too much of the drug. Those that succeed with the roll have only ingested a drug of Potency 4; those that fail the roll must resist Potency 10. Once somebody asks Klaus why he is staring, he leans across the table, opens his mouth wide suddenly revealing his sharpened teeth, and takes a big, slobbering bite out of the turkey. The action is grotesque, and everyone but Boris must roll for SAN loss of 0/1. Boris quietly chastises his son:

Psychology reveals that Boris is beginning to take even frightening behavior like this for granted.

Klaus continues his primal devouring of the carcass as the investigators begin to feel the effects of the drug. Failure to save on the resistance table means the victim falls catatonic for 1D6 hours; Treat Poison is effective only for the first ten minutes after ingesting. Those resisting the drug have all their skills reduced by 10 percentiles.

Klaus brandishes the carving knife and takes it to anyone who is still conscious. (SAN loss 1D6 to see a close friend die.) If outnumbered or outgunned, he flees outside, laughing hideously. If catatonic investigators are left unguarded, a dozen or so of Klaus' reincarnated relatives carry them off to the cave, where they're preparing their own Thanksgiving.

What Little Klaus'es Are Made Of

Survivors of supper may decide to check out Klaus' room upstairs. Boris' bedroom is tidy, and unexceptional. Klaus' room, across the hall, is messier; the furniture is appropriate for a boy of ten, with a marked interest in mechanical

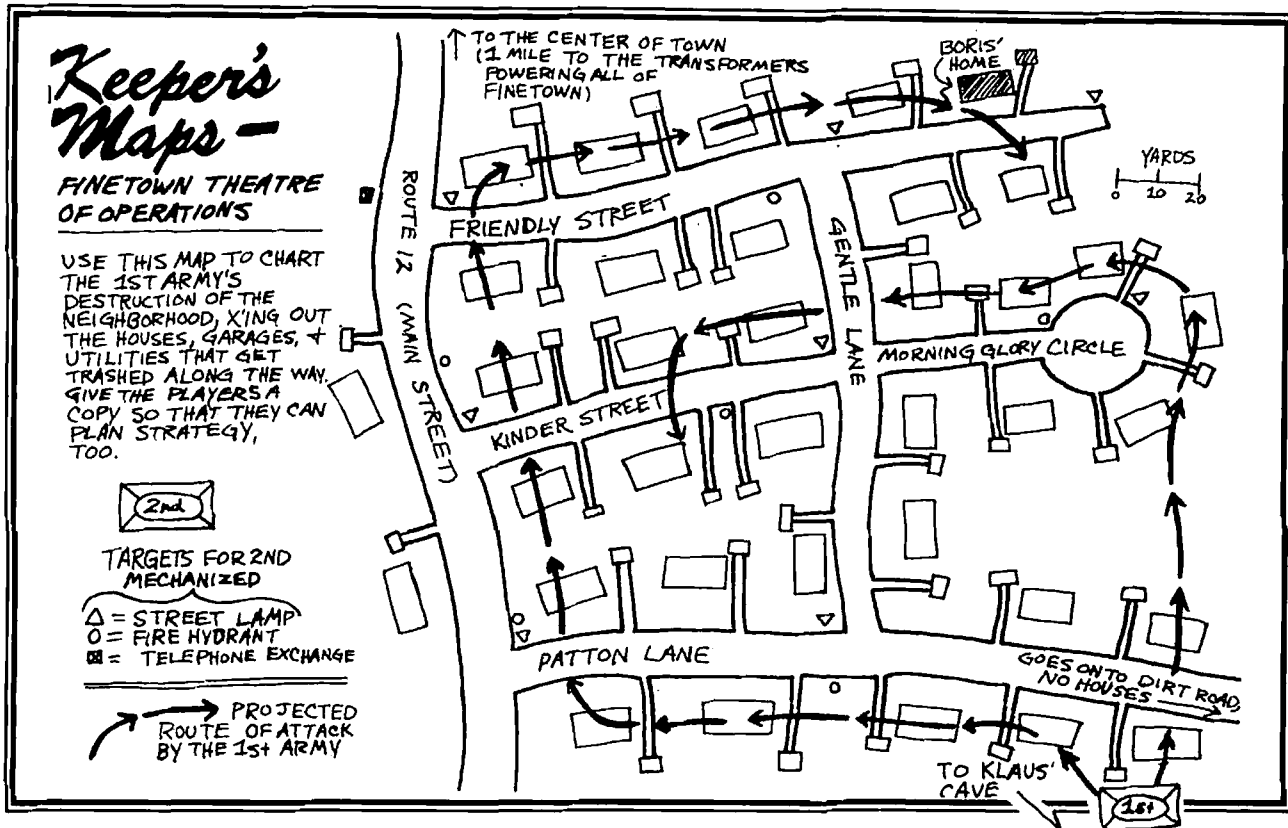
toys. Only if an investigator deigns to play with one does he notice that it does not work. (Trucks do not roll, trains do not stay on their tracks, wind-up toys whirl but do not move, etc.) All the toys are mysteriously crippled. A successful Spot Hidden in this room reveals three gnawed mice. A successful Zoology roll reveals that one is not a mouse, but a bat. An idea roll may find a link between the chewed bat, and the children's stories of Klaus' cave.

Tracking Klaus

Track rolls are at a 20 percentiles disadvantage while Tracking Klaus or his brethren through the Illinois landscape at night. It requires three such rolls to locate Klaus' cave, each attempted roll costing twenty minutes of time. The Track roll nearest Boris' house reveals that at least a dozen Klaus-sized kids have been running barefoot in the area.



Klaus takes a second helping.



Blitzkrieg

Today Finetown, Tomorrow Chicago

Meanwhile Klaus retreats to his cave HQ, with the cranberry sauce, and there orders his long-awaited reprisal against Homo Sapiens. He whips his troops into a war frenzy with a stirring speech, then sends them off to maim the cozy suburb. Tonight's objective is Boris' neighborhood, approximately 36 houses. The *koboltvolk* are divided into three "armies:" the First Army made up of 24 hominids, who are the bulk of the attack on Finetown. The Second Mechanized is made up of five hominids on bicycles whose task is reconnaissance, communications with HQ, and Negating human weapons, electric transformers, telephones, etc. before a hominid strike. They also help to bring dead soldiers back to HQ for reincarnation. The Third (Elite) Army, with five members, guards the cave and are armed with knives.

As the invaders approach the unsuspecting town, alert investigators can catch a tribal drumbeat and chant rising in the distance. The First Army splits into two divisions of a dozen each, and each division assaults a neighboring home, killing all inside. It should not take long for the former infantrymen to locate the screams of civilians in the cold

night; at the very least, the darkening streetlamps show where the spearhead of the attack has been launched.

The investigators, any citizens attempting to flee, and police arriving on the scene find all their cars Negated, or otherwise disabled.

The investigators' first encounter with enemy forces inside Finetown should be a recon soldier on a bicycle. If attacked, it rings the handlebar bell as a signal to his fellows. The *koboltvolk* are too clever to fight in the open, and attempt to lure our heroes into a building by holding women and children hostage. The police might be alerted, but a luck roll is required to find a working phone within a mile of the neighborhood.

Once the main force of the enemy is sighted, an idea roll reveals to the experienced soldiers that this is no job for the police.

House-to-House

It is presumed that civilians are easily killed; any house that is entered in pursuit of the monsters is strewn with dead bodies and ruined Thanksgiving dinners. Unless engaged swiftly, the entire First Army soon arm themselves with the best silver carving knives.

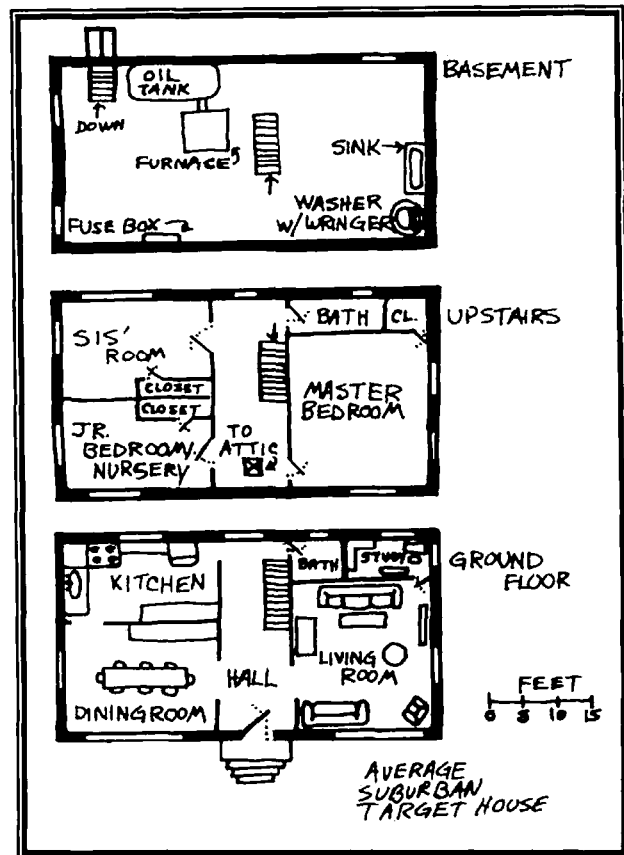
At maximum efficiency, the First destroys two households every ten minutes, so the investigators have three hours to destroy the enemy. As the *koboltvolk* run faster than humans, they can only be caught while attacking a house. Once inside a house, investigators find 75% of the enemy

killing people in the dining room, the other 25% are elsewhere in the house. Each division of 12 creatures sticks together until all are destroyed; a division can move on to another house, of course. The Second Mechanized zip along the streets at Move 16, but off-road they must abandon their bikes, even to report to HQ. Reincarnated reinforcements arrive individually, and may surprise investigators in-between houses.

The creatures' basic attack is feral clawing and biting, and three of them can comfortably attack one human at a time. However, they are monstrously clever and prefer a deadly prank to a direct blow. Some tactics they'll use inside:

- In a seemingly deserted home, a voice on the radio (Ventriloquism) announces (in a stilted German accent) the following: "Attention peeples uv Finetown! Zis ees yoor mayor person speeking to yoo on ze raydeeo. I am heer to varning you about a large type invasion of ze vastly zoopeerior *kobolvolk*. You have no chance against zees highly intelligent leetle peeples so you should all dropping your guses und surrender." An idea roll reminds the investigators that the mayor of Finetown speaks with a distinct southern drawl. A second idea roll discovers that all the power is off in the house. If the investigators hesitate for more than a moment, the *kobolvolk* get a free surprise round to attack.
- The dumbwaiter trick. The investigator is lured to look up a dumbwaiter shaft by cries for help, and finds his head smashed by a falling dumbwaiter. (Dodge to avoid, damage 3D6.)
- One critter douses itself in flour and wanders into view, pretending to be a ghost, while his fellows pretend to be frightened and flee. In fact, they circle around to attack the investigators from behind.
- The basement conflagration trick. One creature putting up a tough fight, (throwing kitchen implements, for example) retreats downstairs. Pursuit lands the investigators in a cellar full of heating oil. (Spot Hidden might detect the odor.) A true *kobolmann* gladly incinerates himself for his species. Besides, he'll be back. Damage 10D6.
- Trip wire on the stairs, Spot Hidden to detect, Dodge to avoid. An old favorite. Damage 1D6+1.
- False parley: One division offers to surrender, lay down its carving knives, etc. Once they're all sitting on the pavement with their hands on their heads, the other division attacks, probably from the shady trees along the lane. An opportunity for a free-for-all in the open air.

At the keepers' discretion, he may allow players whose heroes have fallen to take up policemen lately arriving on the scene, or to have them arrive as reinforcements. The police have no idea of what they're up against, of course, and may even be a hindrance: who are these madmen shooting at children? After witnessing a few *kobolvolk* atrocities, however, they realize that Finetown is succumbing to Nazi Midgets.



FINETOWN'S FINEST (average police officer)

STR 14 CON 14 SIZ 14 DEX 10 APP 12
INT 10 POW 9 EDU 12 SAN 45 HP 14

Damage Bonus: +1D4

Weapons: Fist/Punch 60%, damage 1D3+1D4

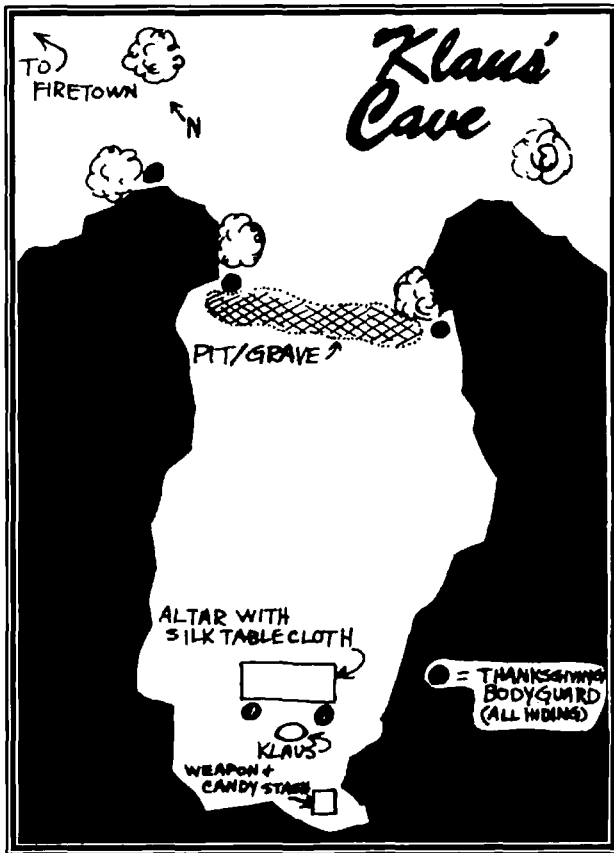
Nightstick 55%, damage 1D5+1D4

.45 Revolver 50%, damage 1D10+2

The Cave

After a chase through a few houses, allow Spot Hidden rolls to detect the 2nd Mechanized whisking *kobolvolk* dead off the battlefield in their handlebar baskets. If they follow the corpsebearers directly, succeeding in one Hide roll each, a single Track roll allows them to follow the creature to Klaus' cave. The investigators must kill all of Klaus' bodyguards in order to reach him, and Klaus himself will be casting spells. He is also armed with a grenade which Boris brought home as a souvenir.

Once Klaus is killed, the investigators can look around his cave, and discover what he was really like. Like many of his generation, he firmly believed that the wall of a cave is the only place where one can come clean with one's gods. The entire saga of Klaus is pictured here: his hunts, his worship of the dark gods, his enslavement by the Nazis. It takes an Archaeology and an Idea roll to truly understand what the paintings are relating, and if these are successful, Sanity loss is 1/1D4+1 SAN.



Non-Player Characters

KLAUS, Führer der Koboltvolk and Pleistocene Hominid Shaman

STR 15 CON 22 SIZ 6 DEX 18 APP 5
 INT 16 POW 19 EDU 10 SAN 0 HP 14

Damage Bonus: +0

New Skill

Ventriloquism

The ability to project one's voice so that it appears to originate from some location other than the speaker. A successful roll indicates that the voice is heard where intended; failure indicates the voice is heard by the victim from some place much closer to the speaker. A 95-00 automatically gives away the speaker's position. Even with a successful roll, listeners are allowed an idea roll to detect the use of ventriloquism a successful Listen roll locates the speaker.

Weapons: Bite 40%, damage 1D6

Claw 60%, damage 1D2

Throw Grenade 25%, damage 2D6+3

Handgun 35%, damage 1D8

Armor: 1 point hide

Spells: Hibernate*, Negate Tool*, Shrivelling, Reincarnate Hominid*, various other primordial spells

Skills: Camouflage 80%, Climb 90%, Dodge 87%, Drive automobile 20%, Drive Tank 15%, Electrical repair 40%, Hide 104%, Jump 98%, Listen 85%, Mechanical Repair 50%, Operate Hvy Mach 5%, Physics 10%, Pick Pocket 75%, Pilot Aircraft 40%, Psychology 30%, Read/Speak English 60%, Read/Speak German 50%, Sneak 103%, Spot Hidden 70%, Swim 35%, Throw 55%, Track 76%, Ventriloquism 60%. **

SAN loss: 0/1. Loss is 0/1D2 if Klaus has had the chance to decorate himself in frightening warpaint.

* New Spell

**New Skill

KOBOLTVOLK WARRIORS (reuse as necessary)

	STR	CON	SIZ	DEX	POW	HP	DB
1	12	22	4	19	15	13	-1D4
2	11	19	7	16	12	13	0
3	13	18	5	19	13	12	0
4	13	20	6	17	14	13	0
5	13	19	5	18	17	12	0
6	14	20	5	19	13	13	0
7	14	17	6	17	10	12	0
8	13	18	8	16	16	13	0
9	14	19	5	17	16	12	0
10	11	19	4	19	13	12	-1D4

Weapons: Bite 50%, 1D6

New Spells

Hibernate

Slows the metabolism of any being which has a heart, and then sustains the target over great lengths of time. The target falls to the floor in deep slumber and dreams endlessly. For a single magic point, the sleep lasts for a year; for 2 MP, ten years; for 3 MP, 100 years, and so on.

The target retains a modicum of perception. If clear danger presents itself, he or she awakes if a luck roll succeeds, though the spell is thereby broken.

Hibernate can be cast only on willing targets.

Negate Tool

Causes any one tool, no matter how simple, to fail in its functioning. Works on anything from a spearthrower to a howitzer to a microchip. Simple tools like hammers bend, or go dull, or come apart. The caster must be of Klaus' species, and only costs one

MP and thirty seconds to cast. The target must be in direct line of sight, and the caster may not take any other action in those thirty seconds. A firearm that is Negated automatically jams, and explodes on a roll of 95 or higher on 1D100, doing maximum damage for the weapon. Analysis of a Negated object shows it to be throwing off unusual and unpredictable electromagnetic fields. Negate Tool wears off in 1D10 x100 days.

Reincarnate Hominid

Recreates a dead friend or companion from memory. The recreated being possesses all the idiosyncracies of its original, or close enough for jazz. The hominid caster must picture in his mind the lost pal uninterrupted for 1D10+20 minutes to "reincarnate" him. This can only happen once per day, unless at least 40% of the target's body is available, in which case it can be cast an indefinite number of times. The spell costs a hominid a mere 1 MP per pal. In the unlikely event that a human should learn this spell, it will cost him 5 POW to cast and he may not be happy with the results.

Claw 60%, 1D6
Club 50%, 1D8

Skills: Camouflage 50%, Climb 70%, Dodge 40%, Hide 60%, Jump 85%, Listen 50%, Pick Pocket 50%, Sneak 50%, Swim 40%, Throw 50%, Track 50%, Ventriloquism** 60%, Speak English 20%.

Spells: Negate Tool*

BORIS HALL, Private First Class, 28

STR 15 CON 13 SIZ 15 INT 16 POW 10
DEX 14 APP 13 EDU 16 SAN 50HP 14

Damage Bonus: +1D4

Weapons: Handgun 55%, damage 1D8

Garand M1 75%, damage 2D6+3

Knife 60%, damage 1D4+1D4+2

Skills: Camouflage 53%, Climb 65%, Diagnose Disease 31%, Dodge 55%, Electrical Repair 73%, Fast Talk 17%, First Aid 65%, French 62%, German 56%, Hide 80%, Jump 88%, Listen 61%, Make Maps 46%, Mechanical Repair 82%, Physics 29%, Psychology 12%, Sneak 52%, Spot Hidden 73%, Throw 55%, Track 49%, Treat Poison 28%.

Quote: "C'mon Klaus, cut it out."

Boris is an amateur physicist. He had been interviewed by Army Intelligence upon his enlistment as to his scientific skills, but was sent to the front anyway. During the war, Boris earned two commendations for bravery. Boris owns an average-sized suburban house in Finetown, a suburb of Chicago. In 1944, he adopted a deformed son, named Klaus, whom stateside investigators will have met at least once before Thanksgiving dinner.

"Sarge"—the name says it all. Tough as nails, willing to get his uniform messy to save democracy, smokes cigars, loud when it's called for, silent as death-on-a-stick when he's stalking the Krauts, etc. Sarge is still very much in the army in 1947. He will even bring some handy surplus souvenirs to the Thanksgiving dinner. Sarge's early Christmas presents include 4 .32 revolvers (damage 1D8; holds 6 rounds), plus a couple of grenades for himself.

SAM JENSEN, Army Private, 29

STR 15 CON 14 SIZ 12 DEX 13 APP 14
INT 14 POW 15 EDU 13 SAN 64 HP 13

Damage Bonus: +1D4

Weapons: Handgun 45%, damage 1D8

Garand M1 60%, damage 2D6+3

Knife 60%, damage 1D4+2+1D4

Skills: Bargain 40%, Camouflage 60%, Climb 60%, Debate 50%, Dodge 45%, Drive Automobile 45%, First Aid 50%, Hide 50%, History 40%, Listen 60%, Make Maps 50%, Psychology 45%, German 45%, French 35%, Sneak 50%, Spot Hidden 35%.

Quote: "But what if that doesn't work?"

Sam is the cautious one of the group. When they were in the trenches, he was always the one to think things through before they went charging the Nazi machine guns. A few months after he returned from the front lines, Sam's brother and his wife were killed in a driving accident. Sam has adopted their son, Scotty, and treats him like his own.

SOTTY JENSEN, Kid, 11

STR 8 CON 12 SIZ 9 DEX 15 APP 12
INT 14 POW 13 EDU 6 SAN 65 HP 10

Damage Bonus: -1D4

Weapons: Fist 45%, 1D3-1D4

Kick 35%, 1D6-1D4

Baseball Bat 55%, 1D8-1D4

Skills: Camouflage 45%, Climb 50%, Dodge 55%, Fast Talk 45%, Hide 55%, history 35%, Mechanical Repair 40%, Psychology 45%, Sneak 55%, Spot Hidden 55%, Swimm 35%, Throw 45%.

Quote: "Neato!"

Scotty has lived in Finetown all his life, all eleven years of it. His parents died in a car crash about a year ago. Since then, his uncle Sam Jensen has adopted him. Scotty has the biggest collection of plastic dinosaurs in his neighborhood.

Investigators

MAX JOHNSON, Army Private, 25

STR 15 CON 17 SIZ 17 DEX 13 APP 12
INT 12 POW 15 EDU 14 SAN 61 HP 17

Damage Bonus: +1D4

Weapons: Handgun 50%, damage 2D6+3

Knife 60%, damage 1D4+1D4+2

Skills: Camouflage 73%, Climb 65%, Diagnose Disease 20%, Dodge 31%, Electrical Repair 46%, Fast Talk 27%, First Aid 70%, German 48%, Hide 81%, Jump 90%, Listen 69%, Make Maps 40%, Mechanical Repair 52%, Psychology 15%, Sneak 40%, Spot Hidden 82%, Throw 65%, Track 53%, Treat Poison 20%.

Quote: "Hey Klaus, pull my finger!"

Max is Boris Hall's best buddy in the war. He remembers Hall's brave deeds with great enthusiasm, and has a few stories of his own. Both soldiers agree that forgetting about little Klaus' early trauma and not mentioning it again will help him to lead a normal life in the clean, healthy U.S.A. Max is disconcerted by Klaus' failure to grow, and says this at the Thanksgiving dinner.

JACK "Sarge" LANCE, Army Sergeant, 35

STR 17 CON 17 SIZ 16 DEX 14 APP 8
INT 11 POW 14 EDU 12 SAN 52 HP 17

Damage Bonus: +1D4

Weapons: Handgun 50%, damage 1D8

Garand M1 83%, damage 2D6+3

Knife 65%, damage 1D4+1D4+2

Skills: Camouflage 82%, Climb 74%, Diagnose Disease 30%, Dodge 67%, Electrical Repair 36%, Fast Talk 46%, First Aid 72%, French 45%, German 32%, Hide 80%, Jump 88%, Listen 76%, Make Maps 56%, Mechanical Repair 57%, Psychology 65%, Sneak 57%, Spot Hidden 85%, Throw 69%, Track 71%, Treat Poison 27%.

Quote: "You adapt, you improvise, you overcome."

SHEILA CARTWRIGHT, Erstwhile Sweetheart, 26

STR 11 CON 13 SIZ 9 DEX 13 APP 16
INT 15 POW 14 EDU 16 SAN 70 HP 11

Damage Bonus: 0

Weapons: Knife 25%, damage 1D4

High Heels 10%, damage 1D2

Skills: Anthropology 25%, Archaeology 25%, Climb 45%, Credit Rating 60%, Dodge 28%, First Aid 40%, Hide 30%, Jump 43%, Library Use 62%, Listen 32%, Psychology 28%, Sneak 18%, Spot Hidden 38%.

QUOTE: "Oh, how sweet!"

Sheila is an attractive New Yorker who used to date Hall. She rejected his marriage proposal before the war, as Hall had little promise of becoming wealthy. In 1947, she's back in Chicago, and finding it impossible as a woman to find work. Perhaps preparing Thanksgiving dinner for Boris and his eligible friends from his old platoon wouldn't be such a bad idea. Sheila is reconsidering marriage to Boris because she can't make it on her own in post-war America.

PETER MACPHERSON, Journalist and Wit, 30

STR 9 CON 7 SIZ 10 DEX 17 APP 14
INT 17 POW 16 EDU 21 SAN 80 HP 9

Damage Bonus: +0

Weapons: Knife 25%, damage 1D4

Skills: Acerbic Wit 88%, Climb 43%, Credit Rating 65%, Debate 70%, Dodge 34%, Electrical Repair 20%, Hide 52%, History 85%, Jump 30%, Library Use 76%, Listen 42%, Occult 41%, Oratory 66%, Pharmacy 22%, Physics 10%, Psychology 58%, Sneak 43%, Spot Hidden 43%.

Quote: "That's not the point."

Macpherson is a journalist, but his satirical novels have been applauded as gems of cultural criticism. Macpherson and Boris Hall go back a long way; they attended preparatory school together before the war. "Do physicists ever use themselves as guinea pigs in deadly experiments, as biologists do?" he was heard to quip, years before the atom bomb. Boris has never shown any signs of Communist sympathies, but Macpherson teases him about his name all the same.

Honeymoon In Hell

by Marcus L. Rowland

Scenario Considerations

The investigators are innocent couples sharing a boat for a honeymoon cruise in the Florida Everglades in the late 1940s. Throughout the adventure try to emphasize the atmosphere of the Everglades in mid-summer; oppressive heat and humidity, bubbles and mysterious ripples in the water, the smell of damp rotting vegetation, and so forth. Describe the plants and animals; see later sections for more details.

Once the horror begins, don't forget to maintain this atmosphere: investigators trying to wade to safety will sink to their ankles or waists in mud, and will emerge covered in leeches—if they emerge at all. Clothing should be sodden with sweat. Carelessly-handled weapons will be blocked with mud, or will rust if they aren't cleaned regularly.

Keeper's Information

For most of his adult life Doctor John Pellew has lived on an isolated island in the Everglades, working on a regeneration serum for damaged nerves. Unfortunately isolation and a series of personal tragedies have driven him insane.

Ten years ago a fire killed his children. His wife Norma turned to spiritualism for consolation. Five years later she was murdered by Peter Baxter, his cousin's illegitimate son, as part of a crazy scheme to inherit the family fortune. Peter also murdered John's father and some house guests.

Through a series of mishaps Peter was detected; he tried to escape into the swamps, and was torn apart by alligators.

A year later Pellew's secretary persuaded him to marry her; she died in childbirth three years ago, and the child was stillborn. These disasters snapped the last threads of Pellew's sanity. Defying a universe that seems determined to punish him for his attempts to improve the lot of the

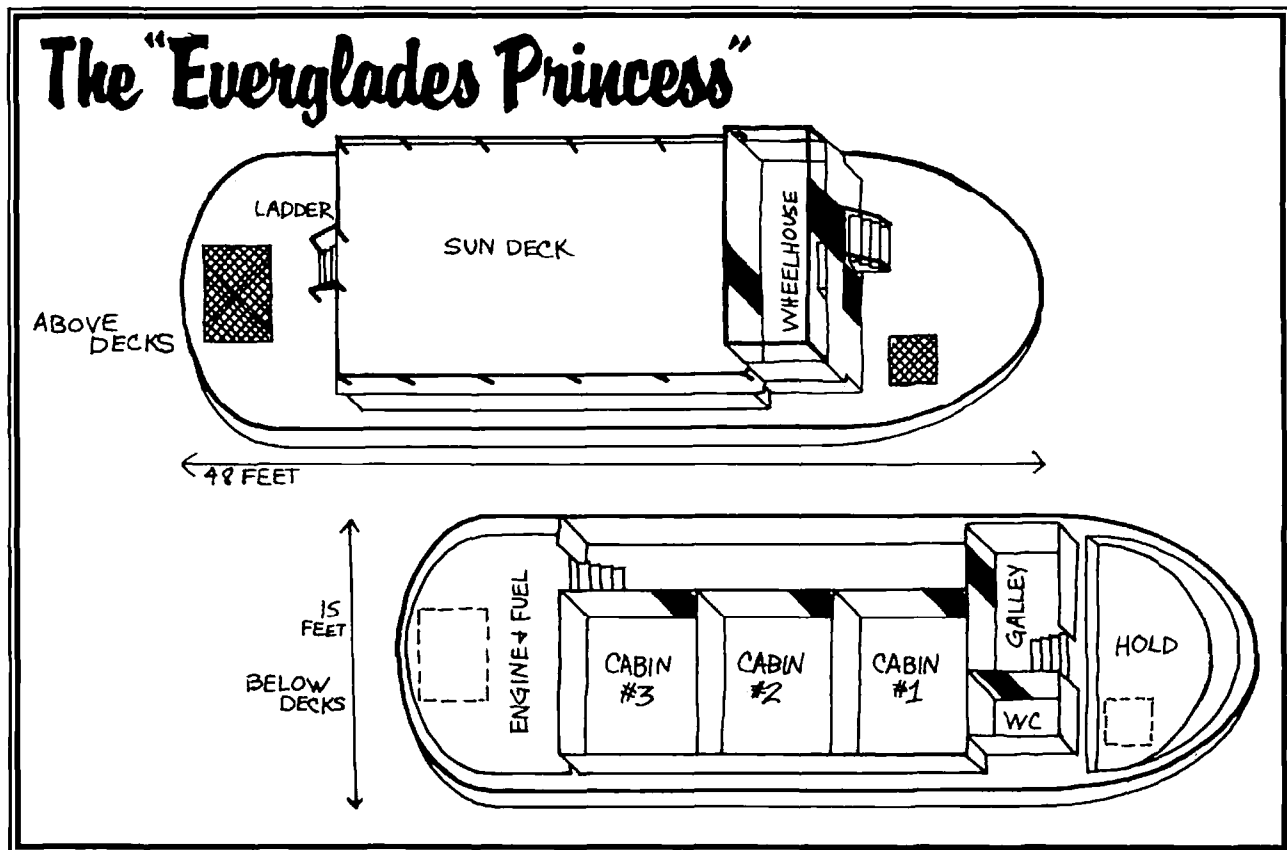
Mad Scientists

Ever since Colin Clive first plugged in his Jacob's ladder in Universal's 1931 version of *Frankenstein*, mad scientists have been one of the most popular horror characters. The trademarks of the mad scientist are a fanatical devotion to his work, which takes precedence over human life and sanity; frequent bouts of depression or anger; a maniacal laugh or grin; a lab coat.

Mad Scientist movies are usually among the most grisly films made. The common theme is usually a process whereby the human body can be changed to make it better. Whether this process is achieved through the use of parts of fresh corpses, or complicated computers and lasers doesn't matter. The important thing, is that whatever the scientist is trying to do ends up going horribly wrong, with exceptionally disgusting results.

Some Mad Scientist films which the keeper may wish to see are:

Frankenstein (1931, Universal)
The Island of Lost Souls (1933, Paramount)
Bride Of Frankenstein (1935, Universal)
Dr. Cyclops (1939, Paramount)
The Fly (1958, 20th Century Fox)
The Brain That Wouldn't Die (1963, American International)
Frankenstein Must Be Destroyed (1970, Hammer)
Altered States (1981, Warner Brothers)
Dr. Butcher M.D. (1982, Aquarius)
Re-Animator (1986, Empire)
From Beyond (1987, Empire)
The Fly (1987, 20th Century Fox)



human race, he has ruthlessly continued his experiments. The island is isolated, and Pellew has added accommodation for the occasional captives who become the guinea pigs for his research.

Meanwhile something is stirring in the swamps. Unknown to Doctor Pellew, Peter Baxter had taken a keen interest in Pellew's work, and had injected himself with a massive dose of the regeneration serum before his well-deserved death. He believed that the serum would make him invulnerable; in fact it regenerates damaged nerve cells, and speeds healing, but it isn't a cure-all and has serious side-effects.

When Baxter died, his tissues were saturated with the serum. Body fragments were eaten by several alligators. Over the last five years regenerating fragments of Peter's nervous system have infiltrated these animals, gradually mutating their brains towards near-human intelligence, with the cunning of ruthless murderers. Soon they will attack.

Naturally the honeymooners know nothing of this, until they enter the wrong stretch of water.

Investigator Information

You all chose the same Miami Beach hotel for your honeymoons, and made friends when you discovered that you had married on the same day. Unfortunately things have gone badly wrong: the hotel has been raided by the Board

of Health, and most of the management and staff are in jail. You could stay on, but there is no service, and you don't want to pay luxury prices for nothing. All the other hotels are fully booked.

Rather than cut things short, you've pooled your cash and chartered a boat for a fishing holiday in the Everglades.

As the *Everglades Princess* chugs away from Honest Al's Charter Docks you're sure it'll be a vacation to remember.

The Everglades Princess

The *Princess* is a houseboat, with a shallow draft hull and a small diesel engine. Normal cruising speed is 2-3 knots. Cabins are plainly furnished but comfortable. The engine is also the generator for electric lights, with a battery to give an hour or two of light when it isn't running. There isn't power for major appliances, so food is cooked on an oil stove. The cabin roof is a sun deck with reclining chairs, tables, and sun beds. A canvas awning can be rigged in wet weather. The other deck areas are small and cluttered with hatches and fittings.

There are two 20-gauge double-barreled shotguns and fifty cartridges in a gun case in the wheelhouse. A fire axe is clipped to the bulkhead in the galley. There are also several sharp knives in the galley. Other equipment includes four oil lanterns and two flashlights, several coils of rope, fishing rods and reels, a 78-rpm record player with a

stack of jazz and Andrews Sisters records, and a boat hook. A four-seat rowing dinghy, the *Little Princess*, is towed aft. It can hold 5-6 people if the extra passengers sit between the rowing benches, but is easily swamped if heavily loaded.

The Everglades

Picture a fifty-mile wide river, of depths ranging from a few feet to a few inches, subdivided into a complex maze of islands, swamps, and streams. These are the Everglades. There are literally thousands of small islands, and they are home to many plant and animal species found nowhere else on Earth.

Cypress trees grow in the water, with tubular air roots sticking up as snorkels. Festoons of Spanish moss cover their branches like strange wigs. Twisting lianas strangle trees and bushes. Log-like shapes float in the water, sometimes opening cavernous mouths, then slipping underwater as the boat approaches. Snakes and amphibians swim and cling to trees, flamingoes and pelicans flap overhead. Pitcher plants lure insects into their lethal maws, and orchids attract lovers of beauty. Insects are everywhere, from gigantic dragon-flies to mosquitoes and hordes of stinging midges. Small lizards and amphibians find their way into cabins and beds. At night bats swoop through the trees, eyes glimmer from every tree and islet the boat passes, and every light is besieged by moths.

In the 1940s the Everglades have been explored, and areas are being drained. Wildlife is plentiful, and alligators are common, though becoming rare around the main channels. Other large animals include a few crocodiles and manatees. There are no hunting restrictions. There are houses and farms on some of the largest islands, and villages in the drained areas, but most of the region is still uninhabited.

Into the Islands

Honest Al provides a chart, but warns that many of the smaller channels and islands aren't marked, and they shift every time there's a flood. It shows the best fishing grounds, some old Indian camps, and several island farms that sell food and milk. All are separated by miles of small islands and twisting channels. Most of the waters are navigable by a shallow-draft boat like the *Princess*.

The boat runs well, and the scenery is beautiful.

Occasionally the *Princess* passes an outpost of civilization; a house or a farm, a fisherman, or another boat.

The *Princess* should visit at least one of the inhabited islands; if the honeymooners don't want to stop, find some plausible reason to call in. For example, they could dis-

cover that they forgot to bring bread, matches, beer, or some other staple of life, then pass one of the farms mentioned by Honest Al.

The farm they visit is run by the Clancy family. They keep good stocks of normal commodities (and some moonshine for friends) at reasonable prices. Mrs. Isobel Clancy does most of the talking; she's a garrulous old biddy who will cheerfully chat for hours, and is a fount of unreliable information about places of interest. Once she knows roughly where the team is going, she marks three more farms and another Indian camp. She ends with a warning: "Stay near the main channels. Strange things can happen in the backwaters; why, it's no more than five years since there was a whole raft of murders on one of those little islands."

If they ask about the deaths, Isobel says a little more; the murderer was called Alex Phillips, "or maybe it was Philpott?" and he killed a woman and two or three men. She says he died in a swamp, but won't reveal the gory details to tourists. She won't name the family involved, or mark the island, saying that it's best to keep away because "It's not Christian to bother folk who've had so many tragedies," but adds that "Someone as died as mean as that won't rest easy in his grave—I wouldn't want to go near that place at night."

Her husband Jed nods, spits, and says "He were a murderer all right, but no man deserves to die like that." Both refuse to elaborate, or explain exactly how he died.

Wherever the team go in this part of the Everglades, they should hear variations on this story. All that it's really possible to discover is that someone murdered several people and died in the swamps. The locals agree that "it" was a horrible way to die, but refuse to explain what "it" was. Directions to the island are very vague, because everyone agrees that no-one should want to go there.

If players start looking for the island, give more definite hints of distance and direction ("about ten or fifteen miles to the northeast"), to encourage them to continue the search. If they are attempting to avoid the island, keep things vague and contradictory.

There is only time to visit two or three of the islands mentioned by Honest Al and Isobel Clancy before sunset; it takes two to three hours to travel from one to the next, and the team will probably want to spend some time ashore.

If you want more time for the investigators to interact, days pass before they approach the island or learn more about the murders. In this case the encounter with the State Police (below) takes place when you are ready to continue.

Library Research

There are no libraries in the Everglades, but even if the team somehow find old newspapers and try to learn more about the murders they'll be unsuccessful. The murderer was killed along with his victims, and no-one was anxious

to cause further distress for the Pellew family by giving the case much publicity. A gangland massacre in Miami made the headlines that week, the Pellew killings got a few paragraphs on an inside page and won't be found in a hurry.

The Indian Sites

These sites are just old camps on some of the islands. They are the remnants of huts and fire pits left by the Seminole as they retreated from the advance of the white man. A search finds arrow heads and other relics, but nothing valuable or of occult significance.

While exploring these islands, the honeymooners should run into other tourists who can be as friendly or sinister as you like. They have no relevance to the rest of this adventure.

The State Police

During the late afternoon the *Princess* rounds a bend in one of the channels, to find it blocked by a powerful launch with State Police insignia. There's plenty of room to stop before a collision. The police are dragging the water with nets and poles; as soon as the *Princess* appears they hail the boat, and ask if the team have seen anything of a small girl in a green dress named Mary O'Toole. She's missing from one of the island farms upstream, and her parents fear she's drowned. The team haven't seen her.

Unless the honeymooners do something incredibly stupid they'll be allowed to proceed after answering, but it's likely that they'll think of asking about the murders.

Naturally Police Lieutenant O'Grady has all the facts at his fingertips, but will want to know why they are asking. If they can come up with a reasonable excuse (and it will have to be very good) he tells them about the Pellew murders and marks Pellew Island on their chart. He says that Peter Baxter drowned; he won't say anything about alligators unless the honeymooners are extremely persuasive. The island is several miles away, too far to travel before sunset, but it happens to be very close to the route the honeymooners intend to take.

Whatever else he says, O'Grady's last words are a warning of stormy weather; there's a gale on the west coast, and it seems likely to head inland. He advises the team to moor the *Princess* in the lee of an island before nightfall, take in the deck awning and furniture, and make sure that all the hatches and doors are secured.

A Dark And Stormy Night...

As the afternoon turns to evening, clouds blow in from the west. It's still very hot and humid, and there are occasional rumbles of thunder, but it doesn't rain. The barometer in the wheelhouse is falling, and already shows stormy weather.

The storm strikes shortly after sunset, a solid wall of rain sweeping towards the boat, accompanied by violent gusts of wind. If the team didn't take O'Grady's advice they'll start to lose furniture from the sun deck, and the awning will act as a sail and drag the *Princess* downwind even if it is moored; the rope snaps because of the force of the wind. If this happens the team can start the engines and make their way back to safety; by the time they get back to the shore most of the furniture will be gone. If they have taken the advice, the boat rocks violently but doesn't drift.

The storm continues for hours, reducing visibility to a few feet and making conversation difficult. There isn't much that the team can do about the situation except check the moorings occasionally. Unless they keep the engine running (which requires someone in the wheelhouse to control the throttle) the batteries run out after two hours. Afterward the only illumination comes from lanterns and lightning.

During the storm the boat is attacked by four mutant alligators. They bite through the moorings, then as the boat drifts all four climb aboard and try to get into the cabins. Try to present this invasion for maximum shock value; with limited visibility and no lights, the first sign of trouble might be a glimpse of one of the creatures in a flash of lightning. They attack until at least two mutants are killed, then retreat with anything edible they can take. They won't keep their victims alive; corpses are easier to drag off. They also set the boat alight, either by turning over the galley stove or by smashing lanterns. Unlike most animals they aren't scared of fire, though it damages them normally.

MUTANT ALLIGATORS

	STR	CON	SIZ	INT	DEX	HP	DB
1	18	12	14	6	7	13	+1D4
2	19	13	13	6	6	13	+1D4
3	16	12	13	7	7	13	0
4	17	12	10	5	7	11	0

Weapons: Bite 60%, damage 1D8

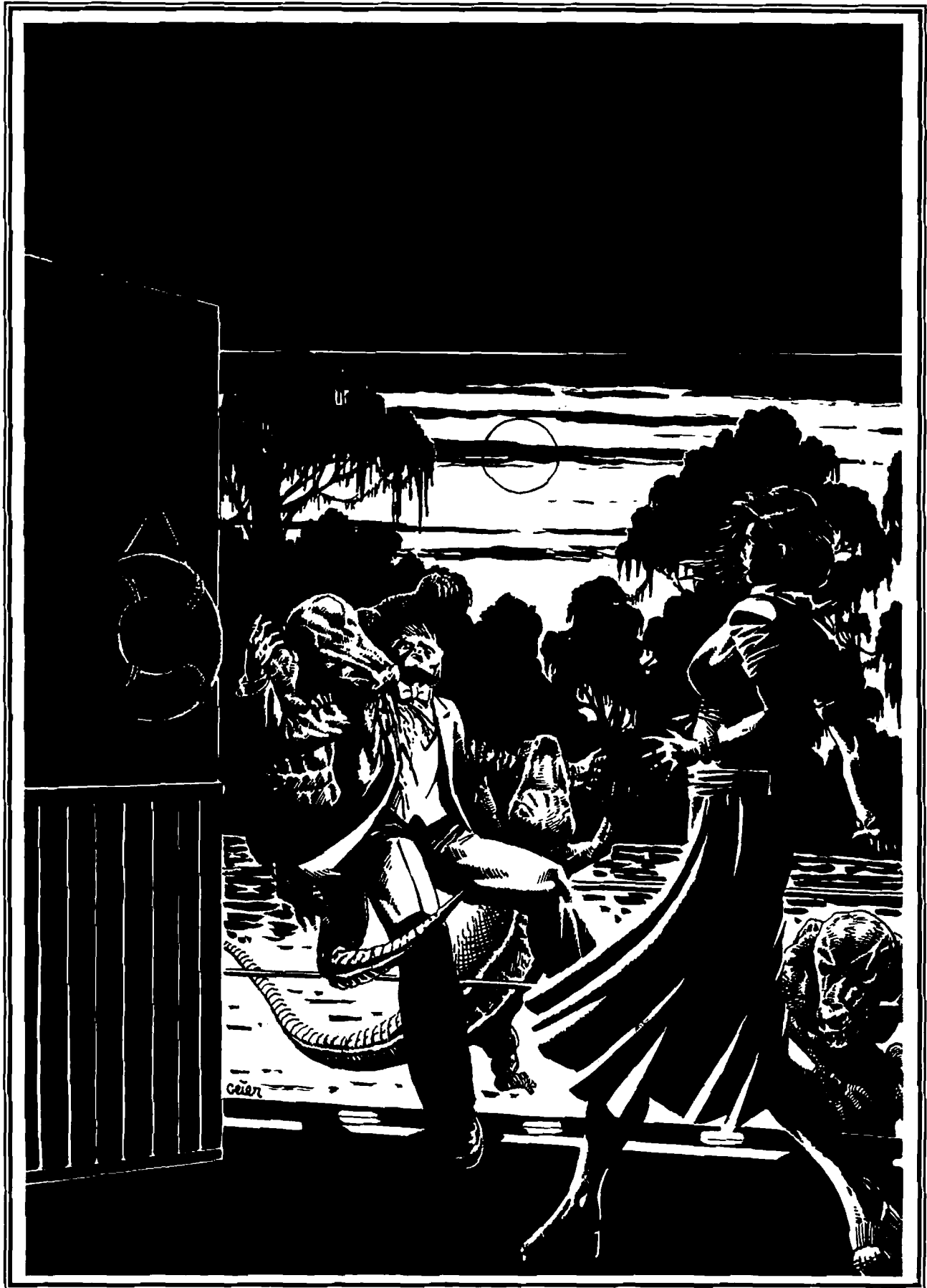
Claw 45%, damage 1D6

Skills: Hide 60%, Listen 45%, Sneak 60%, Spot Hidden 40%

Armor: 4 point skin

Move 6/8 swimming

This fight should end with the boat ablaze, drifting before the storm, and preferably with all the surviving honeymooners injured. Somehow the diesel tanks catch fire; they don't explode, but the blaze wrecks the engine compart-



Attack of the killer mutant alligator-things.

ment. Try to ensure that all the investigators take some damage from the fight or the fire. The corpse of at least one mutant alligator should be left aboard. By the time the fire is out, the boat is drifting before the storm, seriously damaged and taking on water. All hands must tend to wounds or help with repairs.

The Island Of Doctor Pellew

The storm ends, just before dawn. Sunrise illuminates a house on an island a few hundred feet away; with a little effort the team can use the dinghy's oars to pole the *Princess* to a ramshackle wooden jetty.

A post box on the end of the jetty is labeled Dr. John Pellew, PhD. As the boat docks, a man walks from the house to the jetty, then sees the extent of the team's injuries and says "What on earth happened? Were you struck by lightning? Better come inside. I'll get some bandages and antiseptic."

Pellew isn't expecting visitors, but can't resist a chance to get more guinea pigs. His plan is simple: find out what the team are doing here and make sure that they haven't told anyone they are visiting his island, then treat them with his regeneration serum while pretending to tend to their wounds, or else add it to their food. He'll wait until the side-effects start to appear, then imprison the team until he's ready to conduct more experiments.

Pellew Island

The island is a small patch of dry land surrounded by swampy treacherous mud. The outline of the island changes a little with every flood. It's visited by a supply boat every week; the next is expected in four days.

Part of the north end has been cleared. The rest is covered in near-impenetrable trees and thickets.

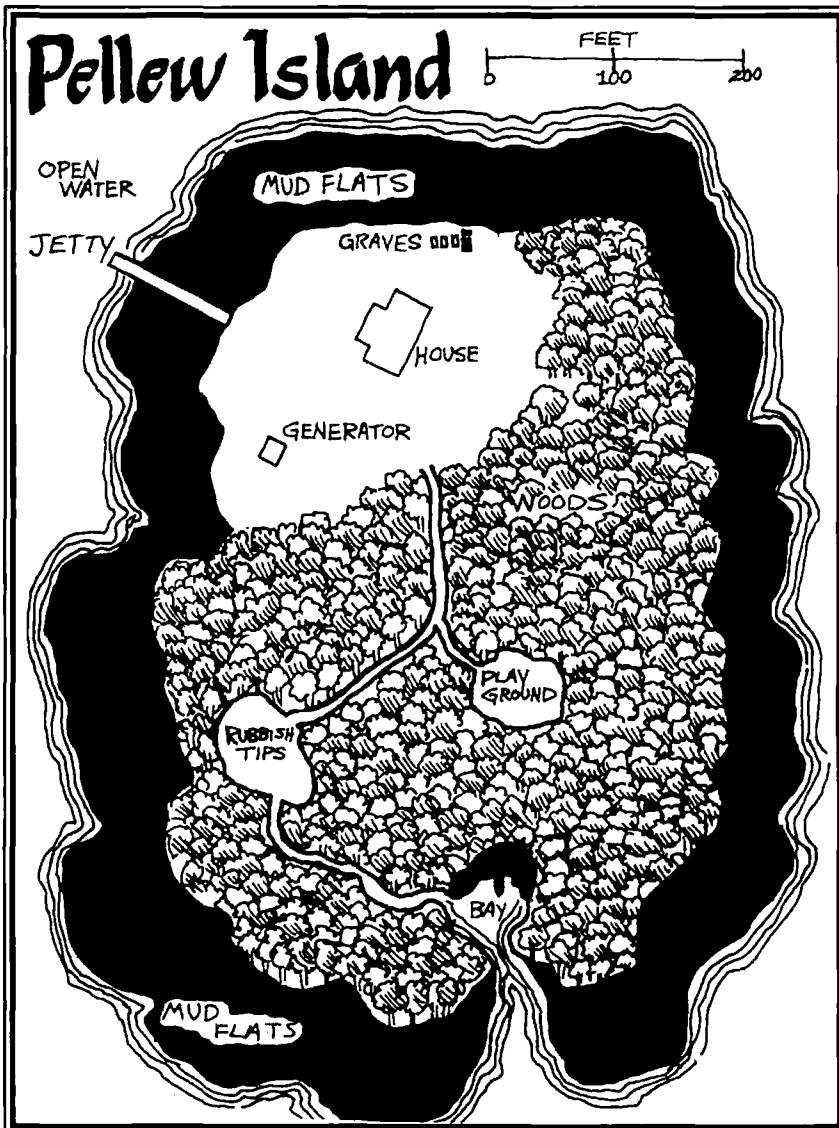
The main features of the cleared part of the island are Pellew's house (described below), a hut containing a small diesel generator that supplies electricity to the house, and the graves

of Pellew's father (Tom Pellew), his first and second wives (Norma and Barbara Pellew), and the children of his first marriage. All the graves are carefully tended.

A path has been hacked through the trees south of the house. One fork is badly overgrown; it leads to rotting childrens' slides and swings, covered in poison ivy and lianas and badly weakened by termites. The other fork leads to an odorous rubbish pile, high with years of cans, bottles, papers, and other domestic rubbish. The pit has been colonized by opossums, rats, and other vermin, all disinclined to get out of the way of investigators, and all capable of inflicting nasty bites and scratches.

On a Spot Hidden roll, a small corner of green cloth can be seen under some recent rubbish. It's part of the skirt of a child's dress. Several human corpses are buried deep under the rubbish; it would take hours of digging to find them.

Behind the garbage pile another Spot Hidden roll reveals a narrow gap in the trees, the opening to another path.



This winds around to a small bay, whose entrance is concealed by reeds and a tangle of driftwood. A two-seater motor boat is chained to a stake on the shore; Pellew has the keys.

The House

Pellew lives in an old mansion, built by abolitionists in the 1850s and at one time a stage on a branch of the underground railway. It was partially rebuilt four years ago; the main change was the construction of two modern laboratories with glass roofs.

Doctor Pellew, his cousin Avril Baxter, and butler Sylvester Potter are now the only occupants; at one time he employed more servants, but fired them when he decided that they might interfere with his experiments. If Pellew is asked about the other servants he says that they retired, and that it's difficult to get more staff for such an isolated house.

Lower Floor

Visitors enter the house through a lobby that doubles as a small greenhouse. Plants include many rare local species, from tiny orchids to giant pitchers and other exotica. Two cupboards hold wet-weather clothing and fishing gear.

The central hall is two stories high, paneled in dark oak with a tiled floor downstairs and carpet on the upper gallery. It's illuminated by a skylight and an electric chandelier (most of the bulbs don't work), and is gloomy but impressive. There are two doors under the stairs; one is a broom cupboard, the other is locked and leads to the cellar.

A concealed door in the hall leads to an old abolitionist secret passage. The passage is two feet wide, ending in a ladder that originally linked concealed rooms in the cellar and attic, but now ends in the new laboratory. There is another entrance in the dining room, but it's blocked by a pianola. Spot Hidden (after deciding to look for them) to find the hidden doors; it isn't obvious that there is a missing space unless rooms are measured very carefully.

The dining room, lounge, and kitchen hold no special surprises; they are large comfortably-furnished rooms, all reasonably clean. One of several locked cupboards in the lounge holds two 12-gauge shotguns and a .22 rifle.

Doctor Pellew's study contains hundreds of books in several languages, mostly on biochemistry, zoology, botany, and medicine. Most of the titles are extremely specialized; for example, "Neurological Pathology," "The Histology of Mesodermal Tissues," "Proceedings of the fourth Herbert West Memorial Colloquium on Neurochemistry," and the like.

Papers scattered on his desk are covered with complex biochemical formulae and sketches of nerve cells.

Although Pellew isn't a practicing physician, he keeps a medical bag and first-aid equipment in the office. One of

the bottles in the kit is labeled antiseptic but contains 100 cc of an amber-colored minty liquid, his regeneration serum.

The bag also holds a hypodermic syringe, needles, and a bottle containing 10cc of strong anaesthetic, labeled as "Anitvenin—1 dose 1cc." One dose acts as POT 20 poison, and knocks a victim out for 25-CON minutes after 1D3 rounds. If CON isn't overcome the victim still feels dizzy for 25-CON minutes, and performs all actions with STR and DEX halved. Larger doses are lethal.

The Regeneration Serum

This chemical speeds healing and repairs damaged nerve fibers if it is applied to a wound or injected. It is also effective if drunk, though a large dose is needed, and could be mixed into a mint julep. 5 cc changes the rate of healing from 1 HP per week to 1D2 HP per hour for approximately 24 hours.

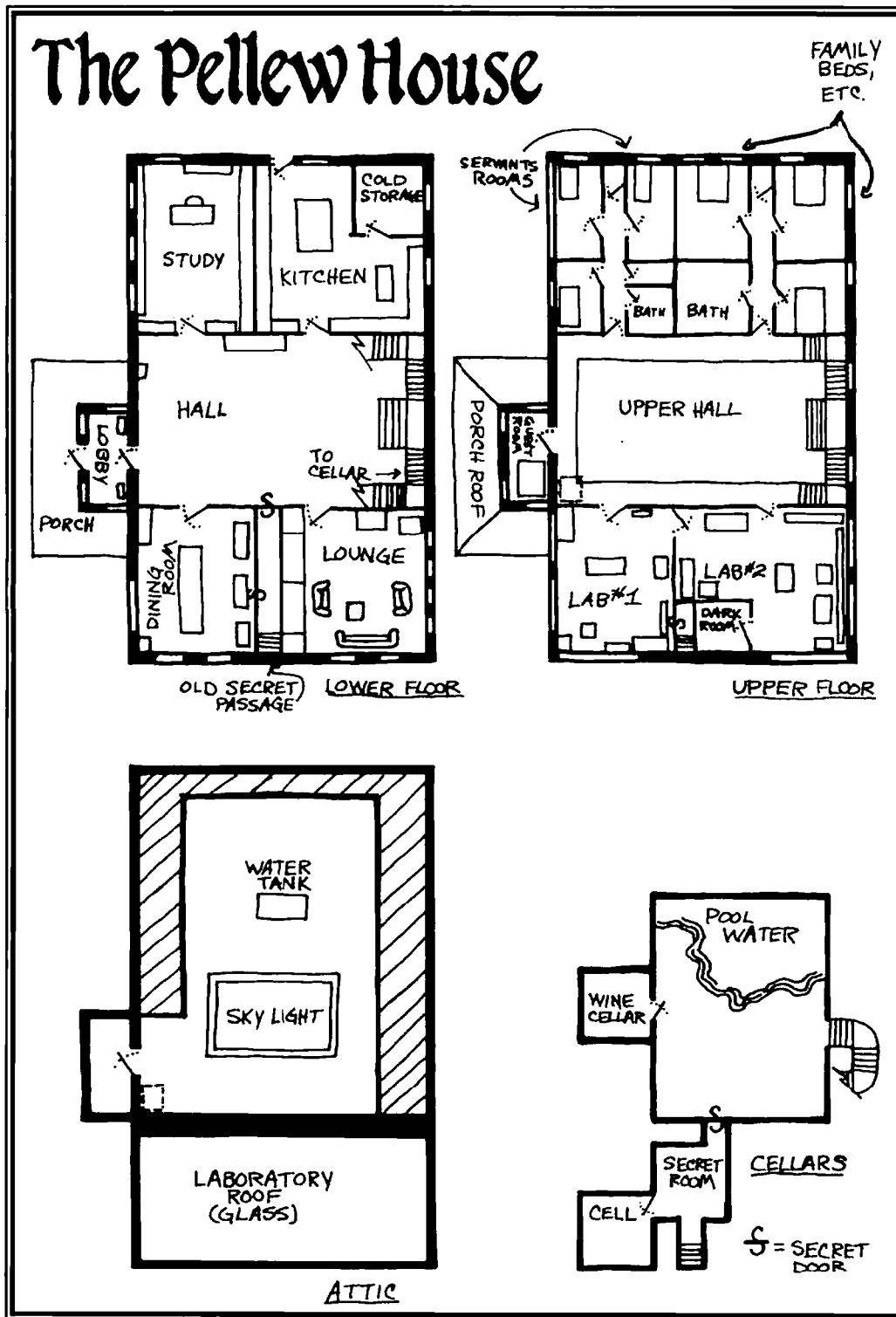
Unfortunately anyone treated develops a high fever CON+1D3 hours later, the first sign of uncontrolled neurological changes which reduce DEX and STR to 1/3 normal for 1D6+6 hours, and cause intense dizziness, pain, and nausea.

Victims must resist Potency 12 poison; if the roll is failed they must roll on the institutional disasters table, and also roll SAN for 1/1D6 SAN loss. Those who fail must repeat the whole cycle of illness and possible recovery every 1D6+6 hours until the poison is successfully resisted. The effects of the illness are permanent; the potion causes uncontrolled growth of brain and nerve cells, which disrupt mental and physical attributes. Even APP can be affected; for example, someone who lost the ability to control the muscles on one side of his face would lose some APP.

If the potion is resisted with a roll of 01-05 during the first crisis only, the victim actually benefits; roll on the institutional disasters table until you get a result between 21 and 85, then add 1 to the relevant characteristic. This transformation is accompanied by pain and 1/1D6 SAN loss.

Peter Baxter took the equivalent of several hundred doses shortly before his death. Enough stayed in his tissues to ensure that his nerve cells would start to grow again under almost any circumstances.

A locked wall safe contains a loaded .32 automatic pistol (which Pellew will pocket if he thinks the team suspects him) and Pellew's life's work, the manuscript of a book entitled *Regeneration of Neural Tissues*. The earlier parts are typed; they begin with a long section on biochemistry and cell structure, then cover experiments on amphibians, reptiles, and mice. The latter half of the manuscript is handwritten. It describes a series of experiments in which animal and human limbs were severed and replaced, and the effects of various biochemical compounds on restoration of nerve fibers. Anyone reading this manuscript and making a Read, Zoology, or Pharmacy roll realizes that several



Upper Floor

Half of this story consists of family bedrooms and a bathroom, quarters for three servants, and a guest room. The unoccupied rooms are dusty but reasonably comfortable.

The rest of the story is taken up by two large modern laboratories with a good range of equipment. Anyone with scientific knowledge who examines these rooms will realize that they must have cost tens of thousands of dollars.

Laboratory 1 is primarily used for biological studies. It's equipped with aquariums and cages, two powerful Zeiss microscopes, cameras, and a vast array of preserved plants and animals. Drums under one of the work benches contain gallons of poisonous formalin and industrial alcohol.

A rack of cages contains a dozen small monkeys; all have surgical scars and stitching around their arms, legs, or

spines, but can use their limbs normally. They are extremely vicious if handled. The rack is on concealed hinges, and swings out as an entrance to the secret passage.

Wooden cases contain hundreds of home-made microscope slides, all labeled, dated, and indexed. Approximately 20% are specimens of human tissue, with dates

human guinea pigs underwent multiple amputations to produce these results, and that they all were killed.

Reading this book in its entirety takes several hours, and costs 0/1D3 SAN. The procedures described are complicated enough to ensure that no layman could ever duplicate Pellew's serum, while no sane specialist would want to try using it.

from three years ago to the present; the rest are animal cells.

A large cork-topped bench is kept clear for dissections and operations. It has been scrubbed clean, but there are still traces of (human) blood if it is examined closely. A locked cupboard holds surgical instruments and several sets of restraining straps.

A waste bin in one corner contains a small scrap of green cloth and some bloody swabs.

Laboratory 2 is set up for complex biochemical techniques, with a range of equipment from stills and retorts to furnaces and fume cupboards. Jars and boxes hold a full range of chemicals, enough for any laboratory process, and ample glassware. There is also a darkroom; an undeveloped roll of 35mm film includes pictures of one of Pellew's operations.

Attic

The attic is reached by a trap door above the first floor gallery, adjoining a small empty box room. It's possible to move around by walking on beams, but the lath and plaster between the beams will collapse under any weight. There are holes at various points where cables and pipes enter the roof space; the holes are large enough for eavesdropping.

Cellars

Pellew won't mention the cellars, and the keeper should not indicate that they exist unless the team look for them. They were built with the house, and are old and damp.

The wine cellar contains a few bottles of beer and wine. It can be locked, and the door is thick wood reinforced with iron bands. Pellew hasn't noticed that the bottom foot of the door is starting to rot; it can be gouged with a knife or even a broken bottle. It would take approximately thirty minutes to break through.

The entrance to the secret passage in the cellar is a stone slab on a steel pivot, whitewashed to match the wall.

Pellew has converted one of the secret rooms into a cell by adding a new door, a bed, and an electric light. Currently it holds Mary O'Toole, the missing child. Pellew operated on her two nights ago, and has successfully transplanted her hands to her ankles and her feet to her wrists. She is sedated, in a near-catatonic state of shock, and won't recover without prolonged medical and psychiatric help; even then she will be crippled. Anyone realizing what has been done to her must make a SAN roll for 1/1D3 SAN loss.

Be My Guests....

After the night's events all the adventurers feel tired, and Pellew suggests that they have some sleep, then join him for lunch. Anyone who doesn't sleep should start making hourly 1D20 rolls under CON to avoid dozing off.

While he waits for the honeymooners to start feeling ill, he'll do his best to impersonate a kindly absent-minded professor, taking a genuine interest in the alligators they described. If they still have an alligator corpse he'll get Potter to help bring it indoors, then start to dissect it. If they didn't keep a corpse, one washes ashore anyway.

If questioned about his work he describes his experiments, but says that he's still working on animals; there are still too many side effects for clinical trials.

If asked about the murders, he'll describe what happened: Peter tried to pretend that his wife had committed suicide, then went on a killing spree when the murder was detected. He really doesn't want to say more about such horrible events, though he will reveal that alligators killed Peter. He takes great care to avoid mentioning the secret passages which Peter used in his crimes.

Unless interrupted, Pellew spends the morning examining the alligator corpse. At lunch he reveals that he's found traces of human neural tissue in its brain, and that the cells still seem to be alive and growing! He'll gladly let the team examine slides. By now he's guessed that Peter had taken the serum before his death. He's thrilled by the discovery: "Incredible—when he was killed, the cells must have been regenerating quickly enough to survive digestion! This proves my formula really works!" He realizes that the alligators could be unusually intelligent and dangerous, and warns the team not to stray too far from the house. He needs them alive for his experiments.

Lunch is the best time to introduce the honeymooners to Avril Baxter and Sylvester Potter, if they haven't already met. Avril gives the impression of a confused but harmless old maid, while Sylvester exudes an air of looming menace (and a rank body odor that's the result of alcoholism but may be interpreted as some alien taint). Try to give the impression that Potter is extremely sinister, without any definite cause. Mention that he was butler at the time of the murders. He'll spend the afternoon tending to chores in and around the house, staying well away from anything incriminating, until trouble begins.

See You Later, Alligator

After lunch Pellew returns to the laboratory, to make more studies of the alligator's brain. Soon he has a sample of tissue growing in a beaker of his serum, slowly throbbing as thousands of cells multiply into a spongy ball.

A little later grunting roars erupt from the waters around the island. Occasionally a reptilian head breaks the surface, and eyes the island balefully before subsiding into

the depths. Encourage the team to make plans to defend the house; Pellew doesn't admit to owning weapons, and seems totally absorbed in his studies, but the team should still have the guns from the *Princess*, and may think of using chemicals from the laboratories to make fire bombs and other weapons.

If the team didn't bring their weapons into the house, mention that the *Princess* is listing at the end of the jetty. If anyone goes after the guns two more alligators (9 & 11 HP) attack them aboard the *Princess*. More lurk in the woods south of the house, studying the movements of its occupants. Let the team glimpse them occasionally, or even take shots at them. They are too far away for any effective action. Shooting just wastes ammunition. They have already smashed Pellew's boat.

As nightfall approaches the situation is unchanged, but the investigators start to feel ill. By now Pellew has a new theory; if all the alligators are infected with Peter's neural tissue, their minds could be linked telepathically. If he can link someone's brain to a specimen of the tissue he might be able to contact or control them!

Naturally Pellew says nothing until at least half the investigators are incapacitated; he pretends that he can't diagnose their illness, and that he's very alarmed.

When Pellew is sure that he can subdue the team, he and Potter produce guns and force the investigators down to the cellar. He frisks them for weapons (and will find them, no matter how well they are hidden!), shoots anyone who resists, then puts the healthy investigators into the wine cellar, and the rest into the secret room with Mary O'Toole.

If He Only Had Your Brain

It takes Pellew twenty minutes to prepare to operate. When he's ready he and Potter return to the secret room, grab an investigator, and hustle back upstairs. There hasn't been time to break out, no matter how hard the team try.

The person who has been grabbed should remain conscious. Describe the long struggle up to the laboratory, the fight as the victim is tied to the bench, and the care with which Pellew shaves the victim's head and disinfects the scalp, then straps the head to the bench. As he works he explains his theory and plans. The victim should make a SAN roll for 1/1D6 SAN loss. Pellew produces a large surgical saw and raises it for the first stroke. As he does so there's a loud explosion, and all the lights go out. Pieces of wood, metal, and flesh patter onto the laboratory roof. While Pellew has been preparing to operate, one of the alligators has smashed its way into the generator hut and tried to destroy the machinery. Sparks set the diesel fuel alight, with predictable results.

If the rest of the investigators have been attempting to break a door, this is a good moment for them to succeed. If they've prepared an ambush, or some other trap which de-

pends on someone opening the door from the outside, they are still imprisoned while Pellew lights an oil lamp and commences the operation. He isn't prepared to let a little explosion stop him, but sends Potter to deal with the interruption. Potter starts patrolling the ground floor windows, shooting at alligators that approach the house. He doesn't do much good, but does stop them closing in.

It will take Pellew ten minutes to cut a suitable opening in the investigator's skull; since he doesn't bother with anaesthetic, the victim loses another 6/3D6 SAN and 4 HP. He spends five more minutes examining the brain, then pulls a lump of Peter's neural tissue from the beaker and pushes it into the investigator's head. It takes another fifteen minutes to close the wound and bandage the victim's head.

By the time Pellew has finished, fibers from Peter's brain have begun to contaminate the victim's mind, and the investigator starts to feel uncontrollable anger. Start opposing the investigator's strength (initially reduced, but rising to its normal level at 1 STR/round) against STR 14 straps. The first success means that a strap breaks, and the investigator then attacks in a frenzy. Pellew attempts to defend himself with a scalpel and other instruments, but probably dies. This investigator stays berserk for the remainder of the adventure, if the berserk character encounters any other investigator, an INT x2 or less roll allows the berserker to remember this person and break off the attack. This chance raises to INT x5 if the investigator seen is the berserker's loved one; however, this will cause the berserker to go completely mad, stumbling off into the swamp, never to be seen again (at least until *Honeymoon in Hell, Part II* anyway).

Meanwhile Potter has run out of ammunition, and the first alligators kill him and start to move into the house; Avril should be their second victim if the team haven't escaped.

Unless the investigators are unusually stupid, the screams and roars they hear should encourage them to escape, if they haven't already done so.

There are eight more alligators in the house, the last survivors of those that originally ate Peter's body; they have 8, 9, 9, 10, 11, 11, 12, & 12 hit points.

By now it's hoped that the investigators are free and fighting the alligators; if not, the creatures eventually find their way down to the cellars and break into the cells. This probably isn't survivable. The alligators fight to the death, with no thought of escape; by the time the last is dead, the house is in ruins, and possibly on fire if the team have been using home-made Molotov cocktails.

The adventure ends with the surviving adventurers waiting for rescue. Some or all of them may be affected by the serum and their injuries, or the brutal results of Pellew's surgery. Some may still be ill, and slowly succumbing to the side effects of the serum.

If Pellew completed the operation, one of the investigators has a lump of Peter's neural tissue in his or her skull. It usurps the investigator's personality, slowly lowering SAN to zero, and leaves the mind of a demented killer in control. This can take as long or as short a time as you like. If the victim of this operation was Glenda Stakowski, the neural tissue also invades the developing embryo; the child will be born with the instincts and reflexes of a homicidal killer.

Whatever the situation, they have to explain it to the authorities, which won't be easy.

After this, married life will probably be an anticlimax.

Epilogue

A piece of meat floats on the water, a fragment blown clear by the explosion, streaked with writhing threads of regenerating neural tissue. Four ripples converge on the floating debris. As the sun sets over the swamp, alien tissue starts to grow within the bodies of four tiny turtles. By dawn they have already started to change.

Non-Player Characters

Dr. JOHN PELLEW, Tragically Mad Scientist, 57

STR 12 CON 14 SIZ 14 DEX 13 APP 11
INT 18 POW 13 EDU 19 SAN 0 HP 14

Damage Bonus: + 1D4

Weapons: Fist/Punch 25%, damage 1D3 + 1D4

30-06 Rifle 35% damage 2D6+3
12-gauge Shotgun, damage 45%

Skills: Botany 83%, Chemistry 57%, Credit Rating 45%, First Aid 32%, Geology 25%, Library Use 72%, Linguist 32%, Listen 35%, Pathology 44%, Pharmacy 32%, Photography 30%, Spot Hidden 50%, Treat Disease 32% (and many languages and other knowledge skills)

Quote: "They called me mad at the university!"

Pellew looks older than his years. He is tall, walks with a slight stoop, and is almost completely bald. On the surface he is a typical absent minded professor, totally engrossed in his work. However, he has taken to kidnapping human subjects for his experiments, and is totally unmoved by their sufferings. He is sure that he is near to a breakthrough, and will let nothing stand in the way.

Pellew is obsessed with the memory of his wives and children. Their graves are carefully tended, and he reacts violently to any suggestion that he was responsible for their deaths. Incidentally, his first wife was named Norma: if Norma Preston plays on this fact Pellew will be badly distracted, and there should be favorable modifiers to any attempt to deceive or attack him.

Pellew always carries a hand lens, a pen knife, a pocket dissecting kit, and a large bunch of keys.

AVRIL BAXTER, Demented Former Governess, 56

STR 10 CON 11 SIZ 12 DEX 9 APP 10
INT 9 POW 8 EDU 11 SAN 19 HP 11

Damage Bonus: 0

Weapons: Fist 25% damage 1D3

Skills: Catholic Dogma 47%, Cooking 35%, Geography 55%, Knitting 55%, Listen 30%, Occult 25%, Read/Write French 75%, Speak French 65%, Spiritualism 40%

Quote: "Isn't that right, Norma?"

Forty years ago Avril Baxter was seduced by a sailor, and left the resulting child in an orphanage after she was disowned by her father. She spent many years as a governess, moving to her cousin's home when Norma Pellew's first child was born.

Five years ago Avril's son re-appeared as the murderous Peter. The shock was too much for Avril, and she has been on the edge of insanity ever since. She isn't aware of John's experiments; she is barely aware of her surroundings, and spends all her time cooking, cleaning, and singing hymns. She often talks to the late Norma and the dead children, and acts as though they are present. The only way to engage her attention is to talk about religion or spiritualism.

SYLVESTER POTTER, Alcoholic Butler and Henchman, 49

STR 12 CON 8 SIZ 11 DEX 11 APP 7
INT 12 POW 14 EDU 12 SAN 35 HP 9

Damage Bonus: -

Weapons: Fist/Punch 25% damage 1D3

12 gauge Shotgun 25% damage 4D6/2D6/1D6

Skills: Accounting 25%, Spot hidden 20%

Quote: "You rang?"

Potter is tall and bald, with the strong body odor of a severe alcoholic. He knows of Pellew's experiments, but Pellew keeps him supplied with medicinal alcohol, and he is too scared of cutting off this source to object. Potter is never really drunk, but never sober; he is physically addicted to alcohol, and the quart or so he drinks a day is just enough to prevent withdrawal symptoms.

Mutant Alligators

These animals are North American alligators with unusual intelligence. Improved coordination allows them to climb (using their claws as pitons) and even rear up on their hind legs and tails for a few seconds. They are more intelligent and aggressive than normal animals, but can't talk, although they can communicate with each other by grunting roars and gestures.

They have unusually enlarged craniums and bulging eyes. Their claws can't grasp weapons or tools.

Characteristics	Average	
STR	3D6 + 6	16-17
CON	3D6	10-11
SIZ	3D6	10-11
INT	2D6	7
POW	3D6	10-11
DEX	2D6	7

Hit Points: 11

Move 6/8 swimming

Weapons: Bite 55%, damage 1D8 + 1D4

Claw (if upright) 45%, damage 1D6 + 1D4

Skills: Hide 60%, Sneak 60%

Armor: 4-point hide

Seeing these creatures causes no SAN loss.

The Investigators

If there aren't enough players to run all six honeymooners, you should let players run a pair of honeymooners. If at all possible, let each player only run one person. For example, if you only have five players, you could have four people play one character each, while the last person plays a pair; if you have four players, only run two pairs of honeymooners, and trim the opposition appropriately.

ROBERT PRESTON, Lieutenant U.S. Navy, 23

STR 14 CON 11 SIZ 12 DEX 13 APP 12
INT 14 POW 9 EDU 10 SAN 42 HP 11

Damage Bonus: +1D4

Weapons: .38 revolver (in luggage) 35%, damage 1D10
Fist/Punch 65%, damage 1D3
Jack Knife (carried) 25%, damage 1D4

Skills: Bargain 20%, Fishing 28%, Listen 45%, Make Maps 37%, Mechanical Repair 32%, Navigation 31%, Operate Diesel Engine 22%, Seamanship 49%, Swim 45%.

Equipment: straight razor, steel mirror, binoculars

Quote: "Ahoy there!"

You have used your leave and your accumulated pay to marry your childhood sweetheart and take a honeymoon. The boat trip was Graham's idea, not yours, but you like life afloat and generally take the wheel. Your new friends seem to be nice people, apart from Glenda; she never helps the other women with the cooking, and seems to dislike you and Graham.

NORMA PRESTON, Nurse, 22

STR 14 CON 10 SIZ 11 DEX 16 APP 17
INT 16 POW 17 EDU 12 SAN 85 HP 11

Damage Bonus: +1D4

Weapons: Fist/punch 55%, damage 1D3+1D4
Grapple 35% damage special

Skills: Botany 15%, Chemistry 22%, Cooking 36%, Diagnose Disease 27%, Drive Automobile 28%, First Aid 55%, Fishing 43%, Pharmacy 18%, Psychoanalysis 33%, Psychology 24%, Swim 25%, Treat Disease 29%

Equipment: Pocket flashlight, small first aid kit.

Quote: "Oh, I don't know."

You love Robert, but this trip is opening your eyes to a few flaws in his character. He expects the women to do all the work of housekeeping and cooking, never helps, and never lets you run the boat. If you aren't careful he'll try to make you give up your career and become a housewife!

GRAHAM BRADY Jr., Lounge Lizard, 25

STR 11 CON 9 SIZ 9 DEX 15 APP 16
INT 12 POW 7 EDU 11 SAN 33 HP 9

Damage Bonus: -

Weapons: Fist/punch 50% damage 1D3
Pocket Knife 32%, damage 1D3

Skills: Accounting 21%, Bargain 41%, Cooking 43%, Credit Rating 25%, Drive Automobile 30%, Fast Talk 55%, Pickpocket 52%, Play banjo 32%, Sing 46%, Swim 05%.

Equipment: Banjo, water wings, hip flask bootleg whisky

Quote: "Thank you, thank you very much."

You eloped with heiress Lucy Schultz against her family's wishes. You suggested this trip to get away from a Memphis private eye you saw lurking near your room in Miami.

Although you are on your best behavior, you are already bored with Lucy (especially with her cooking!) and increasingly interested in the other women.

LUCY BRADY, Heiress, 32

STR 7 CON 14 SIZ 7 DEX 12 APP 8
INT 10 POW 18 EDU 15 SAN 90 HP 11

Damage Bonus: -1D4

Weapons: Fist/punch 25% damage 1D3 - 1D4

Skills: Cooking 22%, Credit Rating 45%, Embroidery 57%, French 26%, Ride 42%.

Equipment: Embroidery kit, box camera, knitting.

Quote: "Oh Graham, you're so clever!"

You are the luckiest girl in the world. How else could you have won Graham? So handsome and dashing, he swept you off his feet and into his arms. Now you live for his happiness, and you're doing your utmost to please him by pretending that you are really enjoying yourself. In fact you hate all the icky bugs and the smell of the swamps, and don't like fishing, so you busy yourself with cooking and chores.

ALAN STAKOWSKI, Painter, 30

STR 12 CON 9 SIZ 11 DEX 18 APP 8
INT 17 POW 12 EDU 16 SAN 54 HP 10

Damage Bonus: -

Weapons: Fist/punch 50% damage 1D3

Skills: Camouflage 41%, Dodge 84%, Fishing 10%, Jump 30%, Make maps 32%, Painting 73%, Spot Hidden 55%.

Equipment: Oil paints, canvases, easel, etc.

Quote: "You wouldn't understand it anyway."

After years as your mistress, Glenda has inexplicably changed her mind and consented to marry you. You weren't planning on a trip to the Everglades, but now you're here and the subtle colors and lighting of the swamp demand to be portrayed by your brush. The other couples aboard seem to be nice people, but you're really much more interested in Glenda and your art.

GLENDA STAKOWSKI, Sculptress, 25

STR 16 CON 14 SIZ 17 DEX 16 APP 15
INT 14 POW 11 EDU 12 SAN 55 HP 16

Damage Bonus: +1D6

Weapons: Fist/punch 55% damage 1D3 + 1D6
Mallet 25% damage 1D8 + 1D6 (not carried!)

Skills: Fishing 45%, Mechanical Repair 43%, Operate jack hammer 27%, Operate Welding Torch 32%, Photography 32%, Sculpture 47%, Spot Hidden 43%, Swim 64%.

Equipment: 35mm camera, sketch pad, pencils etc.

Quote: "Go away."

You are Alan Stakowski's former mistress, but married him when you realized you were pregnant; the child is due in seven months. You enjoy this boat, but can't bear to stay inside; the smell of food makes you ill. You think that the other women resent the fact that you don't help. You don't want anyone (even Alan) to know you were pregnant before you married. Despite your pregnancy you are the fittest person aboard: swinging a mallet for hours every day does wonders for your figure and muscles!

Dead On Arrival

by John B. Monroe

Scenario Considerations

Dead on Arrival tells the story of a small group of people who become trapped (through no fault of their own) in a small farming town completely overrun by hordes of flesh-eating zombies.

Throughout this scenario, it is the keeper's duty to keep things moving. If the investigators stop to rest, zombies attack. If they get trapped inside a building, there are zombies inside. Never let up. Bludgeon the players with grisly scenes of death and mutilation, and numb their senses until they no longer try to formulate complex plans and instead concentrate on getting their characters out of the town and to safety.

An appendix, *Flesh Eating Maniacs From Beyond The Grave* at the end of the scenario gives stats and rules for the zombies.

Keeper's Information

Three days ago was homecoming day in the small town of Farville. The high school football team, the Screaming Cavemen, were returning from a game against their arch-rivals the Pottsy Berserkers.

The Screaming Cavemen had won the game and were counting the minutes until they made it back to Farville and could impress their cheerleader girlfriends by getting exceptionally drunk and throwing up.

When the bus stopped to let the team stretch their legs, little did the driver know that they were parked on an unmarked toxic waste dump, and that the team was thusly exposed to a horrible mixture of industrial chemicals and radioactive wastes.

After ten minutes or so, the driver piled everyone back into the bus to continue the trip to Farville. However, an hour later members of the team began to complain of abdominal cramps, chills, and stiffness in their joints. When the team doctor checked them out, he came to a horrifying realization. They were showing symptoms of *rigor mortis*!

Soon, almost everyone on the bus was exhibiting these symptoms. The driver was having trouble steering, and ran off the road at least once.

A few minutes later, they could see the lights of Farville in the distance. But to their shrivelled, twisted brains those lights no longer signified a return to family and friends.

No, the lights only triggered a dim memory. To the things which were once human those lights meant only one thing...food.

When the bus came to a screeching halt in the town square, hundreds of cheering fans surrounded it, to pat their team on the back for a job well done. Those who did get their hands bitten off at the wrists, as the ghoulish players scrambled through the windows of the bus and out into the crowd, chewing flesh from bones, tearing muscles and tendons and peeling skin from their once-enthusiastic fans.

Zombies

In 1968, an unknown film maker named George Romero made movie history with the release of *Night Of the Living Dead*. *Night* was one of the most shocking films yet released to a mass market. It contained scenes of graphic cannibalism, matricide, patricide, and sororicide.

Filmed in black and white, *Night* told the ultimately depressing tale of the resurrection of the dead, whose only purpose was to hunt down and devour the flesh of the living. The film is one of the few horror movies ever released in which all of the main characters are dead at the end of the film.

In the 20 years since release, *Night* has spawned four sequels (two official, two not) and over forty imitations. One reason for this fascination with the zombies could be that zombies are more believable than the faceless slashers of the 80's (we can only hope that Freddy and Jason do not follow us into the 90's). Zombies walk around with arms stuck out in front of them and kill anyone they meet. Zombies resemble slashers,

but are easier to believe in than some slob in a hockey mask doing the same thing. No one ever questions a zombie's motivation; if they do, "they're zombies!" is always a reasonable response.

Finally, as one character in *Dawn Of The Dead* explains, "they're us." They look like us, they dress like us, they smell like some of us. And we reciprocate: sometimes, when we've had a bad day, we act like them.

The following is a decent selection of cannibal zombie movies which may be of interest to the keeper.

Night of the Living Dead (1968, Image Ten Productions)

Dawn of the Dead (1979, Laurel Group Associates)

Zombie (1979, Variety Film)

Day of the Dead (1985, Laurel Productions)

Return of the Living Dead (1985, Hemdale/Fox)

Redneck Zombies (1988, Troma)

Night of the Living Dead (1990, 21st Century)

Those who fell under the first assault rose minutes later and chased the scattering crowd through the blood-soaked streets, stopping at nothing to reach toothsome quarry.

Police tried to phone to the National Guard, but the careening school bus had knocked down the phone lines miles outside of town.

By the end of the night, everyone in town had been turned into flesh-hungry ghouls. They wandered the streets of town looking for more flesh, but finding none.

After a day of this, the zombies began first to wander through the town, and then clustered in places which were once familiar to them: schools, workplaces, movie theaters, convenience stores, etc.

Now it is three days later, and a lone station wagon is chugging into town, its engine in dire need of repair.

As it putters towards the gas station, its occupants look out the windows and wonder why the townsfolk shuffle around so slowly, bumping into sign posts and each other, with no clear destinations.

This is where it starts getting good.

Investigator's Information

The time is the fall of 1982. The investigators are returning from a camping weekend. About ten miles out of Farville, call for Listen rolls. Anyone receiving a successful roll hears a loud *thunk* from under the front hood. If they stop to look, they see that a bolt has snapped and the alternator has fallen loose of the green Volvo station wagon. A successful Mechanical Repair roll and fifteen minutes temporarily fixes the alternator back in place, but the patch will not last long. A map shows that Farville is the closest town. If the Mechanical Repair roll failed, they have to walk into Farville.

It would be a good idea to keep all the investigators together. If only one or two of them go into Farville, they almost surely die.

The battery in Ron and Kathy's car is notoriously unreliable: if the alternator is not re-attached, the battery dies.

Creepy, Scary Dead Guys

As the investigators pull into town, call for idea rolls. With a success they notice that there are not many people on the streets. The few people who are on the street seem to be wandering around aimlessly, bumping into each other, and stumbling around. While most of the investigators worry about the townsfolk, one of them spots a gas station about a block away. The car can just make it to the station before the alternator falls out again.

The gas station (Fred's Gas Station reads the sign out front) is a small, 4-pump, full-service filling station with a few vending machines filled with sodas, candy and loathsome sandwiches.

When the car stops next to one of the pumps, a little bell rings, signaling for the attendant. Hint to the players that this may be a good time for their investigators to get out of the car and stretch their legs. The vending machines as a possible source of refreshment.

As the characters climb out of the car, two men in stained gray uniforms come shuffling out of the booth and towards the car. They are muttering something which the investigators cannot quite understand.

As they reach the car, one approaches the window of the driver's side. If the driver can make a Listen roll, he can hear the shambling form asking him "Check oil?" over and over again. The second attendant pulls out a rag and begins to wipe the windshield. Blood and pus drip out of his mouth onto the hood and windshield of the car. Seeing this is worth 0/1D4 SAN.

The first zombie gets closer and closer to the driver. At arm's reach he begins to claw at the driver, trying to pull him out of the car. Anyone watching this will be able to make out the shrivelled, distorted features of the attacking zombies and lose 0/1D8 SAN.

The two zombies try to kill and eat everyone. It should not be too much trouble for the other investigators to kill these two zombies, but at least investigator probably gets bitten (see appendix). There are plenty of weapon-like objects around the area — wrenches, broom handles, tire irons, etc.

Once the investigators have defeated the first zombies, they notice that dozens more approach from stores, houses, barber shops, etc. The investigators should realize at this point that something is seriously wrong.

If they try to fill up the gas tank of their car from the pumps at Fred's, they find that all of the pumps are dry. During later exploration of the town, they may find the gas truck turned on its side a few blocks away. Its tank has split open and all of the gasoline has drained into the sewers.

Another zombie is in the men's restroom of the gas station, waiting to get whoever enters.

If the investigators want to escape from town, they must find a way to repair their car or, failing that, they must find other means of transportation.

Ghost Town

Now the scenario is free-form. The investigators may wander through the town as long as they can avoid the zombies. A list of locations which contain interesting scenes and



"A corpse is a corpse, of course, of course."

encounters follows. Use these in any order, allowing the investigators to discover any of them while searching for a way to get out of town.

Many of these places could be used as a base of operation for the investigators. Barring doors and windows will keep the zombies out for a while, but they will still crowd around the building, staring in at the investigators like they were looking at sides of beef.

If the investigators abandoned their car at the gas station, they have to get back to it while they still can, or else find another vehicle. This is easier said than done. Any time they leave a building, zombies attack them. Breaking into a car and getting it started takes them 5-10 minutes and a few Mechanical Repair rolls, all this being done while having to fight off zombies. Even if they get a car going, dozens of zombies are beginning to converge around the investigators.

Never let them have an easy time getting out of town, and do not be afraid to kill off a few investigators. In most zombie films even the most trivially stupid action can mark a character for death. Be extremely graphic when describing the zombies and their victims, since zombie movies are by nature bloody and vile.

The Quiki-Mart

This is the local convenience store. Candy, stationery supplies, and cheap toys spill from the racks onto the pale linoleum floor. Fluorescent lights flicker overhead, making it hard to see all of the shop.

Next to the door is the cashier's booth. A horrible, half eaten zombie is here slowly pumping away at the levers on the (empty) Cherry Squishy machine. When the investigators enter the store, he turns towards them, fluid dripping from his empty eyesocket and begins to mutter "will that be all?" as he clammers over the counter to the attack. Another zombie emerges from the frozen food section, a thawed burrito in one hand, intestines hanging loose from the thing's torn abdomen.

If the investigators survive these awful zombies, they have access to anything in the store. All of the food in the frozen section is thawed, but most of it is as edible as it was before (preservatives don't really need to be frozen anyway). They find \$42 in the cash register, and there is \$200 in a safe in the storeroom in the back of the store. Behind the counter lays a completely stripped skeleton, fragmented in a pool of crusty blood. Seeing the zombies in this section costs 0/1D8 SAN.

Viking Sports

This is the local sporting goods store, stuffed with football, baseball, soccer, and tennis gear, and whole sections devoted to hunting and fishing. This would be a good place for the investigators to get their hands on powerful hunting rifles. Assume that the investigators can find all the stan-

dard handguns and rifles from *Cthulhu Now*, as well as 12-gauge shotguns here.

Zeke's Parts

This ramshackle steel-and-concrete structure is the local junkyard and auto parts shop. Various machine tools lie scattered around the place, many encrusted with dried blood and brains. The door to the shop swings freely in the breeze, rusty hinges squeaking like terrified mice.

The investigators can fix any car here. A successful Spot Hidden roll locates a 10-gallon drum of gasoline in a back storeroom.

There are three zombies in the garage part of this shop. One shuffles forward to the attack missing one of his feet and arms. The others are more or less intact, yet bite marks are clearly visible on their faces and throats. All are armed with wrenches or similar metal objects. They all have a 45% chance to hit with these weapons doing 1D6 damage. If they are able to knock down an investigator, they will attempt to eat him. Seeing these zombies costs 1/1D8 SAN.

Safeway

Gleaming glass windows enclose the smells of food left unattended for three days. The only light available is that which streams through the windows in the front of the store. Disgusting zombies wander up and down the aisles of the supermarket, leaving behind trails of loathsome slime and blobs of rancid meat. One incredibly obese zombie sits in front of the frozen meats section, stuffing steaks, hamburger meat and whatever else he can down his throat, only to appear again seconds later as it slides out of the gory mess which used to be his stomach and intestines. Viewing this scene costs 1/1D10 SAN.

This is the town's main grocery store. Within can be found all manner of food and supplies. Except for canned items, most of the food in this store has gone bad. About thirty zombies wander the ten aisles of the market.

The Cemetery

The local cemetery is a run-down jungle of marble slabs and overgrown trees. Roofs of mausoleums peek out from under twisted stacks of brambles and ivy. In the distance can be heard the howls of the dead.

Somehow, everyone in a zombie movie decides to go into the graveyard at one point or another. Fortunately for the investigators, the dead buried here have no chance of digging out of their graves.

However, what would a zombie story be if the investigators didn't get attacked in the graveyard? Feel free to fill this place up with dozens of zombie pall-bearers, undertakers, mourmers, etc.

The keeper should note that the graveyard is one of the few places in town that the investigators are likely to avoid.



Nowhere is safe.

The best way to get them here is to have them chased by zombies.

Burger Jarl

As the doors open, the smell of three-day-old fast food assails the nostrils. Behind the counter three horrible half-eaten teenage zombies flip nonexistent burgers and stir invisible fries.

Zombies begin walking towards the investigators muttering, "Want fries with that?", as bits of skin and blood drip from their decaying bodies. Anyone seeing this loses 1/1D8 SAN.

Not much is of value here. If the zombies are eliminated, the investigators can get into the frozen food locker and get some unspoiled food to eat. Forty-two dollars can be found between the three cash registers.

Residences

The individual keeper must design the encounters if the investigators wander into a house.

The best way to set this up is to have the investigators wander through the house and then, when they have been lulled into false security, have them attacked by a zombie who was floating in the swimming pool, or hiding in the hamper, or sitting mesmerized in front of the TV set.

Send More Investigators

At some point the remnants of the investigators get a vehicle working and make it safely out of town. When this happens, set up a final desperate battle, as the investigators try to start up the vehicle while defending themselves from the zombies. Describe the stench of being surrounded by hundreds of the rotting things. If one of the investigators was turned into a zombie, now is the time for his friends to see him (causing a 1/1D10 SAN loss). When this is done, the remaining investigators can all pile into the car and get out of town, looking back at the hordes of zombies staggering after them.

They drive back onto the highway and turn towards the nearest metropolis. Anyone who thinks to try the radio finds that it is still just registering static.

Soon, the investigators begin to see signs along the highway indicating that they are approaching the city. If the radio is still on, they hear the following:

"Repeat, the President has declared...disaster area. All...vilians are urged to stay inside and wait f...escue teams. This station will...tinue to broadcast as long...possible...Top scientists have...that the dead are somehow com-

ing back...in the immediate vicinity of...citizens are urged to stay away from them...not family or friends, they will kill you and eat you..." (*here there is a noise like splintering wood, followed by a cacophonous moaning, investigators will recognize it as the noise made by the zombies when on the hunt, and will lose 1/1D6 SAN*) "...God, help, oh Jesus! Aarrgh!...

By the time the message above ends, the investigators are on the outskirts of the city. They notice the empty streets. No one seems to be in town. An idea roll suggests that everyone may be hiding inside, as the radio advised, or that the town may have been evacuated.

A Spot Hidden detects someone in the window on the top floor of a tall building waving to them. If they roll down the windows or stop the car and get out, they can faintly hear the figure screaming "Get out of here! Run!" Before they can react, thousands of screaming zombies come running out of buildings, cars and alleys towards the investigators. Soon their car is immobilized by the crowd. The windows are shattered, and the investigators are plucked out of the vehicle and torn to pieces.

Flesh-Eating Maniacs From Beyond the Grave

The zombies in this scenario differ from those found in the *Call of Cthulhu* rules in a few ways. First, they are not created by magic, but by a toxic mixture of radiation and chemical contamination. This disease is transferable by a bite.

When bitten by a zombie, the victim must resist a poison with a POT equal to the zombie's CON. If the victim successfully resists, he takes half of the POT as damage to hit points; if he fails, he takes the full damage to his hit points. Anyone killed by the zombie poison rises as a zombie after a number of minutes equal to 20-original CON. If an investigator is killed by a zombie, let the player continue to play the zombie, who can then chase down the other investigators who let him die.

When someone is killed by more than one zombie, before he can rise again he may be pulled apart and eaten by the others. Once the zombies grip a victim, they try to eat that one person, oblivious to anything else. It is quite easy to sneak up on a feeding zombie.

To kill a zombie, cut off the brain from the rest of the body. Any part of the zombie removed from the whole ceases to function, and if the brain is destroyed, the zombie collapses.

Most weapons do half damage against zombies. If using the hit location rules from *Cthulhu Now*, 5 points of damage to the head destroys the brain.

Most zombies remember a little about their former lives: one who was in the military may salute anyone wearing a military uniform for instance. They may congregate at places which they were fond of in life — shopping malls, movie theaters, amusement parks, etc.

Characteristics		Average
STR	3D6	10-11
CON	3D6 x 1.5	15-17
SIZ	3D6	10-11
INT	2D6+6/3	4-5
POW	1	1
DEX	3D6/2	5-6

Move: 6

Hit Points: 13-14

Weapon	Attk%	Damage
Grapple	45%	special
Bite	70%	1D3+1D6+poison

Notes: The most common tactic for the zombie is to grab an opponent and then bite him.

SAN: most zombies will cost 0/1D8 SAN to see. However, truly loathsome ones may be worth 1/1D10 SAN.

ZOMBIE HORDE (reuse as necessary)

	STR	CON	SIZ	INT	DEX	HP
1	13	18	12	4	8	15
2	14	12	15	4	4	14
3	12	22	16	4	6	19
4	10	16	9	3	4	13
5	13	13	12	3	5	13
6	16	13	11	5	6	12
7	10	16	13	5	7	15
8	12	18	14	6	6	16
9	13	15	11	4	7	13
10	11	16	12	4	4	14

Investigators

RONALD MAYGEN, Artist, 23

STR 14	CON 14	SIZ 15	DEX 16	APP 13
INT 16	POW 13	EDU 14	SAN 56	HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 55%, damage 1D3+1D4

Baseball Bat 75%, damage 1D8+1D4

Dodge 55%

Skills: Accounting 30%, Botany 35%, Craft Jewelry 57%, Debate 45%, Drive Automobile 56%, Electrical Repair 45%, History 65%, Make Maps 65%, Mechanical Repair 75%, Occult 35%, Psychology 55%, Ride 35%, Spot Hidden 85%.

Quote: "No, Kath, it's like this..."

Ronald is a jeweller specializing in recreations of medieval jewelry, and fantasy pieces. His interest in medieval history has led him into various aspects of fantasy wargaming, recreational societies, and literature. His particular fascination with Viking history has crept into his style and mannerisms. He wears his curly brown hair down to his shoulders, and he frequently wears T-

shirts with strange designs screened onto them. Ronald and Kathy are married.

KATHY DOUGHERTY, Law Student, 25

STR 14	CON 14	SIZ 15	DEX 13	APP 14
INT 18	POW 13	EDU 20	SAN 45	HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 45%, damage 1D3+1D4

Baseball Bat 65%, damage 1D8+1D4

Skills: Bargain 45%, Debate 55%, Drive Automobile 60%, First Aid 60%, History 55%, Law 55%, Library Use 65%, Psychology 65%, Read/Speak French 45%, Ride 75%, Throw 45%, Treat Disease 55%, Zoology 65%

QUOTE: "But Ron!..."

Kathy is currently studying to be a lawyer. Two years ago she was studying to be a veterinarian. She is intelligent enough to be able to do just about anything she sets her mind to, but as some friends of hers have observed, "she has the attention span of a gnat". She is married to Ronald and shares his interest in medieval history and customs. They frequently attend Society for Creative Anachronism events, where they both train as recreational warriors. She wears her dark red hair down to the small of the back, frequently tying it in a pony tail. She frequently wears tie-dyed t-shirts, a quiet reminder of the two years she spent studying at UC Berkeley.

MARC STULL, Video Junkie, 20

STR 13	CON 12	SIZ 19	DEX 9	APP 13
INT 16	POW 12	EDU 14	SAN 55	HP 16

Damage Bonus: +1D4

Weapons: Fist/Punch 45%, damage 1D3+

Skills: Accounting 45%, Anthropology 25%, Botany 55%, Drive Automobile 21%, Drive Motorcycle 35%, History 45%, Make Maps 35%, Occult 55%, Sing 7%, Track 55%, Zoology 55%

Quote: "I'm too tired..."

Marc fancies himself a mountain man. He works for a chain of video rental stores, but takes off into the wilderness whenever he can. A friend of his has forced him to watch more bad movies than Marc ever thought had been made, and he has become an expert on bad horror and Kung Fu movies through this association. Although he looks fairly gruff and imposing, he is a placid person with a soft spot for kids. A terrible singer, he has been singing the theme song to *Goldfinger* the whole way along the car trip.

JOSHUA HERBERT, Film Student, 20

STR 14	CON 15	SIZ 13	DEX 16	APP 13
INT 16	POW 16	EDU 14	SAN 75	HP 14

Damage Bonus: +1D4

Weapons: Fist 45%, damage 1D3+1D4

Head Butt 45%, damage 1D4+1D4

Kick 65%, damage 1D6+1D4

Staff 55%, damage 1D8+1D4

Skills: Anthropology 55%, Botany 45%, Debate 55%, Dodge 65%, Drive Automobile 45%, History 55%, Jump 65%, Library Use 45%, Martial Arts* 45%, German 45%

Quote: no standard quote, yet he brushes his hair continually.

Joshua is a film student. He also studies the martial arts of Capoeira and Shaolin Kung Fu. Being an artsy type, he usually dresses all in black. Through association with the same friend as Marc, Joshua has been subjected to hundreds of hours of bad videos. The influence of these films have been slowly creeping into his projects at film school lately.

SEAN BAYAN, Marine Reservist, 22

STR 17	CON 15	SIZ 16	DEX 15	APP 14
INT 16	POW 15	EDU 14	SAN 75	HP 16

Damage Bonus: +1D6

Martial Arts

When attacking with fist, head butt, kick, or grapple, if the roll to hit equals or is less than the attacker's Martial Arts percentage, then the attacker does double damage—his or her fist does 2D3 damage, for instance, plus the ordinary undoubled damage bonus. If a defender with the Martial arts Skill successfully parries—receiving a die roll equal to or less than his or her Martial Arts percentage—then the defender takes no damage. The Martial Arts parry can be used only against melee weapon attacks.

Weapons: Fist 75%, damage 1D3+1D6

Kick 55%, damage 1D6+1D6

Grapple 75%, damage special

Staff 55%, damage 1D8+1D6

Fighting Knife 65%, damage 1D4+2

M16A1 80%, damage 2D8

Skills: Accounting 45%, Camouflage 55%, Climb 65%, Computer Use 55%, Dodge 45%, Drive Automobile 55%, Electrical Repair 55%, First Aid 55%, Hide 65%, History 65%, Make Maps 85%, Martial Arts* 65%, Mechanical Repair 55%, Operate Heavy Machinery 45%, Oratory 75%, Physics 55%, Read/Speak German 65%, Swim 55%, Treat Poison 55%

Quote: "What's the time on deck?" (Meaning: What time is it?)

Sean is manager of the warehouse of a wholesale book distributor. He is also in the Marine reserves. He studies Kung Fu with Joshua and Cameron and has also studied Judo, Western Boxing and Greco-Roman wrestling. Sean is not your stereotypical marine. He is remarkably intelligent and has a good sense of humor.

He does insist however, on getting up at the first rays of sunlight everyday, a habit which annoys everyone but him. Sean will be the first to take charge in a crisis situation.

Sean tends to use Marine lingo in his every day speech.

Some examples include: Butt stroking (hitting someone with the butt of a rifle), Humming up... (hiking), Cover (hat), Deck (floor).

Cameron Hoffman, High School Student, 17

STR 14 CON 14 SIZ 13 DEX 15 APP 16

INT 17 POW 13 EDU 11 SAN 65 HP 14

Damage Bonus: +1D4

Weapons: Fist 55%, damage 1D3+1D4

Kick 55%, damage 1D6+1D4

Grapple 55%, damage special

Staff 65%, damage 1D8+1D4

Skills: Accounting 35%, Archaeology 25%, Chemistry 25%, Climb 45%, Computer Use 65%, Debate 55%, Dodge 65%, Godzilla Lore 95%, Hide 45%, History 55%, Jump 45%, Martial Arts* 55%, Occult 55%, Oratory 45%, Photography 55%, Play Saxophone 75%, Read/Speak French 55%/65%, Sneak 75%, Swim 65%, Track 35%

Quote: "Hey, loan me twenty bucks."

Cameron, 17, is in his senior year of high school. He studies Kung Fu with Joshua and Sean, and is a member of the high school wrestling team. He is the younger brother of the friend of Joshua and Marc who is so obsessed by bad movies. These tastes in films have rubbed off on Cameron more than anyone else. Over the last ten years, Cameron has assembled a huge collection of Godzilla memorabilia. His collection includes over fifty different toy Godzillas as well as comics, posters, records, and videos. He is a whiz on a computer, and a talented musician.

The Swarming

by Tony Hickie and John B. Monroe

Scenario Considerations

"The Swarming" is a tale of werewolves and the doom that threatens the small community around Gittings, a town on the southern shore of Lake Superior.

Much of the action takes place at night, although horrific discoveries will also be made in the less frightening light of day. Exploit the real and imagined terrors of the dark for all they're worth: mist drifting in off Lake Superior, strange rustlings in the undergrowth, clawed paws clicking on rock, bone-chilling howls, sniffing and howling outside a closed window in the dead of night, a twig cracking in the silence, the mournful haunting tones of foghorns from lake steamers, they're all there to be used.

Two non-player characters whose actions and reactions need monitoring by the keeper are:

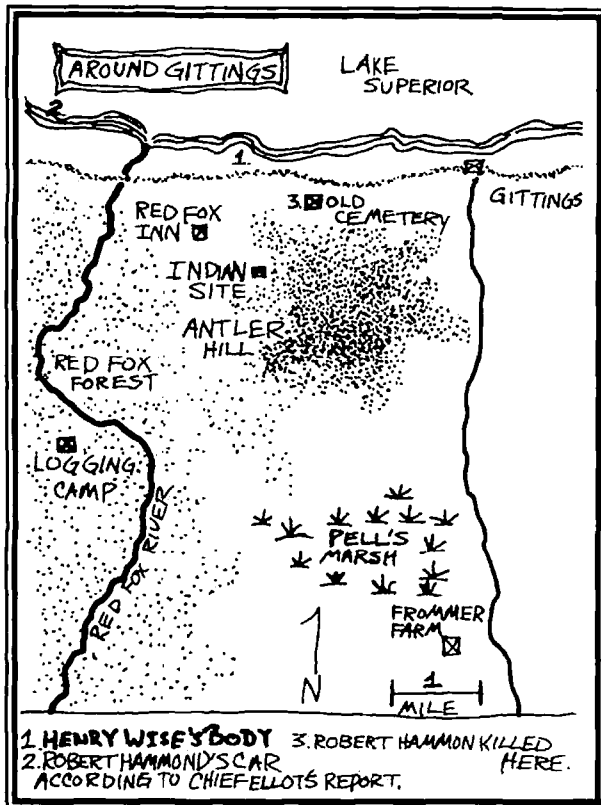
- Cornelius Bagby, the mayor of Gittings, runs the town's newspaper, and has much influence over the Police Chief, Luther Ellet. Cornelius, while not an evil character, is trying to play down the deaths caused by the werewolves. He is

worried that tourists won't spend their vacation money in a town labeled as "the Murder Capital of the Great Lakes." He runs articles in his paper on the deaths, but these are usually buried on the next-to-the last page, somewhere between articles about prize pigs and recipes for Jell-O fruit salads.

- Peter Verdun is the leader of the werewolves in Gittings. He runs the local sawmill. He is currently plotting to turn everyone in town into lycanthropes. Once he has turned all 400+ locals, he plans to attack the surrounding small towns, boosting his numbers before attempting to take a major city. As the investigators arrive, Peter is putting his plan into effect.

The time-scale of the adventure is compact: from beginning to end it should encompass no more than a week, perhaps less, for the days of the full moon drive the werewolves.

The time is the fall of 1981, "and the autumn moon is bright."



Keeper's Information

Peter Verdun is a lineal descendant of Gustave Verdun, a 16th-century French lycanthrope. On his 18th birthday, with no warning whatsoever, Peter underwent his first change into wolf-like form. He killed the friends he was with and has been hiding ever since.

Since that fateful night, Verdun has exhaustively researched his problem and family history. He discovered that his ancestor Gustave was a worshiper of the powers of darkness, who used his magical knowledge to become a lycanthrope. This pact with Satan had dire consequences for his descendants. Every second generation, male chil-

dren directly related to Gustave are born with the curse of lycanthropy, which manifests first on their 18th birthday and on every full moon thereafter.

Verdun has uncovered numerous relatives infected by the curse over the last few hundred years. He suspects which members of his family living in this century are werewolves, but has not approached them on the subject as he feels betrayed by them.

Verdun came to the logging town of Gittings about two years ago. He chose Gittings because of its seclusion and small size. He used money stolen from victims to reopen an old sawmill. Once the mill was refitted, he brought in people to help him run the place. Some of his employees were lycanthropes whom he had met during his travels. During the next year, Verdun and his werewolves initiated others of the town and the mill into their pack.

In two days he is going to introduce LSD into the town's water supply, to induce minor brain damage and insanity in the townsfolk, hopefully making them more susceptible to his orders.

The last investigator arrives in town a week before he begins to infect the water.

Investigator Information

The six player-characters come from assorted backgrounds and are thrown together by fate. Some of the player-characters have prior knowledge of one another for obvious reasons: the newly-weds, Barbara and Jack Logan; the psychic research investigators Ralph Butler and Ambrose Grier, and Grier's niece, Dancer McCoy.

The investigators arrive at the inn within a day or so of one another. The interval before anything significant occurs can be used for the players to introduce their investigators to one another.

Werewolves

The werewolf is descended from mythology and folklore. Almost every culture has tales about men who can change into wolves, or wolf-like creatures. The first werewolf film was a US-produced movie aptly titled, *The Werewolf*, released in 1913. However, the most memorable werewolf film, and one of the most influential monster movies of the early 20th century was *The Wolfman*, starring Lon Chaney Jr.

Most werewolf films deal with the tale of one person cursed by lycanthropy and was then either haunted by his own guilt, and finally killed by someone very close to him. Failing that, the lycanthrope is the true monster of the film and appears only briefly to kill someone before it is killed at the end of the film.

Lycanthrope literally means wolf-man in Latin. The term has no relevance to wererats, wereboars, or werebears, and should not be used in reference to these creatures. Strangely enough, few werewolf movies deal with the creatures in terms of packs. Those that have, are among the best werewolf films made.

Some werewolf films that may interest keepers include:

Werewolf of London (1935, Universal)

The Wolfman (1941, Universal)

Abbott and Costello meet Frankenstein (1948, Universal)

Curse of the Werewolf (1961, Hammer)

The Howling (1981, Avco Embassy)

An American Werewolf in London (1981, Lycanthrope Films)

Scenario

Some miles from Gittings, a little way inland from Lake Superior, stands the Red Fox Inn, a vacation lodge run by Frank and Ellen Coville. A variety of circumstances find the six investigators staying at the Red Fox at the same time.

The Red Fox Inn

Frank and Ellen Coville run the lodge with the assistance of a live-in maid, Annie Lowder, and a handyman, Max Hood.

The Covilles are in their 50s and childless. Lowder is in her 20s. Hood is in his late 40s. There is nothing remarkable about either the Covilles or Lowder, but Hood is slow of thought, has a severe stammer which inhibits his speech and is clearly backward; however, his mental retardation is compensated for by his cleverness with his hands and, amongst his other accomplishments, he makes delightful carvings which he sells to guests for a few dollars each.

Frank Coville is a keen amateur photographer and has his own small dark room; he and Jake Scobie will get on famously. The inn has a telephone which connects with the exchange in Gitting's post office.

Neither of the Covilles nor Lowder is a lycanthrope, but Hood has been infected with the strain after sexual liaisons with one of the pack. At present his transformations are uncontrolled and irregular, but he is responsible for the deaths of at least two Gittings citizens. Verdun only recently learned of Hood's infection and has drawn the handyman into the circle of his pack.

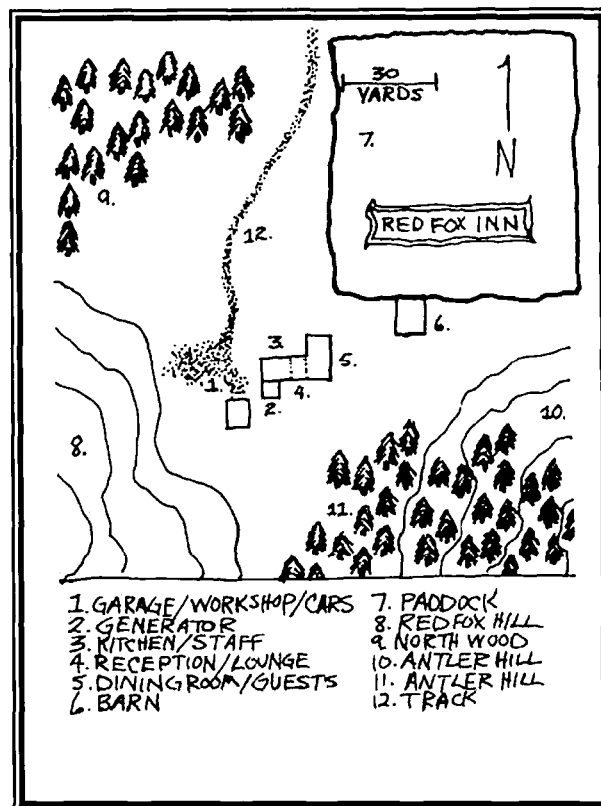
O'Halloran and the Logans have driven to the inn in their cars. Grier hates traveling by car and he does so only under protest and over the shortest possible distance; consequently, he, Butler, Dancer, and Scobie took the train as far as Champion, the thrice-weekly bus to Gittings from there, and then by the Covilles' truck to the lodge itself.

Gittings, Michigan

The isolated town of Gittings inevitably becomes a community of werewolves if the investigators cannot successfully deal with the events that confront them.

Gittings lies about 30 miles south of Champion, on the shores of Lake Superior to the east of Huron Bay. It has around 400 inhabitants, perhaps 200 more living within ten miles in the surrounding countryside. The lycanthropes are concentrated almost exclusively amongst the latter.

Between 20 and 30 individuals are werewolves similar to the type described in the *Call of Cthulhu* rulebook. In Gittings werewolves, the infection may be transmitted sexually, the chance of infection equal to the lycanthrope's CON x3. There is a 50% chance that the child of a normal



human and a lycanthrope will be a werewolf but the children of two werewolves will inevitably be lycanthropes.

Of these several dozen lycanthropes, the great majority respect Peter Verdun's leadership and work toward the same goals. The others have been bullied into the pack by Verdun's thugs and try to escape at first chance.

Newer werewolves may undergo transformation accidentally when times of great physical stress or psychological disturbance occur during days near the full moon.

Previous Disappearances

Verdun's werewolves are responsible for the disappearances around Gittings. Although Verdun's ultimate objective is to infect all of Gittings with lycanthropy rather than to kill, frequently the blood-lust frenzy of a werewolf attack fatally injures its target; in the greater number of these cases, the bodies are concealed.

The most significant recent disappearance is that of Robert Hammond, the son of a wealthy New York family, who was cruising through America in his new Maserati on vacation after graduating from Princeton.

Police Chief Ellet pursued his inquiries normally, treating the disappearances as routine events, but when a body was discovered the severity of injury invited comment. As bodies and disappearances multiplied, fears of an unknown man-eating beast loose in the countryside around Gittings began to gain ground and folks became concerned about

the effect that adverse publicity would affect the town's nascent tourist trade.

A Body Discovered

When the investigators came to the lodge, one other guest was in residence. The second morning at the inn, however, Mrs. Coville will ask if anyone has seen this guest, Henry Wise, for he seems to have disappeared. Wise came to the lodge to fish and the Covilles fear that he may have met with an accident. None of the investigators recollect seeing Wise since their first evening when he left the lodge, saying that he was going for an after-dinner stroll.

The first death that confronts the investigators will happen the day after Wise's disappearance. Two of the investigators (Barbara and Jack) take a luncheon picnic basket to the shore of Lake Superior. Circumstances can be easily contrived so that they stop for lunch and a canoodle. The horribly-mutilated body of a werewolf's victim is near enough to be discovered accidentally.

At some point during the lunch, separate the two investigators for a seemingly innocuous reason ("nature calls"). Leave one investigator down by the beach while the other goes into the woods for few minutes.

While taking care of business in the woods, the character stumbles over the corpse of Henry Wise. The fly-covered, sticky red mess costs 1/1D4 SAN. Screams will bring the other investigator running to the site of the discovery.

If the body is examined, a wallet in the pocket identifies it as that of Henry Wise.

A successful Spot Hidden roll identifies strange spoor around the corpse. A successful Zoology roll recognizes it as wolf-like, but strangely different.

Sister Moon

After the discovery of Henry Wise's mutilated corpse, Chief Ellet keeps all the investigators and hotel staff in the hotel for questioning. This ties up the investigators all day and into the evening.

Ellet's questioning runs along the lines of did anyone know Wise, how long had he been staying in the hotel, etc. The questioning is not important to play through, as none of the characters have anything important to tell him, but inform the players how extremely annoying this man is and how tired they are of it all when through.

After Ellet leaves, the Covilles try to salvage something out of a nice day, and suggest a barbecue on the beach. Assuming that the investigators are interested, they pack up a cooler with hamburger meat, hot dogs and beer, bags of potato chips, some coal and lighter fluid, and head down to the beach.

Frank Coville (in chef's hat and "Kiss the Cook" apron) prepares one of the beachside grills as the investigators get the food ready (or do whatever they are doing). Just when they are set to drop the meat onto the glowing coals,

Max Hood starts acting strange. He begins to whine and scratch his feet in the sand as he looks off towards the old cemetery. If anyone asks him what's wrong, he explains that he had forgotten that he was supposed to meet some friends tonight, but now he feels bad because he has also accepted the invitation to the barbecue. Ellen will explain to him that it is okay if he wants to go off with his other friends. "If they'd like," she says, "bring them back for dinner later."

"Oh they'd like that!" says Max as he bounds off towards the cemetery.

Any investigator who receives a successful Spot Hidden roll can see, by the light of the full moon, Max stopping about 200 yards away, and then dropping down on all fours! He stays this way for a few seconds, and then charges off across the ground at an amazing speed.

If the investigators decide to follow Max, they have to succeed in three Track rolls. Max is moving much too fast for them to keep up, so they have to rely on his trail. If the investigators do not wish to follow Max, Jake Scobie will take off after him; however, he has left his camera at the inn.

If the investigators manage to follow Max, they crawl through a thicket of brambles and end up in the Old Cemetery which, lies between the Red Fox Inn and Gittings.

Listen rolls detect the sound of human voices before the investigators stumble out of the bushes. Peering through the foliage reveals a strange scene. Standing around a grave are ten large men dressed in overalls and plaid shirts with heavy work boots. A successful idea roll links these men with the sawmill nearby. One (Peter Verdun) seems to be directing the actions of the others. Lanterns on the ground illuminate the scene, so it is easy to make out faces. As the investigators watch, they see Max suddenly pop up out of the grave the men are surrounding. He is holding the ends of ropes in his hands which he gives to two others before getting out of the way.

The two men struggle with the ropes for a few seconds, and then a coffin begins to rise out of the grave. As the rest of the group stands back to make room for the casket, the supposed leader of the group steps forward. When the coffin rests on the ground, he flips open the lid, revealing hundreds of small plastic bags inside.

The group begin to stuff the plastic bags into satchels and backpacks. When the coffin is empty, they lower it back down into the grave and cover it up. At this point the group disperses. However, successful Spot Hidden rolls will detect the following about the area:

- A small plastic bag filled with a number of small tablets. A successful Pharmacy roll (taking two hours of time), or a know roll from Dancer identifies the substance as LSD.
- From the abundance and disarray of the foliage in the area, this seems to be an old part of the graveyard. (Checking the tombstones reveals that the most recent corpse in this plot

was from 1897). However, beside the grave which the investigators witnessed being dug up, there is another fresh, unmarked grave. Exhuming it reveals the dirt-encrusted, maggott-ridden, half-eaten corpse of Robert Hammond. Discovery of this costs 1/1D6 SAN.

If investigators stick around to dig up Hammond's grave, they will be spotted by Max Hood, who will tell Peter Verdun about them.

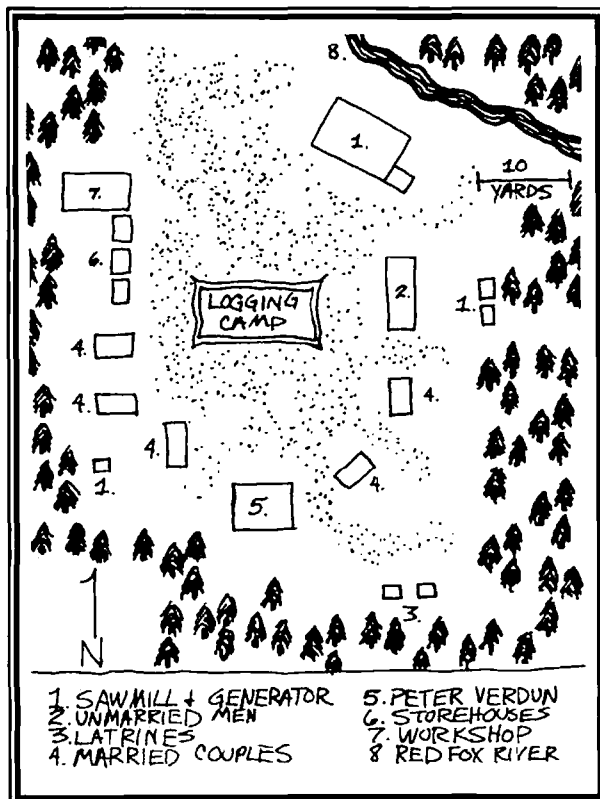
The Logging Camp

The logging in Red Fox Forest is small-scale, a front operation. It is owned and run by Verdun. Approximately forty people are employed at the camp. All but ten are werewolves. Those who are not know about the others and wait to be inducted into the pack.

Verdun discourages casual visitors. A sign at the entrance reads "These premises patrolled by attack dogs—Keep Out!" This entrance is also barred by a single-pole padlock barrier.

Investigators who Hide and Sneak successfully can scout the forest in the immediate vicinity of the camp for clues. Luck followed by Track identifies signs similar to that found near Henry Wise's body. The tracks have been made by several, perhaps many different creatures, for the size of the imprints varies markedly. Further Track successes trace some of the paw-marks to a small clearing a quarter-mile south of the camp.

The lycanthropes share a common cast of features: receding chins, brown eyes, yellow-tinted canines, long fin-



gers with sharp nails, etc. A successful Occult roll recognizes features popularly associated in legend and myth with shape-changers.

Should an investigator enter Peter's cabin (Mechanical Repair to unlock the door or ease open a window) he discovers a scene straight from hell. Bones from humans and large animals have been strung together with half-cured leather straps to make the furniture. The flayed skin of a human lies on the ground in the center of the room, its head stuffed and staring towards the door. The heads of deer, beavers, and humans have been mounted on the walls of the cabin. Seeing this infernal mess costs 1/1D8 SAN.

The atmosphere is still and sinister; obscene black flies hum furiously into the air as they are disturbed. Searching the clearing quickly finds scattered remains of a human (pieces of clothing adhere to some portions). Most of the body has been eaten: bones have been gnawed. A blood-stained wallet identifies the victim as Henry Wise. This encounter costs 1/1D4 SAN.

Death of a Close Friend

The evening following the barbecue, Jake Scobie takes it upon himself to go and scout out the graveyard again, hoping to find out something more regarding what he saw the night before. Without telling Dancer, he stakes out the cemetery overnight, armed with camera and flash equipment to record strange occurrences.

Later in the evening, Dancer realizes that Scobie is no longer around. A quick peek into his room determines that he is not there. There is no trace of him around the lodge. Searching Scobie's room more closely finds an envelope propped against the dressing-table mirror. It bears Dancer's name in Jake's handwriting. The letter inside is brief.

Dancer,

I'm sure the cemetery has a key to all this, so I'm going to see what I can find out tonight as I'm sure something is about to happen. Don't worry and DON'T come after me. I'll be fine. You know what they say about old photographers!

Love - Jake

— Handout #1

The investigators should hurry to find Jake before disaster overwhelms him. As they near the cemetery they hear a terrible sound ahead: a man's screams are intermingled with savage snarls and bestial howling.

It takes the investigators at least two minutes to reach the immediate area from which the screams come, assuming that they take no precautions and do not slow down as they near the location. Within the first minute-and-a-half



With a huff and a puff, and a gouge and a chew.

the screams have stopped, terminated by one particularly terrible shriek; the snarling and growling continues for ten or twenty seconds, then fades away.

Jake is dead, and in such a fashion as to require a 1/1D6 SAN check. The site is gruesome and even a hardened character like O'Halloran is sick to his stomach. Scobie has been torn apart by a creature with the most powerful of jaws and wickedly sharp teeth; long raking tears across what remains of the photographer's body indicate that the animal must have vicious claws as well. A massive rip across his abdomen shows his intestines. Jake's left arm has been ripped from its socket and cannot be found. There is blood everywhere and an unpleasant stench lingers over everything.

Zoology identifies the animal as the same kind responsible for Moskowitz's death. There are tracks clearly visible in the blood-soaked ground; Zoology confirms the similarity between these tracks and those found at the site of Wise's death. Track can follow the sign for some distance; the trail leads southwest from the cemetery, across the slopes of Antler Hill, doglegs around the Chippewa sacred ground and is lost shortly thereafter. Hood has been responsible for the attack.

Beside Jake's terribly mutilated body lies his battered camera. A frame of the film in the camera has been exposed. If it can be developed it presents an awful image: the blurred image of the werewolf, indistinct and ill-defined, terrifying.

Back at the inn, Hood is nowhere to be found. He returns just before dawn, looking shifty and fearful. Interrogation gets nothing from him but that he has "bin fo' a wark."

The Swarming

Through Hood, and the death of Scobie and his own encounters with them, Verdun quickly regards the investigators as a threat not only to his ambitions but also to his safety and that of the pack. He decides to move against them while they are still isolated at the Red Fox Inn. Although the investigators may also plan to hit the logging camp, let Verdun pre-empt them (Hood overhears their scheming and warns Verdun).

The Attack

It is the night before the full moon. The sky is clear and bright. At dusk Frank Coville is servicing the generator when a horrible scream rends the evening air. Investigators who look out spot the body of Coville outside the generator shed, his throat torn open. This event is sufficient to cause Ellen Coville's collapse; neither she nor Lowder will be of any help thereafter. The sight of Frank's body costs 1/1D3 SAN.

The telephone line is dead. All vehicles at the lodge have been sabotaged: wires torn out, distributors taken, sugar in the gas, etc.

As the investigators try to come up with a plan, spine-chilling howls echo through the woods and from Antler Hill.

Heroic investigators who venture along the trail sense threatening shapes closing in on them. If they get more than fifty yards from the inn they are attacked by two werewolves for each investigator.

At 8:45 P.M., headlights approach along the road. Unfortunate Mayor Bagby has decided to visit the lodge to try and find out what kind of article Dancer McCoy intends to write about Gittings; if it is unfavorable, he hopes to be able to persuade her to change her mind. Suddenly the headlights halt: Bagby's car has encountered a log laid across the road. He gets out and begins to walk towards the inn.

The besieged can see him approaching from about sixty yards away, but he reacts slowly to their shouted warnings. Shadowy shapes lope through the woods on Bagby's right. He starts to run towards the Inn, but it is too late. Suddenly one of the forms detaches itself from the shadows and in a blur of motion so fast that its true shape is hard to discern, races towards the gasping, stumbling man. It leaps while still yards from Bagby and hits him between the shoulders with a sound that brings a shudder.

With a despairing wail Bagby goes down like a sack of potatoes and the thing is straddling him, worrying and tearing with its teeth. More shapes rush from the darkness. The Mayor screams piercingly as he is torn to pieces. If investigators attempt to aid Bagby, they will be assailed by werewolves; sniping from the cover of the inn risks hitting Bagby by mistake. Bagby's death warrants a 1/1D6 SAN check.

At midnight, with the moon bright and clear above the Red Fox Inn, the werewolves, including all those from the logging camp and Max Hood, launch a concerted assault on the lodge from all sides.

Coping

Success with Occult emphasizes several facts about the classic lycanthrope:

- Transformations from human to animal form can take place only at night and only around the time of the full moon.
- It is very resistant to injury in animal form and can be regarded as virtually invulnerable to ordinary weapons.
- It is highly vulnerable to damage from silver weapons.
- Fire can damage it normally.

The Red Fox Inn has a garage-workshop where Frank Coville stored gas, oil, and a wide selection of tools and equipment for keeping his truck road-worthy and the inn repaired and in good order. At the back of the inn is the shed

housing the generator, which supplies the lodge with electric power. There is a variety of equipment and material in the workshop and generator shed that resourceful investigators can use to combat lycanthropes.

There is sufficient gear to construct a rudimentary flamethrower, so long as characters working together can succeed with consecutive uses of Mechanical Repair, Chemistry, and Electrical Repair. Each full attempt consumes 45 minutes; if one skill is failed, it must be repeated successfully before the next can be tried.

The keeper should keep the statistics for these weapons secret, so that the players have no way to know how effective the homemade arsenal may be.

Molotov cocktails are easier to make. Simple devices with a 35% chance of igniting properly can be made in a few minutes from a bottle, gasoline, and rags. Taking a little longer (ten minutes each) in Coville's workshop and succeeding with Mechanical Repair produces a bomb that has an 80% chance of functioning effectively. Twenty-five Molotovs can be prepared from the makings in the workshop.

Frank Coville is a keen hunter and has several weapons at the lodge. These include two 12-gauge shotguns (one pump-action) and one 20-gauge shotgun; a .30-06 rifle and two .22 rifles; one .45 and three .38 revolvers. He makes his own bullets in preference to mass-produced ones and has molds for all the calibers of his weapons. He has more than enough conventional casings each to satisfy the investigators' needs.

Quick-witted investigators realize that if they can lay their hands on silver, then they can craft silver bullets. Bullets may be made relatively easily, using the cartridges which the investigators themselves have or those that Coville himself has, the only important constraint being time; if the investigators make bullets for themselves, add 15 percentiles to the chance of a misfire; if Coville makes them, add five percentiles.

Barbara and Dancer have a few items of silver jewelry, enough to cast three bullets. Mrs. Coville has further pieces, sufficient for another two bullets, but before Frank's death she must be persuaded to part with them by successful Oratory. Frank Coville has three silver dollars, which makes a further six bullets if Debate can convince him to give them up. The Covilles also have a silver tea-service which can be melted down to produce five hundred more bullets. Should the Covilles be incapacitated, a twenty-minute search turns up their silver articles.

All windows of the inn can be shuttered and the doors (two at the front and two at the back) can be barred. Shutters have a STR of 30; doors a STR of 30. Internal doors can also be barred, but without barricading only have a STR of 30. Coville's workshop has tools with which firing ports can be cut through shutters and doors. The werewolves may launch combined assaults on doors or windows: if a

Incendiary Weapons

Weapon	skill	shots	damage%	Points	Range
Fim Thrwr	spcl(1)	1(2)	6D6(3)	4(4)	15 yards
Mltv (A)	Throw	1/2	2D6(3)(5)	1(6)	5 yds radius
Mltv (B)	Throw	1/2	4D6(3)(7)	1(6)	5 yds radius

1 To make a flamethrower work properly, the user must succeed with Mechanical Repair.

2 A flamethrower fires a stream of gasoline at its target; one target may be engaged each round. To determine whether a flamethrower has fuel remaining after a 'shot', roll equal to or less than the firer's luck on D100. A failed roll means that the weapon's fuel reserve is empty.

3 The burning gasoline affects the target with this damage on the round the target is hit: on the next and each subsequent round it suffers 1D6 less damage; if the target is hit again while still burning, the damage is cumulative. Flamethrowers affect equally everything and everyone within three yards of the primary target.

4 If a flamethrower's points are destroyed by a bullet there is a chance that it will explode. If the firer fails in a Luck roll, the fuel tank explodes, doing 12D6 damage to the carrier, and

5 Once it has hit this type of Molotov cocktail has a 35% chance of exploding successfully.

6 If a Molotov cocktail's points are destroyed by a bullet there is a 50% chance that it will explode. If it explodes, the person carrying it suffers the Molotov's damage +1D6 as defined above; anyone within three yards has a 50% chance of being hit by flaming gasoline for 2D6 damage, reducing to 1D6 on the next round.

7 Once it has hit, this type of Molotov cocktail has an 80% chance of exploding successfully.

werewolf's STR overcomes that of the barrier, roll its damage normally against the door/window; once its STR has been exceeded by this damage it splinters and allows access on the next round. If a door or window is also barricaded, it takes a werewolf 1D4 rounds to push through this.

Final Words

Assuming that the investigators triumph over the werewolves, the physical evidence can be used to persuade Chief Ellet that lycanthropy is a fact and that the investigators had little choice but to kill those who threatened them. On this basis, Ellet conspires to cover up the truth behind events at the Red Fox Inn and, with the help of the investigators (their alternative is to be charged with multiple homicide), concocts a reasonable story designed to present the vicious deaths as the result of a terrible but unfortunate accident: a fire burns the inn to the ground while a party to which the loggers had been invited is in progress. Trapped and killed in this fire are those whose deaths would otherwise lead to embarrassing questions.

Award surviving investigators 1D10 SAN for defeating the werewolves of Gittings.

Epilogue

A lone car travels down the highway. It pulls over to pick up a hitchhiker standing in the rain by the side of the road.

"Thanks" says the hitchhiker. "I thought I was gonna drown out there."

Max Hood turns towards his passenger as he pulls away from the side of the road. "N-no p-p-problem" he stammers. "You hungry? I got an extra s-sandwich if you want it."

"Yeah, thanks man." says the hitchhiker as he slowly unwraps the waxpaper surrounding the sandwich.

Max grins. "It's head cheese, I m-made it myself."

Non-Player Characters

PETER VERDUN, Leader of the Pack

STR* 14 CON 15 SIZ 16 INT# 15 POW 16
DEX 13 APP 13 EDU 12 SAN 0 HP 16

*x2 in wolf form

#x1/2 in wolf form

Move: 8/12

Weapons: Bite 85%, damage 1D8+2D68

Fist 74%, damage 1D3+1D4

Bowie Knife 67%, damage 1D4+2+1D4

.45 automatic 52%, damage 1D10+2

12g Shotgun 66%, damage 4/2/1D6

* in werewolf form

Skills: Hide* 84%, Track* 78% (* as werewolf)

TYPICAL WEREWOLVES

	STR*	CON	SIZ	DEX	POW	HP	DB
one	12	12	12	12	11	12	0/+1D6
two	13	12	13	13	12	13	+1D6
three	12	10	12	14	13	11	0/+1D6
four	14	11	14	15	12	13	+1D4/+2D6
five	14	11	14	13	12	13	+1D4/+2D6
six	12	11	12	14	14	12	0/+1D6
seven	10	10	13	12	15	12	0/+1D6
eight	12	15	15	11	14	15	+1D4/+1D6
nine	14	11	14	13	11	13	+1D4/+2D6
ten	17	18	16	14	10	17	+1D6/+2D6

* x2 in wolf form

Weapons: Shotgun 55%, 4D6/2D6/1D6

Fist 75%, damage 1D3

Bite* 45%, damage 1D8

Claw* 65%, damage 1D6

* in werewolf form

Skills: Hide* 57%, Track* 63% (* as werewolf)

Notes: Other weapons as Citizens.

TYPICAL CITIZENS

	STR	CON	SIZ	DEX	POW	HP	DB
one	16	12	14	14	15	13	+1D4
two	18	17	17	11	12	17	+1D6
three	15	14	15	14	13	15	+1D4
four	16	10	12	12	12	11	+1D4
five	16	15	15	13	17	15	+1D4
six	15	15	15	14	13	15	+1D4
seven	14	12	12	12	10	12	+1D4
eight	13	13	13	11	16	13	+1D4
nine	14	14	15	12	16	15	+1D4
ten	15	14	14	14	13	14	+1D4

Weapons: Fist 60%, damage 1D3

Club 45%, damage 1D8

Knife 50%, damage 1D6

Rifle 25%, damage varies with type

Shotgun 40% damage varies with type

Notes: Choose weapon-types to fit the circumstances, but only rarely should an individual have more than one firearm; about 25% will have firearms of one sort or another.

The Investigators

RALPH BUTLER, Parapsychologist, 46

STR 11 CON 14 SIZ 13 DEX 10 APP 12
INT 16 POW 14 EDU 18 HP 14 SAN 64

Damage Bonus: 0

Weapons: .22 automatic 42%, damage 1D6

Skills: Anthropology 61%, Archaeology 72%, History 81%, Library Use 62%, Occult 79%, Psychoanalysis 69%, Psychology 83%, Latin 65%, Throw 47%.

Quote: "I sense a great evil here."

Of the six player-characters, only you, anthropology professor Ambrose Grier, and Grier's niece, Dancer McCoy, have familiarity with occult and paranormal phenomena. In connection with Grier, you have become a well-known psychic researcher and during recent seances with renowned Chicago medium Mrs Amy Seton, both you and Grier have become convinced that something of great moment and great evil has its focus in or near Gittings. You have decided to investigate this, with a view towards attempting to forestall it.

Ambrose Grier, Professor, 54

STR 10 CON 12 SIZ 12 DEX 9 APP 10
INT 17 POW 18 EDU 21 HP 12 SAN 53

Damage Bonus: 0

Weapons: .30-06 rifle 46%, damage 2D6+3

Skills: Anthropology 93%, Chemistry 68%, Debate 82%, History 67%, Library Use 91%, Occult 84%, German 65%, Zoology 54%.

Quote: "How unusual."

Of the six player-characters, only you, parapsychologist Ralph Butler, and your niece Dancer McCoy have prior knowledge of the occult. You are a professor of anthropology at the University of Chicago. During recent seances with renowned Chicago medium Mrs Amy Seton, you and Butler became convinced that something of great evil is about to happen in or near Gittings and that you must act to forestall it.

BARNEY O'HALLORAN, Private Detective, 35

STR 17 CON 15 SIZ 16 INT 14 POW 15
DEX 16 APP 13 EDU 13 HP 12 SAN 64

Damage Bonus: +1D6

Weapons: Fist/punch 91%, damage 1D3+1D6

Grapple 88%, damage special
 Blackjack 84%, damage 1D8+1D6*
 .38 revolver 82%, damage 1D10
 * knock-out damage only

Skills: Accounting 51%, Camouflage 62%, Chemistry 34%, Credit Rating 43%, Drive Automobile 82%, Fast Talk 76%, First Aid 66%, Hide 81%, Law 57%, Listen 76%, Mechanical Repair 73%, Psychology 64%, Sneak 79%, Spot Hidden 84%, Throw 78%, Track 65%.

Quote: "I can make it worth your time."

You have been hired by the wealthy parents of Robert Hammond to investigate the disappearance of their son. As the last place Hammond is known to have stayed is the Red Fox Inn, you are making the lodge your base.

BARBARA LOGAN, Honeymooner, 25

STR 8 CON 15 SIZ 9 DEX 14 APP 17
 INT 16 POW 17 EDU 14 HP 13 SAN 81

Damage Bonus: -1D4

Weapons: Shotgun* 73% damage varies with type
 *A keen shot, but your shotgun is not amongst your luggage

Skills: Botany 63%, Credit Rating 92%, First Aid 52%, Hide 71%, Linguist 64%, Ride 78%, Sneak 67%

Quote: "Oh, Jack!"

You are the daughter of a well-to-do Chicago family. You have recently married Jack Logan, rookie quarterback for the Chicago Bears, and are enjoying a motoring honeymoon through Wisconsin and Michigan's Upper peninsula. The worst thing that could happen to you is to lose Jack.

JACK LOGAN, Honeymooner, 26

STR 15 CON 13 SIZ 15 DEX 17 APP 15
 INT 9 POW 13 EDU 13 HP 14 SAN 64

Damage Bonus: +1D4

Weapons: Fist/punch 64%, damage 1D3+1D4
 Head Butt 56%, damage 1D4+1D4
 Grapple 77%, damage special

Skills: Credit Rating 6%, Dodge 73%, Drive Automobile 51%, Electrical Repair 68%, Jump 51%, Mechanical Repair 57%, Psychology 71%, Swim 87%, Throw 76%, Track 46%, Zoology 53%.

Quote: "What was the middle part?"

You have just completed your rookie year as a quarterback with the Chicago Bears and are honeymooning through Wisconsin and Michigan's Upper peninsula with your new wife, Barbara. You are completely devoted to Barbara and would wrestle alligators bare-handed to protect her.

DANCER MCCOY, Journalist, 26

STR 10 CON 11 SIZ 10 DEX 15 APP 13
 INT 14 POW 13 EDU 14 HP 11 SAN 61

Damage Bonus: 0

Weapons: none

Skills: Debate 61%, Fast Talk 89%, Oratory 42%, Occult 72%, Photography 52%, Psychology 73%, French 64%.

Quote: "Just, like, close your eyes and, like feel the energy. Wow."

You are the only woman reporter on the magazine *Psychic Inquirer*, a journal devoted to reporting paranormal phenomena, spiritualism and the occult. You are also Ambrose Grier's niece and have persuaded your editor that Uncle Ambrose's researches in the Upper Peninsula are worth an article. You have also persuaded Grier and Butler that neither your presence nor your report will hinder their investigations. You have come to the Red Fox Inn with Jake Scobie, a photographer.

Spawn Of The Deep

by Michael Szymanski

Scenario Considerations

This modern-day scenario takes place anytime in the early 1980's. Though they may not all know one another, each of the six provided characters has a direct connection to the terrible and bloody occurrence at the Bay View Halfway House, and each possesses information vital to the solution of the mystery.

Keeper's Information

In the ocean depths off the sea-coast metropolis of Bay City a colony of gillmen has existed for thousands of years. In that time, they were content to remain hidden from human-kind, abducting only an occasional victim for unpleasant purposes.

But over the last century the race of gillmen dwindled, and the creatures sought desperately to ensure their species' survival. At last they found the perfect solution; by implanting the eggs of their queen into the wombs of human females, they would incubate over a period of three months. At the end of incubation, hatchlings would be born, literally tearing themselves free of the host bodies, who died in a horrible and agonizing fashion. But the gillmen could attain their goal.

Assured of success, the gillmen began kidnaping young women from nearby Bay City, causing a rash of mysterious disappearances along the waterfront.

One night, a street punk who calls himself Shark witnessed such an abduction, and also noticed that the amphibious humanoids who attacked the young girl wore amulets of pure gold. This inspired a fiendish plan.





Sharks

Befriending a runaway girl, Shark took her to the waterfront where he had seen the gillmen emerge, and where they emerged again that night. Shark offered the terrified young girl to the gillmen, and made them understand that he would provide more victims in exchange for gold. And so an unholy deal was struck.

Shark prowled the streets of the city, looking for potential victims, young runaway girls. He would gain their trust, and then take them at night to the abandoned lighthouse on Gull Island. There a concealed door opened into a network

of tunnels that make up the gillmen's lair. In this manner the foul creatures get their hosts without running the risk of discovery and Shark grew rich from the lives of his victims.

But then Ms. Karyn Atilla and her halfway house program came along, depriving Shark of many potential victims. Shark and Atilla the Nun (as her charges call her) quickly became enemies, locked in a battle for the lives of teenage runaways.

Fish People

Fish People films have been some of the hokiest movies ever made. They appeal to us on a basic nature. When watching a fish person film, we are usually told that the monster is some kind of missing link, and that it is not all that different from us air-breathers.

Usually, one of the main characters of the film is a scientist who wants to study the monsters in order to learn more about them. Invariably, this is the first character to get be assaulted by the ichthyous monstrosity.

The most famous of modern fish people is undeniably *The Creature From the Black Lagoon*. It established the basic theme

for the fish men — *they want our women!* And that's all. Even the martians of the fifties sometimes took a break from their interspecies carousing to try to take over the planet, but not the fish people.

Fish-people films include:

Creature From the Black Lagoon (1954, Universal)

Revenge of the Creature (1955, Universal)

The Creature Walks Among Us (1956, Universal)

Beach Girls and the Monsters (1965, U.S. Films)

Humanoids From The Deep (1980, New World Pictures)

When the gillmen made it known that they were stepping up their foul program and required more hosts, Shark knew instantly where to find them.

Having learned the secrets of the gillmen tunnels, Shark led the aquatic horrors into an abandoned sewer which ran directly under the halfway house. From the basement of the house, the creatures swarmed upstairs, killing all the boys as well as the two adult supervisors who were present.

Their grisly task complete, the gillmen rounded up the girls and dragged them into the tunnels to their fate. Shark satisfied his aqueous clients and dealt Atilla the Nun a blow from which she may never recover.

Now it is up to the investigators to locate and rescue these twelve young girls before their doom is sealed.

Sergeant Willis was in the Halfway House before the bodies were removed, and can still vividly recall their slashed and mangled condition. The keeper is encouraged to be exceedingly graphic in his/her description of the scene.

Also, Vinton Vernor has been putting together data for a story on runaways, and has assembled a disturbing list of young women who have vanished over the past fifty years. He has a similar list of female bodies found in the waterfront district over approximately the same period, the corpses all badly decomposed, but some having been evis-

cerated. What do these facts mean? Are they connected? And do they have any bearing on the massacre at the halfway house?

Jimmy Daltrey and Officer Talbot know Shark somewhat, and so know a couple of the pool halls, bars and nightclubs he generally frequents. They also know Shark has his finger on the pulse of the streets.

From the morning after the kidnaping, the investigators have three days before the missing girls become hosts for the gillmen eggs. They will be taken three a day. Jimmy's girlfriend will be one of the last. If the investigators fail to solve the mystery in that time, they will get no Sanity reward for this adventure.

The Teaser

The nearby article, "Halfway House Massacre", appears in the *Bay City Gazette*, and is the only handout in this scenario. Since all the investigators are in some way involved, this story should put them on the alert. Also, all the characters have easy access to the papers, and will no doubt be reading them with a careful eye.

HALFWAY HOUSE MASSACRE

Police were summoned to the Bayview Halfway House in the early hours of this morning to discover the scene of a grisly multiple murder.

Fifteen runaways, aged 14 to 19 were literally torn apart, their bodies slashed open and thrown against the walls with such force that each sustained several broken bones from the impact.

Also slain in what is being called the worst mass murder in the city's history were Sister Agnus Mary of All Saints Church, and Mr. LaMont Dearborne, a volunteer councilor who was working late with one of the runaways.

Sources in the police department state that the bodies had sustained "deep, incising cuts to the chest and abdominal region which were most consistent with the type of damage inflicted by timberwolves, or some other such wild animal."

The 15 runaways were also reported to have been all boys, and the fact that the dozen or more runaway girls who were known to be present that night were nowhere to be found only adds a more sinister twist to this bizarre and monstrous mystery.

"There were at least twelve teenage girls in the house when I left for the evening," stated Karyn Atilla, administrator of the halfway house program, who is affectionately known on the streets as "Atilla the Nun", "but others could have arrived during the night; many of them do, poor kids. As a matter of fact, there were three more boys in the house this morning than there were when I left."

When asked about these murders, Ms Atilla stated, "I cannot comprehend the evil mind that could be capable of such an unspeakable act. I served for a time in a MASH unit in Viet Nam and witnessed the terrible things that could be done to the human body, but what I saw in there was horrible beyond description.

Those poor children never had a chance against their killers; I will pray for their souls."

As will be remembered, Atilla the Nun is the administrator of the church's halfway house program, a controversial undertaking which did not meet with universal approval when it was proposed in June of last year.

Despite the protests of opponents the program was approved and set into motion. Those opponents are now vocally citing this mass killing as justification for their opposition.

"It's perfectly clear what happened here," states Homer Dent, leading opponent of the program, "gang violence".

"The halfway house is in a rough neighborhood, and we all know how street gangs flourish in this part of town. Those missing girls were obviously from a rival gang who infiltrated the house and ambushed the boys, killing Sister Agnus and Mr. Dearborne to eliminate any witnesses, then they took off.

"I guarantee, you find those female delinquents and you'll find your killers. This is exactly what we feared would happen; the rotten apples are taking advantage of a good thing, and in light of what's happened here, I say it's gone on long enough."

The future of the Bay View halfway house remains in doubt at this time, and it is certain that the outcome of the investigation into these crimes will have a direct effect on the church's decision concerning the program.

Ms. Atilla remains a staunch supporter. "We did a great deal of good here, and despite what some may say, those children were all innocent victims, and I fear for the safety of those poor missing girls."

Sergeant Brian Willis, a homicide detective on the Bay City police force, was assigned the case, and was present at the scene early this morning, but he could not be reached for comment.

Homer Dent is a red herring, a vocal one. He appears on local news programs citing the murders at the halfway house as reason to end the entire program. Dent is merely a sour, sanctimonious stuffed shirt who hates teenagers.

Atila the Nun, a short, quiet-voiced woman in her mid-thirties, knows nothing at all about the attack, but pleads that investigators who visit her find out who committed this terrible crime. She mentions Shark and his mundane connection with runaways, stating that he is probably quite happy that the halfway house program is endangered. She reveals their enmity, that Shark is a drug addict, and that he is capable of about anything.

The Locations

The Halfway House

Located in a run-down section of town, the old brownstone has seen much better days. It was once the main house of a large estate, whose family sold off the surrounding countryside over the years, then eventually moved out as the city closed in around them.

Two foot patrolmen guard the block occupied by the scene of the crime investigators who are not members of the force must get by them in order to gain access to the house. The front door is securely locked, requiring a successful Mechanical Repair roll to open.

Once inside the house, each investigator must receive a CON x4 roll to keep from being physically ill. The air is heavy with the sickening, cloying sweetness of large quantities of blood. The carpets are soaked and matted with dried blood. The walls are scarred and slashed as if attacked with a knife. In some places the plaster is broken and outlined by rivulets of dried blood, the surrounding wall splattered with a pink jelly which was once a human brain. This was where one of the boys was thrown against the wall and eviscerated. With successful Spot Hidden rolls the investigators find pieces of shredded human tissue scattered throughout the first floor.

The same brand of bloody destruction continues in the dining room (C), the two boys' dormitories (A & B), and Mr. Dearborne's room (E). There is also some blood in the kitchen (D), where Sister Agnus was slain. A successful Spot Hidden in the kitchen emphasizes that the door leading to the pantry (F) is smashed *inward*, as though someone had broken through from the cellar.

The gillmen's lightning attack massacred the hapless humans on the first floor and trapped the girls on the second floor.

Little blood or damage appears on the second floor, though the doors to both girls' dormitories (G & H) are

shattered into kindling and the walls around them shredded by the razored talons of the gillmen.

Room I is a bathroom, and Room J is Sister Agnus' quarters; nothing of interest is in either.

In the cellar, a successful Spot Hidden roll reveals that the old sewer cover has been recently moved. Require a STR vs the slab's STR of 25 on the resistance table to move the sewer cover, revealing the dank, damp tunnel below, made of cobblestone and choked with the malodorous miasma of dead fish.

They Came from Beneath the Sidewalk

These tunnels comprise the original sewer system for Bay City. They were sealed off long ago when the new system was installed. The gillmen use them as hidden routes into the heart of the city. Countless side passages branch from the main tunnel, but they are choked with rubble and other, less agreeable things, making it obvious that the route taken by the killers lies straight ahead. Rats abound.

After traveling about ten blocks, the investigators discover that the tunnel is broken by a much more recent excavation, in the form of a flight of beslimed, rough-hewn stairs which descend into the thick darkness. These stairs descend at a steep angle, and the deeper they go, the damper the tunnel gets. A successful idea roll lets the investigators realize that by now they must be nearing the waters of the bay.

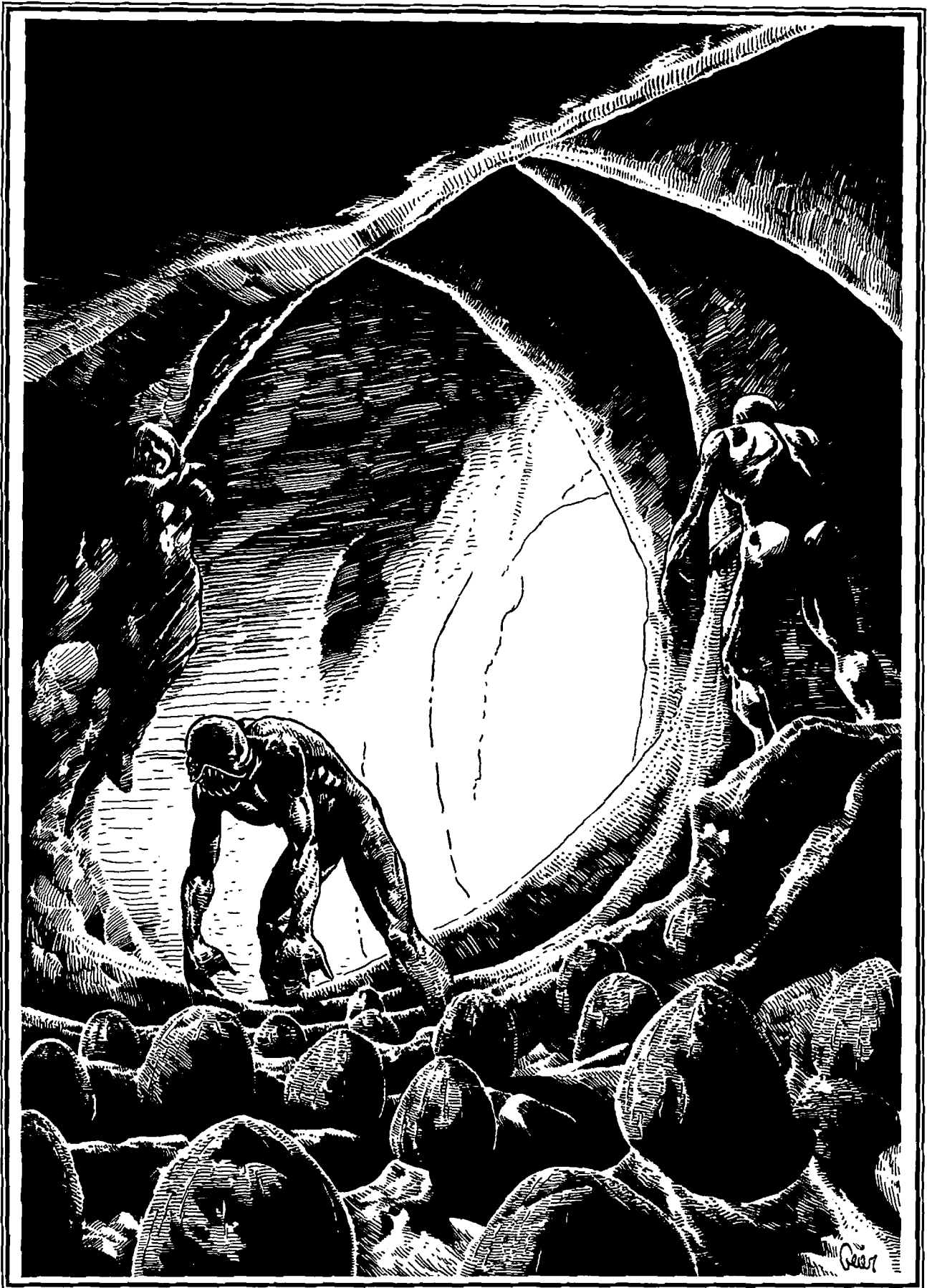
Gillman-O-Rama

1. The Sea Entrance: This is a rough round chamber of slimey rock with a wide pool of dark water in the center, through which the gillmen enter the warren from the sea. There is a 40% chance of the investigators' encountering 1D4 gillmen either entering or leaving the warren at this location. This entrance is far enough removed from the rest of the warren that the sounds of a battle go unnoticed.

2. The Incubation Chamber: As the investigators make their way along the tunnel leading to this chamber, they notice that the slime-covered rock is slowly replaced by some kind of resilient, membranous material which gives off a foul stench and thick, drippy streams of a greenish, mucus-like fluid; by the time they reach the incubation chamber, this membrane covers the walls, floor, and ceiling of the tunnel, and the fluid oozes down from above.

The chamber itself is covered with weird, semi-organic growths of a twisted, aquatic nature which exude steady flows of viscous fluids of various sickly hues. Strewn around this chamber are approximately two dozen pod-like growths which pulse and quiver with life. Sanity loss is 1/1D4.

While the investigators are in the chamber, one of these pods suddenly ruptures. In a sickening gush it spills a flood



Caviar it isn't.

of vile, syrupy stuff quickly absorbed by the organisms growing in the floor. Anyone looking inside the pod loses 1/1D6 SAN.

Inside the pod is a teenage girl, obviously immersed in that foul fluid for some time, still alive and very pregnant. If the investigators watch, the girl's swollen abdomen writhes and stretches in a hideous and unnatural manner. Her eyes fly open and she screams in mad fear and agony.

Amidst her shrieks, her stomach is torn open from within, as a hideous infant gillman emerges, bathed in gore and entrails and hissing its hatred for the watching investigators. Its mother's screams fade into a gurgling death rattle. The infant gillman is totally helpless at this time, and can be easily slain. More Sanity loss is called for, 1D3/1D8.

A successful Chemistry roll or know roll points out that the foul stench they are breathing may include a flammable gas like methane, which could be easily ignited by the tiniest spark—or the firing of a gun.

3. The Holding Area: The tunnel from the incubation chamber ends in a small, roughly circular chamber which has an organic, valve-like mechanism in the opposite wall. A gillman stands guard here, and behind the valve mechanism (Mechanical Repair to operate) will be found the runaway girls who were abducted from the halfway house, who have not yet been impregnated with the gillmen eggs.

The girls will be terrified and difficult to manage, but will follow anyone who can get them out of this place. Jenny, Jimmy's girlfriend is here, and was of the last of this group to be impregnated should the investigators take longer than three days to reach this point.

4. The Nursery: This is a large, damp chamber with a pool of murky water taking up most of the floorspace. In the center of the pool is a small island on which has been erected a low platform of polished black rock. Dozens of infant gillmen are scrambling and crawling about the chamber and swimming in the water.

The pool is another opening to the sea, but this one is used only by one creature, the gillman queen, the creature who provides the eggs for this abominable undertaking. Should the investigators find their way to this chamber, the queen squats on the platform, surrounded by swarms of her young.

THE QUEEN

STR 52 CON 50 SIZ 60 INT 21 POW 30
DEX 20 HP 55

Move 10

Weapons: Claw 40%, damage 1D6+6d6

Armor: 6-Points skin

SAN: 1/1D10

This queen is a larger gillman, and is stronger and more powerful than her smaller counterparts. She is also the only egg producer for this colony. If she is destroyed, there can be no more eggs, and the Bay City colony will die out.

She is vengeful and vindictive, and will openly pursue the investigators across Gull Island, the bay, and even into the waterfront district before self-preservation calls it back into the sea.

The queen defends her young to the death, but it is far too large to pursue prey down the tunnels. However, its terrible roars attract the attention of the gillmen in the warren. The keeper may roll 3D10 to determine how many there are.

5. The Temple: Where the gillmen worship their aquatic deity, some sort of creature many times larger than even the queen. This is the largest chamber in the complex, though half of its area is taken up by a small lake of sea water, on whose shore has been erected an altar of pure gold, which is flanked by twin statues of creatures resembling the queen.

During important ceremonies, the queen enters the temple through the lake (which also connects to the sea) and watches over the inhuman rites performed in honor of something vast and horrible which lurks in the nether depths of the sea. Such a ceremony takes place at the time of the investigators' intrusion into the warren, and they can be present to witness this ceremony.

Gull Island

This small island in the bay has been transformed into a park, where the citizens of Bay City can go to relax or have a quiet lunch. A small amusement area has been built around the lake on the eastern end of the island, separated from the marina and yacht club by luxurious trees and flowering bushes which cover the majority of the island. There is a beach along the southern shore, and a large bath house stands nearby. Gull Island is accessible by ferry from the mainland, or by private boat.

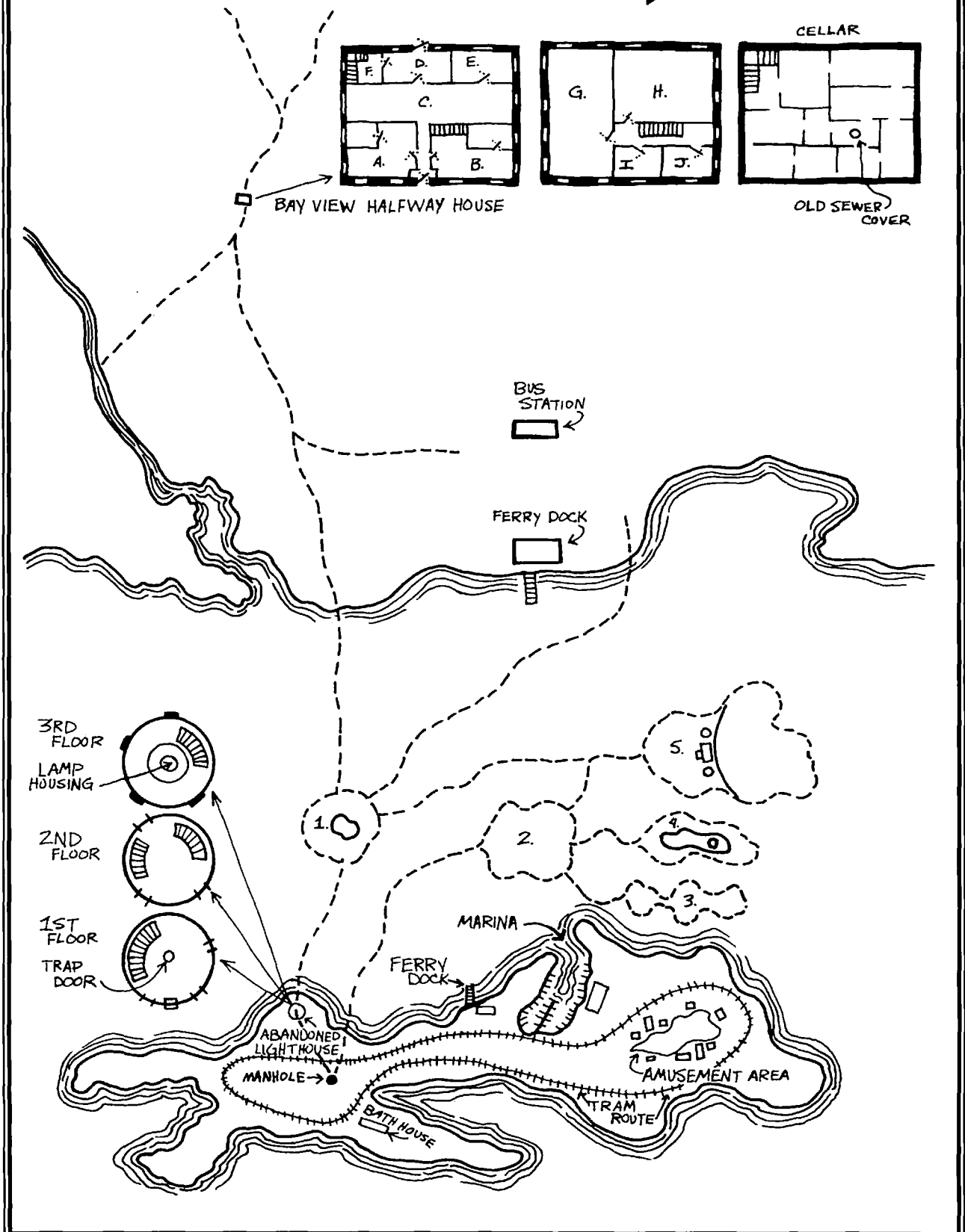
The two most important features of the island are the manhole concealed in the underbrush, and the old abandoned lighthouse. The lighthouse is where Shark takes his unwitting victims, telling them that this is a safe place to stay. A hidden trap door in the flagstones of the first floor leads down into the gillmen tunnels.

The trap door opens onto a narrow well with iron rungs descending 100 feet into the darkness. At the base of the well is a 10-foot-wide chamber from which a tunnel opens, leading north to the entrance from the sea (Location 1). A successful Spot Hidden roll unmasks the secret door concealing another tunnel, leads to the old manhole and the Incubation Chamber (Location 2). This manhole serves as a bolt-hole for Shark in case of emergencies.

The Action

Shark continues abducting runaway girls to please the gillmen and to gain even more unholy wealth. If he learns that

Domains of the Fish People



the investigators are looking for him, he turns his vicious talents against them. He will look for opportunities to ambush lone members of the party, and will attempt to give female investigators to the gillmen.

His attacks are cruel and bloody, as he attempts to duplicate the slashing eviscerations of his aquatic allies. If he sees that the fight is turning against him, he cuts and runs like the coward he is. Even so, if it is night, he attempts to lure his pursuers to the waterfront, where three of the gillmen wait. These creatures attack the intruders on sight. Select any three of the fiendish gillmen from the Non-Player Characters.

If he learns of them, Shark follows the investigators for a time to see what they are up to. If he sees them enter the halfway house and not reappear after some time, he assumes that they have found the entrance to the gillmen tunnels. He follows after them to warn his inhuman partners of their danger, and perhaps eliminate an investigator or two.

If he wanders into the temple area, he sees what no human was ever meant to see, and the gillmen tear him to shreds for entering their holy place. Shark's terrified screams of agony and horror alert the investigators that something is amiss.

The Finale

The investigators must rescue the abducted girls and get them to safety to earn the minimum 1D10 Sanity reward. If they are also able to destroy the gillman warren, they get an additional 1D10 points. If they manage to destroy the queen, add the appropriate SAN reward for that as well.

The abductions cease, and things will settle back to normal, with the investigators once more the unsung heroes. Word comes down from the Mayor's office that officially Shark ran a slavery ring, and that he was killed in a shootout with police in the hideout where he was holding the girls.

There will be at least six in the city who know better, but they must keep silent—and who would believe them, anyway?

Non-Player Characters

SHARK (NPC, Male, 23) OCCUPATION: Punk
 STR 14 CON 15 SIZ 14 DEX 16 APP 15
 INT 13 POW 14 EDU 11 SAN 75 HP 15

Damage Bonus: +1D4

Weapons: Stiletto 45%, damage 1D4+1D4
 .45 Automatic 40%, damage 1D10+2
 Club 35%, damage 1D8+1D4
 Punch 30%, damage 1D3+1D4
 Kick 25%, damage 1D6+1D4

Skills: Bargain 40%, Climb 50%, Drive Motorcycle 50%, Fast Talk 35%, Hide 30%, Jump 40%, Listen 40%, Pick Pocket 45%, Psychology 30%, Sneak 50%, Spot Hidden 45%, Throw 30%.

Quote: "Comere, I wanna show ya something."

A sleazy, amoral piece of human garbage, Shark behaves as described in The Plot, responding with brutal violence to any threat he encounters—real or imagined. He fancies himself a ladies' man, and he does have a certain ability to charm frightened run-aways; but this is only a facade, which he cannot maintain for very long—usually until the first slight obstacle.

He prowls the streets during the evening, and can usually be found at the bus or train stations, where the "fresh meat" arrives. Having drawn in a runaway, he takes her to Gull Island on the pretext of it being a safe place to stay, and there hands her over to the gillmen, receiving his golden blood money in exchange.

Shark is a drug addict, which does much to explain his violent mood shifts; most of his ill-gotten gains goes towards supporting his habit. He favors black leather outfits accented by steel chain and a working pair of handcuffs, topped off by a head of heavily moussed black hair gathered into a tail which reaches halfway down his back.

THE GILLMEN

There are 30 gillmen present in and around the incubation facilities; reuse the stats below as needed.

GILLMEN

	STR	CON	SIZ	DEX	POW	HP	DB
1	14	10	15	13	12	12	+1D4
2	12	11	16	14	14	13	+1D4
3	15	9	18	16	15	13	+1D6
4	13	12	15	12	14	13	+1D4
5	11	15	14	11	15	14	+1D4
6	14	12	16	13	13	14	+1D4
7	16	17	20	15	12	14	+1D6
8	15	12	19	14	12	15	+1D6
9	12	13	16	11	17	15	+1D4
10	14	12	15	14	14	14	+1D4

Weapons: Claw 35%, damage 1D6+1D4
 Bite 25%, damage 1D4+Infection*
 Trident 35%, damage 1D6+1D4

Armor: 1 Point Hide

Move: 8/10 swimming

SAN Loss: 0/1D6

*If an investigator is bitten by a gillman, they must make a STR vs STR roll on the resistance table to successfully pull free of the ichorous fangs; each failed roll causes an additional 1D3 points of damage. Also, a CON X 3 roll must be made, or the bitten investigator will fall victim to a strange infection that will cause a 1 point per day CON loss until a successful CON X 2 roll is made. NOTE: A successful Treat Poison roll will provide an additional 20% to this roll.

Investigators

SERGEANT BRIAN WILLIS, Homicide Detective, 43

STR 16 CON 17 SIZ 16 DEX 15 APP 15
 INT 15 POW 14 EDU 15 SAN 70 HP 17

Weapons: .357 Magnum, 50%, 1D8+1D6

M16A1*, 40%, damage 2D8
Fist/Punch, 55%, damage 1D3+1D4
Kick, 50%, damage 1D6+1D4

*Fully automatic police issue weapon.

Skills: Bargain 20%, Climb 60%, Computer Use 20%, Dodge 40%, Fast Talk 50%, First Aid 35%, Hide 50%, Jump 45%, Law 30%, Listen 45%, Psychology 45%, Sneak 55%, Spot Hidden 65%, Swim 35%, Throw 50%, Track 20%.

Quote: "I don't have time for this."

A very by-the-book type who frowns on anything that even hints of sensationalism. He has been assigned the Halfway House case, and is already under pressure from his superiors to close what could become a very controversial case before the end of the week. Needless to say, he is not a happy man, and will not take kindly to anyone who tries to obstruct his investigation with wild stories and bizarre theories.

VINTON VERNOR, Reporter, 30

STR 14 CON 14 SIZ 12 DEX 16 APP 15
INT 16 POW 18 EDU 15 SAN 90 HP 13

Damage Bonus: +1D4

Weapons: none.

Skills: Accounting 10%, Bargain 30%, Climb 45%, Computer Use 65%, Debate 30%, Dodge 30%, Drive Automobile 45%, Fast Talk 50%, Hide 35%, History 15%, Jump 40%, Law 20%, Library Use 50%, Listen 50%, Oratory 25%, Photography 50%, Pilot Aircraft 25%, Psychology 40%, Greek 40%, Latin 40%, Sneak 40%, Spot Hidden 45%, Swim 20%, Throw 40%, Punch 45%, Kick 40%.

Quote: "Sgt. Willis, is there a six-foot toad prowling the streets of Bay City?"

While prone to sarcastic humor, Vinton is a very good reporter, and is always factual with his information—sometimes scathingly so, and this has not earned him many friends in high places. One of his favorite pastimes is baiting Sergeant Willis, and even though their conversations are usually heated, the two men bear a grudging respect for one another.

Vinton is currently suffering a desk assignment as punishment for following a story he wasn't assigned to, and he is chaffing to get his teeth into a front-page banner headline story; the murders could be it.

JODIE O'CONNOR, Private Eye, 26

STR 15 CON 15 SIZ 14 DEX 16 APP 17
INT 14 POW 15 EDU 15 SAN 75 HP 13

Damage Bonus: +1D4

Weapons: .357 Magnum 50%, damage 1D8+1D6
12-Gauge Shotgun 45%, damage 4D6/2D6/1D6
Fist 40%, damage 1D3+1D4
Kick 30%, damage 1D6+1D4

Skills: Accounting 10%, Bargain 55%, Camouflage 45%, Climb 55%, Computer Use 20%, Dodge 55%, Drive Automobile 65%, Electrical Repair 20%, Electronics 40%, Fast Talk 55%, First Aid 60%, Hide 50%, Jump 35%, Law 15%, Library Use 20%, Listen 55%, Mechanical Repair 45%, Photography 40%, Pick Pocket 55%, Psychology 50%, Spanish 65%, Sneak 50%, Spot Hidden 55%, Swim 20%, Throw 40%.

Quote: "Don't make me shoot you, shooting people puts me in a bad mood."

Jodie was hired by the parents of a runaway girl, who felt that a female private investigator would have a better chance of locating their missing daughter. She is a thorough professional who has seen much of life's darker side, but she has made certain that doesn't interfere with her own life.

She is an outsider in Bay City, and so is working under a handicap. But she is tough, knows the streets no matter what city they're in, and she knows all too well the sort of people who prowl them. Jodie is a lone wolf, but she's smart enough to admit when she needs help.

JIMMY DALTREY, Runaway, 17

STR 15 CON 17 SIZ 16 DEX 17 APP 16
INT 15 POW 15 EDU 14 SAN 75 HP 16

Damage Bonus: +1D4

Weapons: Pocketknife 65%, damage 1D3+1D4
Club 50%, damage 1D6+1D4
Punch 60%, damage 1d3+1D4
Kick 55%, damage 1D6+1D4

Skills: Bargain 55%, Camouflage 50%, Climb 75%, Dodge 70%, Fast Talk 45%, First Aid 40%, Hide 55%, Jump 50%, Listen 45%, Mechanical Repair 55%, Pick Pocket 50%, Psychology 35%, Sneak 50%, Spot Hidden 55%, Swim 5%, Throw 70%.

Quote: "Yeah, sure you care."

Jimmy is a runaway who has learned to survive on the streets without falling prey to human animals like Shark. He is the boyfriend of Sharon, one of the girls abducted from the halfway house. While he is desperate to learn what has happened to his girlfriend, Jimmy cannot go to the police because he distrusts authority, and fears being tied into the grisly murders.

Jimmy was in fact supposed to be spending the night at the halfway house, but had gotten involved in a pool game and did not return until the small hours of the morning, only to discover the shelter had been turned into a slaughterhouse. Now, driven by guilt and desperation, Jimmy will do anything it takes to find and rescue his girl.

RANDY TALBOT, Police Officer, 30

STR 15 CON 16 SIZ 15 DEX 18 APP 17
INT 16 POW 16 EDU 16 SAN 80 HP 15

Damage Bonus: +1D4

Weapons: .45 Automatic 55%, damage 1D10+2

Police issue automatic weapon 50%, damage by weapon type

Skills: Bargain 45%, Climb 55%, Computer Use 40%, Dodge 50%, Drive Automobile 55%, Fast Talk 50%, First Aid 45%, Hide 45%, Jump 40%, Law 25%, Listen 55%, Mechanical Repair 50%, Pick Pocket 45%, Psychology 50%, Spanish 60%, Sneak 50%, Spot Hidden 45%, Swim 30%, Throw 45%.

Quote: "Oh, now what did you have to go and do that for?"

Talbot maintains a cover as a street punk so that he can learn the times and locations of drug deals; he reports them, but is never present at the bust so that a well-constructed cover won't be blown. He is quite familiar with Bay View Halfway House, and knows Karyn Atilla reasonably well. At Atilla the Nun's request, Talbot has been keeping an eye out for runaways and steering them to the halfway house. He is also keeping an eye out for Shark, whom he is certain is luring teenage girls into doing pornographic movies. Talbot would like nothing better than to put Shark away for good, but he has yet to get the proof he needs to make a solid bust.

FATHER ANGUS DUDDLESWORTH, Priest, 52

STR 12 CON 15 SIZ 14 DEX 14 APP 14
INT 17 POW 18 EDU 19 SAN 90 HP 14

Damage Bonus: +1D4

Weapons: none

Skills: Accounting 30%, Debate 40%, First Aid 65%, History 65%, Library Use 75%, Listen 55%, Oratory 75%, Psychology 55%, Latin 55%.

Quote: "All shall be forgiven."

A gentle, quiet and unassuming gentleman, Father Angus has always secretly suspected that the day would come when he would be forced to face some great evil and put his faith to the test. He is also the creator of the halfway house program, and has determined to actively involve himself in the investigation, even though this might draw censure from his superiors.

Trick or Treat

by Scott Aniolowski

Scenario Considerations

"Trick or Treat" is set in the mid-to-late 1980's. The investigators will quickly discover that brute force is not the answer to their problems in this scenario and the keeper is strongly urged to play the hellish scarecrow as fiendishly as possible, taking full advantage of the creature's sorcerous powers and incomparable evil, and conveying the maddening horror of the straw-and-wood killer. Cunning, skills and arcane powers are required to defeat the foe and lay the evil druid's spirit to rest.

Atmosphere is of the utmost importance here—the keeper should strive to relay the creepiness of the night with its cold, damp wind and swirling fog, its rustling leaves and creaking branches: the fields are full of brown corn stalks and dried vines, fat warty pumpkins are carved with villainous features and a ripe full moon beams down cold blue rays of light down upon a world preparing for winter's cruel touch.

Keeper's Information

The date is October 31—Halloween, and people are celebrating the holiday with bonfires (to ward away the evil forces of the night), setting out food and saying prayers (for long-deceased friends and relatives are closest to the world of the living on this eve), and others, mostly the young and the young-at-heart, are dressed up in costumes, playing pranks, collecting treats from neighbors and entertaining themselves at masquerade parties. On this night one group

of hearty individuals in the sleepy town of Lockport, in western New York state, find themselves pitted against a mighty and supernatural adversary.

Earlier this cool autumn evening a group of local youths stumbled upon an appalling scene at the old Carrick farm just outside of town. The young people had sought a secluded site for a bit of holiday celebration of their own—a little drinking, a little intimacy, a little... well, you know!

As they crept through the dried corn husks in Old Man Carrick's fields they heard an unusual sound—a weird singing and chanting. Upon closer examination they discovered Liam Carrick in long robes, seemingly praying to a large knotty oak tree in the heart of his property, deep within the thick fields of corn. Fascinated by this scene the four youths watched until finally the old man finished his wierd act with a vile deed: before their astonished eyes he performed a human sacrifice to the ancient oak tree. As the victim's blood soaked into the damp ground, the young people fled in terror but Carrick discovered the frightened trespassers and demonstrated his powers of darkness by causing the trees and plants of his fields to literally attack them. They managed to escape the grasping branches and twitching vines and in the ensuing flight to freedom Carrick was mortally wounded.

The four terrified young people escaped, while old Liam Carrick crawled back to his crumbling house. There he accidentally knocked over a lit candle, causing the old farm house to become a blazing inferno.

Druids, Satanists, and Demons

supposedly satanic or pagan cults have been a common theme in horror films for some time. The early satanist films supposed that the audience was moderately if not devoutly Christian, and so a film in which Christian sensibilities encounter the devil and triumph would be accepted by the audience as a good film.

As the world becomes less bound by the teachings of the scriptures, this genre of horror films becomes less potent. An audience comprised mostly of atheists probably doesn't believe in Satan nor will they believe that the power of God can overcome the power of Satan, because they believe in the powers of neither. Arguably, Blatty's *The Exorcist* was the last consequential movie dealing with Satan and the power of God.

Druids and pagans seem more acceptable to a largely unreligious culture. Most of the films dealing with druids and pagans seem to concentrate more on the powers of the individual's mind

and the spirits of nature than on any one specific supreme being. The rule in these kinds of movies seems to be "to each his own."

Some films dealing with Satan worship, druids and paganism follow:

Curse of the Demon (1958, Columbia)

The Dunwich Horror (1969, AIP)

The Exorcist (1973, Warner Brothers)

The Wicker Man (1973, British Lion)

Devil's Rain (1975, Bryanston Productions)

The Manitou (1977, Manitou Productions)

Satan's Cheerleaders (1977, World Amusments)

The Guardian (1990, MCA)

The First Power (1990, Orion)

Carrick did not die, however: he is a druid with incredible power over the elements. He had foreseen his mortal demise in a vision and was prepared. As he gasped his final breath, the druid's spirit left his ruined body and drifted to the fields, to enter into a scarecrow in his fields previously enchanted by Carrick for this eventuality.

As the decrepit house burned to the ground, a hellfire ignited within the carved jack-o-lantern head of the scarecrow and the wood-and-straw creature stiffly lurched from its post in the damp field to seek revenge on those four responsible for the death of Liam Carrick. As the investigators become involved they too will become targets of the marauding pumpkin-headed fiend.

Investigators' Information

It is Halloween. The sun has just set and soon costumed children will be at the investigators' doors expecting treats. Jack-o-lanterns are carved and aglow on porches and bowls of candy wait near doors—it should be as any other Halloween night. On this particular Halloween the investigators will be pulled into a maelstrom of madness, destruction and terror.

At around 7:30 P.M., Alek Burnett is startled out of a sound sleep by a disturbing and alarmingly realistic nightmare. At about the same time one of the other investigators receives a frantic phone call from friend Jeromy Wolfe.

If Alek attempts to reach his friend Jeromy Wolfe by phone he finds that the line gives a busy signal—he must go over to Jeromy's home if he wishes to check up on his friend. Alek had not intended to fall asleep so early in the evening; should he try to go back to sleep he finds that he is unable to do so. If the other investigator who received the call from Jeromy attempts to call him back, he too discovers a busy signal.

Jeromy Wolfe's Phone Call

As the investigator picks up the phone he is greeted with the following:

"Thank god, I'm glad you're there. You've got to help me. Please. It's going to kill me. My god, I can't believe this is real. Please, you have to help me. It will kill me. My god, I don't want to die. Please...."

There is the sound of something breaking in the background, a scream, and then the phone is disconnected.

Jeromy Wolfe's Apartment

A stupefying scene awaits visitors to artist Jeromy Wolfe's apartment; the place is a shambles—the front door has been

ALEK'S NIGHTMARE

You are standing in the middle of a corn field, totally lost and confused. You can not seem to escape the sea of brown and dried husks—as far as you walk in any direction you find yourself still surrounded by corn stalks. The night sky in the distance casts a weird glow, like something large burning. You can not seem to get closer to the blaze, for as soon as you take your eyes off the glow, even for a second, it seems to move to a different location. Frustrated, you scream and race off through the wall of dead plant material.

You find yourself in a clearing, someone else is there with you—it is your friend and fellow artist Jeromy Wolfe. As you approach, you see that he is tied to a wooden post, his arms spread out from his sides. He opens his mouth to speak but as he does he begins to gag. You reach for your friend but freeze in your tracks, gasping in horror as his head suddenly rips from his neck, plunging to the damp ground with a wet and sickening plop.

Jeromy's severed head splits open and a mass of green tendrils, vines and branches sprout out and begin to entangle you, pulling you screaming down to the ground. The grasping branches and vines constrict, crushing you, pulling you deeper into the soft ground. You claw at the plants, but they tighten, pulling you waist-deep into the damp soil. You feel roots or tentacles wrap around your submerged legs. You are violently yanked down deeper. You see Jeromy's bloody body topped with a blazing jack-o-lantern, which smiles at you evilly. Then, with one final and violent tug you are pulled completely beneath the ground.

This is where you wake up.

— Handout #1

savagely battered in, the living room just beyond has been turned inside out, and poor Jeromy has been murdered. The carpeting, furniture, and walls of the living room are streaked with blood. On the floor rests Jeromy's severed head, his body nowhere in sight. It costs 1/1D6 SAN to see. There also lingers an odd odor in the air.

If any investigator examines the the head he finds an acorn in Jeromy's mouth. It falls out of the mouth if the head is knocked over or picked up. A successful Botany roll identifies it as from a white oak.

A successful Spot Hidden roll finds a bit of straw in the broken front door. A successful Botany, Chemistry, or idea roll identifies the lingering odor as similar to burning pumpkin! A successful Listen roll allows an investigator to hear a faint whimpering come from a closet. The door is locked and no key is to be found. Pounding on the door brings only louder, more hysterical crying from beyond but whoever is inside refuses to open the door. The lock must be picked, the hinge pins removed or the door broken in (STR 15).

Opening the closet, the investigators discover Virginia Foster cowering in a corner. She has suffered great mental shock, and cries and babbles incoherently. Virginia and Jeromy were to be wed next summer. A successful Psychoanalysis calms the frightened woman long enough to learn

that earlier this evening she, Jeromy, Sybil Langford, and Jeffrey Tierney had gone to Old Man Carrick's farm, where they had encountered some trouble—apparently Liam Carrick may have died.

They had fled the farm, and she and Jeromy came here to think of what to do next. She doesn't know where the other two are—Jeff drove, and he dropped them off here and continued on. Later Jeromy saw someone in the yard—he went out to investigate and returned shortly, locking the door behind him. He was terrified and locked Virginia in the closet. She heard him on the phone with someone, there was a great crash, Jeromy screamed, and then it got very quiet. That's all her information.

Telephoning the Langford and Tierney homes gets no answers.

The Langford Foster And Tierney Homes

All three homes have been similarly destroyed. Neither Sybil Langford or Jeffrey Tierney are found. At the Langford home, Mr. and Mrs. Langford and their other child have been savagely murdered. The bodies are hacked and torn apart, although no pieces are missing. This costs 1/1D6 SAN to see.

Nothing of the Tierney family can be found until the investigators look in the back yard—there they find the Tierneys dead, their twisted bodies entangled by vines and branches in their garden. They seem to have been mauled and strangled by the plants: 1/1D4 SAN to see this. A very large pumpkin rests not far away. It appears that they had gone into the garden to retrieve it, probably to carve for Halloween. A successful idea roll allows the investigators to realize that Jeff Tierney's car is not in the garage—he must still be out somewhere.

Virginia Foster's parents and three brothers are discovered in various locations around the Foster home and yard, their bodies similarly mauled as the Tierneys and the Langfords. 1/1D6 SAN loss, as usual. Should Virginia see the blood bath she goes insane, requiring serious professional help for a very long time.

Should they think or know to look, the investigators find no acorns as they may have at Jeromy Wolfe's apartment. All of the bodies discovered, while horribly mutilated in some cases, are otherwise fully intact.

The Fate Of Jeffrey Tierney And Sybil Langford

If the investigators call, the police will be uninterested in assisting them to locate Jeff and Sybil unless the pair have committed some crime or have been missing for more than 48 hours. The investigators may lie, of course, but need a successful Fast Talk to pull it off. If the investigators alert the police to the murders, they will be detained to give

statements, be questioned, etc., and may even find themselves suspects in the gruesome case. If the police help, they locate Tierney's car in 1D3 hours. If the investigators search the city for the car, the investigator with the lowest POW x3 receives that roll once an hour until successful. A success locates the car is found.

The young lovers are already dead, having encountered the murderous scarecrow along a quiet and darkened road. When the investigators arrive, the scene is disturbingly stained with blood, and vines and plants have weirdly spread over the automobile, entwining the door handles and shattering the windows. The severed heads of Sybil Langford and Jeff Tierney rest in the back seat. This sight, costs 1D6 SAN unless a successful SAN roll is made. Should the investigators check, both victims have acorns in their mouths.

With a Spot Hidden roll, they notice bits of straw in the car. Another successful Spot Hidden discovers odd, footprint-like markings on the ground around the car. These markings head off into a field and away from town. If the investigators should think to inquire, the tracks do go off in the direction of Liam Carrick's farm. A successful Track roll is required to follow the markings.

Who's Afraid Of Virginia Foster?

This frightened young woman is the last of the scarecrow's four victims and it will hunt her down and brutally murder her as it did Jeromy, Sybil, and Jeff unless she is well-hidden and protected by the investigators. If she has seen the bodies of her family, then she is insane. In either case she will be of little help to the investigators, except possibly as bait for the murderous scarecrow. She will be very reluctant to return to the Carrick farm and a successful Psychoanalysis roll is required to convince her to do so.

The Carrick Farm

Liam Carrick's farm is a few miles east of Lockport on a dark and quiet road. The once-decrepit farm house now lays in smoldering ruins, embers still glowing red, and wisps of smoke yet curling away into the dark night sky. Carrick's charred body is in the rubble, should the remains of the building be excavated.

In the center of the sprawling farm, surrounded by acres of now-dead corn stalks, towers an oak tree hundreds of years old. This knotted and twisted tree has been the center of Carrick's druidical worship for many years. A large stone altar rests at the base of the tree, its rough surface stained with blood. The evil man buried many victims in his fields; if the land is thoroughly searched, thirty bodies in various stages of decay will be exhumed.

Upon close examination of the stone altar the investigators will see odd and fancy glyphs carved into the stone. The characters are *ogham* and if the glyphs are understood, the spells Call Lightning and Control Elements may be



Carrick's victims rise.

learned. These spells appear in song form. It takes several tries until they are properly intoned.

If the investigators wander through the fields, they eventually come upon a horrible scene: pushing past dry and rustling corn stalks, they emerge into a small clearing. Within this clearing are the headless, blood-soaked bodies of Jeromy Wolfe, Sybil Langford, and Jeff Tiemey (and Virginia Foster, if the scarecrow has found her). The corpses of the young people are tied up on stakes, their arms out from their sides and atop each body is a jack-o-lantern where a human head should be. The appalling sight of these human scarecrows costs 1D6 SAN if a SAN roll is missed. If Alek Burnett witnesses this he will suffer an additional and automatic loss of 1D3 SAN (no SAN roll allowed) because of the similarity of this sight to his grisly nightmare.

The villainous scarecrow rests on a stake not far from the old oak tree. If they have not yet encountered the monster, then it stands motionless until the investigators move away, then stalks them, killing one at a time if it can. If it or the oak tree are in any way disturbed, then the scarecrow instantly attacks.

The Old Oak Tree

This towering tree is the focal point for all of the druid's powers. His soul is tied to this ancient plant, and not to the wood and straw scarecrow. If the scarecrow is destroyed, it simply reforms after a time—to destroy the evil and banish the druid's spirit to the plane of the dead, destroy the oak tree. A successful Occult roll will give that information. The tree has some powers of its own and should the investigators attempt to harm it, it causes the corpses buried beneath the farm land to rise up and attack. It can also grasp at and attack the investigators. Impaling-type weapons have no effect. The best idea would be dynamite, or an old-fashioned axe or a chainsaw.

THE OAK TREE

STR 40 CON 200 SIZ 60 POW 30
HP 130 MOVE 0

Weapons: Branches/Roots 25%, 1D6+5D6 damage crushing

Armor: 2 points of hard, thick bark

When the tree attacks, its branches and roots attempt to entangle the victim, crushing him into submission, and then will hurl the broken corpse at the other investigators.

ANIMATED CORPSES

	STR	CON	SIZ	DEX	POW	HP	DB
1	14	12	13	6	1	13	+1D4
2	12	14	12	7	1	13	0
3	15	12	16	8	1	14	+1D4
4	13	14	13	9	1	14	+1D4
5	15	12	13	5	1	13	+1D4
6	12	15	10	9	1	13	0
7	18	15	17	4	1	16	+1D6
8	14	13	14	7	1	14	+1D4

Move 6

Weapon: Maul 35, 2D8

If He Only Had A Brain

Liam Carrick's spirit controls the scarecrow, and through the creature he murders the people of Lockport.

Carrick's soul is not held permanently within the scarecrow but is instead linked to the old oak tree that the evil druid worshiped. The villainous scarecrow is a powerful adversary—brute force alone will not stop it. If the investigators destroy the scarecrow, it reforms in six hours and come looking for them.

The investigators will also find it difficult to actually harm the enchanted fiend. While the scarecrow has magic points it is difficult to harm; should its magic points drop to zero, it becomes motionless and normally vulnerable, and the druid's spirit goes dormant within the oak tree until it has regenerated all of its points (this will take six hours). Then the scarecrow activates, able to heal all of its damage and reforming itself if need be. To really destroy Carrick's evil and banish his spirit to another plane, the oak tree must be destroyed.

The scarecrow will furiously protect the oak tree, using every bit of its powers in the defense. If the tree is destroyed, the scarecrow freezes in its tracks, the fire dying within the jack-o-lantern head. If the tree is dead, Carrick's spirit is exorcised out of the scarecrow and the tree and sent to its final resting place.

THE SCARECROW

STR 20 CON 15 SIZ 19 INT 16 POW 36
DEX 6 HP 17 MOVE 5

Weapon: claws 60%, damage 1D6+1D6
scythe 45%, damage 2D6+1D6

Armor: 1 point of hard wood. Impaling-type weapons do only minimum damage and fire causes only 2 points of damage per round while the scarecrow has magic points—if its magic points fall to 0 it can be harmed normally by weapons. Magic will always do normal damage.

Spells: Bring Pestilence, Call Lightning, Command Plant, Control Elements, Create Storm, Enchant Scarecrow, Implant Fear, Nightmare

SAN Loss: 0/1D8

The Great Pumpkin... Finishing Up

If the investigators save Virginia Foster from the murderous scarecrow, award each investigator 1D6 SAN. If they destroy the scarecrow and the oak tree, banishing Liam Carrick to the afterworld, award each an additional 1D10+2 SAN.

If they have destroyed the scarecrow and left, thinking all was well, then in six hours there is a pounding knock at one of the investigator's door. Upon opening the door the investigator is met with a mind-numbing sight—the scarecrow has returned and has come for the investigator. The creature now has back all its hit points and magic points. Unless the investigator saw the creature through a window, when he opens the door the scarecrow lashes out with its scythe with +10 percentiles for surprise. If it manages to

kill the investigator, then his friends find his head, acorn in mouth, laying in a pool of blood on the floor. His body will be found in the corn field, as were the others. Who will be next? What will be left of them? The scarecrow will hunt down each of the investigators and will not give up until its spirit is banished from this plane.

If all of the investigators are killed, the scarecrow reverts to a state of dormancy, awakening every year on Halloween to kill again.

Investigators

KARYN BASIANTI, Veterinarian, age 27

STR 5 CON 13 SIZ 8 DEX 13 APP 15
INT 18 POW 15 EDU 18 SAN 75 HP 11

Damage Bonus: -1D4

Weapons: .45 Revolver 35%, damage 1D10+2

NEW SPELLS

Bring Pestilence

This foul spell causes the recipient to become infested with some dread disease. The spell takes effect immediately with the disease becoming apparent within 1D3 hours. The illness can vary, at the keeper's discretion; however, the effects are always the same—the victim suffers the loss of 1D3 points of CON as the infection spreads through his body and then loses 1D2 CON every day after until the victim's CON reaches 0 and they die. Of course, as the CON is reduced, so are the hit points. Also, all skills are performed at a cumulative -5% each day. The sick investigator may be cured with a successful Diagnose Disease followed by a successful Treat Disease skill roll. A cured investigator will regenerate all lost CON and hit points in 1D10 weeks.

The spell costs 10 magic points and 1D10 SAN to cast and the recipient must be touched and their magic points overcome by the spell caster's. A bit of decayed human flesh is required for this spell.

Call Lightning

This spell causes a bolt of lightning to strike where the spell caster directs. The bolt causes 6D6 points of damage and the target of the bolt must be within the spell caster's view. It takes 5 minutes to cast. The spell costs 10 magic points to cast and 1D2 SAN. There must be storm clouds in the area for the spell to be effective.

Cast Circle

This spell creates a magical barrier through which specific unnatural creatures (byakhees, deep ones, lycanthropes, nightgaunts, vampires, wraiths, and zombies) may not pass. Other Mythos servant races—those which can be summoned and bound—have a 50% chance by individual of being stopped. Humans, natural creatures, and greater Mythos entities are unaffected, nor are spells nor physical or magical weapons affected.

The caster spends 3 magic points to establish the barrier, and an additional magic point for each person to be encircled by the barrier. Sanity cost to the caster is 1D3 SAN.

The spell takes five minutes to cast; the magical barrier lasts an hour, then must be recast to continue in effect.

The spell caster must inscribe the spell's barrier as a rough circle on the floor. The spell being cast, the barrier appears as a brightly glowing circle. Though the barrier is inscribed as circular, nothing against which the spell is effective can reach those protected from any direction.

Command Plants

This spell enable the spell caster to control and manipulate plants and cause them to take on semi-sentient life. This spell may be used to cause vines to wrap around a victim, branches to grasp at a target, roots to entangle feet, etc. The plants effected by this spell can not actually move from their places, however. The effects of the spell costs 1D6 points of SAN to cast and it costs 2

magic points per square yard of plant material to be controlled. The spell costs 1D6 points of SAN to cast and the plants must be within the spell caster's sight, for he must point at them while intoning the spell. During the spell's duration the caster has complete control of the plants. The keeper must decide the STR and hit points of the plants in combat-type situations (corn stalks perhaps having 1 STR and hit point each and thick tree roots having 10 STR and 5 hit points each, etc.)

The caster of this spell must be able to see the target vegetation at all times during the spell's use.

Control Elements

This powerful spell enables the caster to control earth, wind, fire, or water (the spell is the same for each of the four elements, however it must be cast separately for each one controlled). The use if this spell can cause the ground to move or split open, winds to become strong and destructive, fire to spread or move where it normally wouldn't or water to form deadly waves or whirlpools, etc. The basic STR of the element's damage bonus (thus, a column of water with a STR of 30 would do 1D4 damage each round).

The basic spell costs 8 magic points per 10 yard radius of effect and takes 10 minutes to cast. The spell costs 1D8 SAN to cast and the spell caster must have a bit of the element in his hand which he desires to control. The STR may be increased by 1D10 for each additional 4 magic points expended. The spell's effects last for 5+1D10 minutes.

Create Storm

This spell may be used to bring on some sort of storm. The storms are normal in nature and other than perhaps some heavy winds, rain, or snow, cause no direct damage. The rain or snow brought about by this spell can, however, obscure vision and make driving or flying hazardous. The spell costs 5 magic points to cast, no SAN, and takes 10 minutes to properly intone. Such an invoked storm lasts for 10+1D100 minutes and will be localized in effect.

Enchant Scarecrow

This spell creates a living scarecrow that can follow complex commands. Such enchanted creatures move at a rate of 5 and have limited INT and POW but are strong and menacing servants. The spell takes 30 minutes to complete and costs 1D8 SAN. The animated scarecrow has 1 point of POW, 1D4 INT, and obeys the spell caster totally until destroyed.

Power Chant

This spell allows the caster to temporarily double his magic points by expending one point of POW. The caster must chant for ten minutes while intoning the gods of earth and then expend the POW point. The caster's newly-doubled magic points last only from sun up to sun down, or sun down to sun up, depending upon when it was cast.

Skills: Credit Rating 25%, Debate 40%, Diagnose Animal Disease 50%, Fast Talk 25%, First Aid 50%, Library Use 30%, Pharmacy 35%, Latin 35%, Ride 25%, Treat Animal Disease 50%, Treat Poison 35%, Zoology 50%.

Quote: "Make my day."

Karyn is a quiet woman, although known for her sharp wit when provoked. She is very intelligent and her love for all animals prevents her from harming or being a part of any harmful acts to animals. While small and quiet she does know how to use a rather powerful weapon!

ALEK BURNETT, Artist, age 20

STR 8 CON 17 SIZ 9 DEX 15 APP 16
INT 16 POW 13 EDU 14 SAN 65 HP 13

Damage Bonus: 0

Weapons: Fist/Punch 55%, damage 1D3
Pocketknife 30%, damage 1D3
.22 Revolver 20%, damage 1D6

Skills: Anthropology 10%, Dodge 40%, Draw 55%, Drive Automobile 10%, Fast Talk 60%, History 25%, Library Use 30%, Listen 35%, Make Maps 20%, Mechanical Repair 25%, Occult 40%, Paint 45%, Photography 40%, Pickpocket 25%, Sneak 15%.

Quote: "You think this is some kind of halloween costume? This is a way of life!"

Alek is a talented and creative artist. He often has realistic and bizarre dreams on which he bases much of his art work. These dreams are psychic or precognitive at times. He is moody and while small he does not run from trouble and can, at times, be antagonistic. He dabbles in the occult. Alek is known for his auto mishaps! Jeromy Wolfe was a very close friend. Alek tries to make a statement in the way he dresses and wears his hair — he is seldom seen without his pin and stud-covered leather coat and his black hair is often spiked up and colored with streaks of white.

TIM CONIFF, Doctor, age 30

STR 13 CON 14 SIZ 16 DEX 10 APP 13
INT 15 POW 14 EDU 18 SAN 70 HP 15

Damage Bonus: +1D4

Weapons: Scalpel 45%, damage 1D3+1D4
.32 Automatic 25%, damage 1D8

Skills: Astronomy 10%, Chemistry 10%, Credit Rating 50%, Diagnose Disease 40%, First Aid 50%, Law 20%, Occult 20%, Pharmacy 30%, Psychoanalysis 30%, Psychology 40%, Latin 30%, Spot Hidden 30%, Treat Disease 35%, Treat Poison 30%.

Quote: "This won't hurt a bit."

Tim is a good-natured soul who goes to any length to help people. He is reserved and unobtrusive by nature and sometimes awkward around strangers, not being a really social person. He is a very good young doctor. His best friend is Nathan Hennings and the unlikely pair spend a great deal of time together.

NATHAN HENNINGS, Dilettante, age 25

STR 16 CON 16 SIZ 13 DEX 13 APP 14
INT 16 POW 14 EDU 14 SAN 70 HP 15

Damage Bonus: +1D4

Weapons: Fist/Punch 55%, damage 1D3+1D4
.30-06 Bolt-Action Rifle 45%, damage 2D6+3

Skills: Archaeology 20%, Bargain 15%, Botany 20%, Climb 75%, Dodge 30%, Drive Automobile 60%, Linguist 10%, Listen 30%, Make Maps 15%, Pilot Aircraft 60%, Spot Hidden 30%, Swim 30%, Track 50%.

Quote: "Did I ever tell you about the time..."

Nathan is very good-natured and friendly, and always has some tall tale to tell. He seems to know a little about almost everything. He is active, a survivalist and adventurer. Everyone likes Nathan, even with his endless bits of trivial information and fabulous stories. He owns a small plane which he keeps at a private airfield a few miles south of Lockport.

Michael Sardonski, Author, age 38

STR 14 CON 17 SIZ 12 DEX 15 APP 11
INT 17 POW 12 EDU 16 SAN 60 HP 15

Damage Bonus: +1D4 **Insanity:** Paranoia

Weapons: Wood Axe 25%, damage 1D8+2+1D4
12-gauge Shotgun 35%, damage 4D6

Skills: Botany 10%, Drive Automobile 35%, First Aid 35%, History 40%, Library Use 45%, Listen 30%, Mechanical Repair 30%, Occult 65%, Ogham 25%, Oratory 25%, Psychology 45%, Gaelic 30%, Sneak 20%, Spot Hidden 35%, Track 20%.

Quote: "Wait a minute, why do you want *me* to drive?"

Michael is a talented writer who has had several horror novels published by a small firm in California. He is friendly and a good person but known for his pessimism and paranoia. He is a team player but ultimately looks out for number one. He has a very sharp wit and a cutting sense of humor. Although close friends, he and Karyn Basanti would appear to be arch enemies — they continually throw barbs and insults back and forth... all in fun, of course!

DAVID SCOTT, Chef, age 28

STR 15 CON 16 SIZ 16 INT 15 POW 16
DEX 10 APP 13 EDU 14 SAN 80 HP 16

Damage Bonus: +1D4 **Phobia:** Acrophobia

Weapons: Butcher Knife 30%, damage 1D6+1D4
.38 Revolver 25%, damage 1D10

Skills: Accounting 15%, Cook 80%, Drive Automobile 25%, First Aid 35%, Listen 30%, Occult 50%, Oratory 25%, Sneak 15%
French 50%, Spot Hidden 30%.

Spells: Cast Circle, Chant of Thoth, Command Bird, Heal, Levitate, Power Chant

Quote: "What's the point?"

David is friendly yet very moody, known for his sudden and unexplained mood swings. He has a very dry sense of humor and a quick wit. He is Wiccan—a modern witch, although only Alek Burnett knows this as he keeps that part of his life very private. While large and relatively strong, he would be the first to avoid violence. He is afraid of heights, although flying does not bother him. His best friend is Alek, to whom he is teaching Wicca.

Horror Planet

by Fred Behrendt

Scenario Considerations

Horror Planet takes place in the near future, a grim place and time as seen in such films as *Robocop*, *Blade Runner*, and *Hardware*. Almost no action takes place on Earth, but it is important to set the feel of the grimy streets, strewn with technogabage and urban graffiti.

The investigators seek the fate of a brilliant inventor in the heart of a chaotic urban sprawl, called Scattermark, and from there are drawn into interstellar adventure.

The pre-generated investigators are brilliant scientists and researchers. Events in the scenario assume that each investigator has the ability to grasp and instantly understand unfamiliar events, surroundings, or objects. To simulate these flashes of insight, increase the number of idea rolls used during play.

Investigator's Information

The investigators are a team of scientists and researchers from the Bander Institute for Progressive Research (see box below). This trip is a working vacation from the Institute for the investigators: they are following up on a letter received from Richard Eubastis, a quixotic and reclusive friend of John Blademoor, the Bander Institute Project Leader.

Long ago, they went to high school together. "Eubastis," says Blademoor, "was always the wild one in the

class; he always had extremely difficult questions for Mr. Pasolini, the physics teacher. One day," Blademoor remembers, "Pasolini threw this pointer he was always slashing over the class's heads into the back of the room, grabbed Eubastis and dragged him up to the front of the class.

"If you're so smart," said old Pasolini, "why don't you teach the class?" After Pasolini stomped out, Eubastis took him at his word and started talking about gravitational harmonics, gravity string configurations, and other obscure concepts. That was in high school, for God's sake. I didn't have any idea what he was talking about—at least not then."

Blademoor looks briefly at the others, apparently thinking back. "He was so sharp then nobody in the school—or in our home town, for that matter—could even imagine what he was talking about. If he says he's discovered a way to travel to the stars without using a space vessel, I'm inclined to listen—even if I am waiting to be convinced."

Keeper's Information

Richard Eubastis was working on something he called a harmonic gravity trans-locator. The invention is able to locate objects in space and—sometimes—move the object from one point to another without traversing the intervening space. After tinkering with the thing for years, Eubastis had finally gotten the device to work—most of the time.

Gross Things From Outer Space

In the 1950's, as Senator McCarrthy tirelessly promoted the Red Menace, filmmakers had a fascination with things from other worlds who wanted to take Earth for their own. In most of the classic Gross Things movies, aliens land on earth encounter little, if any initial resistance. Once the aliens decimate a sizeable portion of earth, scientists manage to discover a killer death ray/poison gas/bacteria which could get through the aliens' protective screen/armor/invisibility and thus end the menace.

Notable of all of these films was *It Came From Outer Space*. In *It...* the aliens crash-landed on Earth and took over the bodies of the local townsfolk. However, they did this to repair their ship. Once this was accomplished, they left their host bodies intact and left the planet.

In the decades to follow, the Gross Things movies took a radical turn. In the next wave, it was always us, the humans, who were invading (although we said we were exploring) the aliens' home worlds. There the humans were attacked by aliens and then fled the place.

Some say that a secret government organization backed many of these movies, to prepare us earthers for what might be out there. Most say that these are movies fun to watch at three in the morning when suffering bouts of terminal insomnia.

A few classics of the Gross Things include:

- The Day the Earth Stood Still* (1951, 20th Century Fox)
- The Thing (From Another World)* (1951, RKO)
- Robot Monster* (1953, 3-D Productions)
- It Came From Outer Space* (1953, Universal)
- War of the Worlds* (1953, Paramount)
- Plan 9 From Outer Space* (1956, Distributors Corp. of America)
- Forbidden Planet* (1956, MGM)
- The Blob* (1958, Paramount)
- The Invisible Invaders* (1959, United Artists)
- The Angry Red Planet* (1959, American International)
- Invasion of the Body Snatchers* (1956, Allied Artists)
- Alien* (1979, 20th Century Fox)
- Aliens* (1986, 20th Century Fox)
- Predator* (1987, 20th Century Fox)

Having vindicated his theories, Eubastis re-established contact with Blademoor, his old high school classmate, because Eubastis knew of his involvement with the Bander Institute.

After Eubastis wrote his first letter, however, something unpleasant happened: while fooling around with his invention, Eubastis detected the presence of a large metal object in the vicinity of *Gamma Leporis* (about 27 light years from Earth). After establishing contact with the object Eubastis acquired the object's configuration in his display—and determined it was a spaceship! Once he knew what it was, Eubastis used his invention to feel around inside the ship for anything alive. Once he got something (a dangerous parasitic alien called an *aalimorne* and its long decaying host) Eubastis pulled it back through the link. The host body was fairly small, so Eubastis wasn't worried about danger.

The *aalimorne* was disoriented for a moment after coming through; but sprang forth from the host's body to attack while Eubastis hesitated fascinated. The alien ate Eubastis's brain (absorbing some of his memories) and has since been planning to set up a connection to its planet, Yar; bringing its inhuman kindred through to this world of easy pickings. The *aalimorne* has, however, been unable to operate Eubastis's invention.

Investigators' Information

The investigators travel from LaGuardia airport to a satellite hoverport near Eubastis's house in a low-flying commuter hoverbus. The keeper should describe the cityscape as they pass over and provide introductory information during the air ride.

Eubastis lives in the Scattermark, the center of an economically devastated and culturally faded eastern U.S. city. In the Scattermark, homeless routinely wander in bands through the streets. Run-down, boarded-up houses and apartment buildings, each layered with decades of garish graffiti, dominate each city block. Streets are lined with abandoned, broken-down cars and masses of filthy refuse. Fires smolder fitfully. The investigators know this is not good part of town.

The 'bus sets down, disgorges the investigators, and lifts again without cooling its jets. The investigators' clothes and gear are violently whipped about their bodies by the wind howling through the canyons of brick and steel. The pilot does not wait to pick up any passengers, but none seem to be waiting.

Once on the ground, the investigators are buttonholed by a harried looking woman claiming to be a taxi-driver.

Rosalie Fuentes

She is a uniformed driver for the Yellow Czechs Cab Co. She is about five feet tall, and wears a Yellow Czechs jacket over a tight buckskin vest and pants. Her hair hangs six

inches below her shoulders and is dark brown from the crown of her head to her earlobes, but the rest has been dyed a dull yellow. Her eyes are large, dark and intense; her cheeks deeply reticulated by acne scars. Rosalie grew up in this area; after graduating from driver survival school, she pulled duty in her old neighborhood. About this, she is not happy. She reels out strings of violent obscenities at every frustration or delay. Although fiery, she is honorable and if the investigators enlist her services, she does her best to get them to Eubastis's house. By performing her job well she hopes to move up the Yellow Czechs corporate ladder. Rosalie charges \$38.95 for a one-way trip to Eubastis' house (she can be bargained down to \$35). Her vehicle is a low, lightly-armored station wagon with a paint job that has seen better days. It is a cramped fit for six investigators. Rosalie has a taped-up axe handle mounted in brackets over the driver's seat.

Rosalie Fuentes, Cab Driver, 27

STR 11 CON 14 SIZ 8 DEX 16 APP 9
INT 15 POW 13 EDU 10 SAN 53 HP 11

Damage Bonus: 0

Weapons: Knife (RH) 60%, damage 1D4+2

Knife (LH) 45%, damage 1D6

Axe Handle 40%, damage 1D6

MAC 11 40%, damage 1D8

Skills: Accounting 75%, Bargain 60%, Camouflage 55%, Climb 52%, Credit Rating 40%, Debate 45%, Dodge 45%, Drive Automobile 70%, Electrical Repair 42%, Fast Talk 50%, First Aid 51%, Hide 35%, Listen 51%, Mechanical Repair 45%, Pick Pocket 15%, Psychology 65%, Spanish 85%, Spot Hidden 47%, Throw 80%.

Quote: "You wanna go where?"

Rosalie is a two-handed knife fighter. The left hand weapon — a beatup but solid commando dagger — is primarily a parrying tool. Her right-hand knife is a plastic shiv with wickedly barbed notches ground out of the blade. Rosalie has several of these in her car's glove compartment. If she can, Rosalie snaps the plastic blade in a wound (she must overcome the 6 STR of the blade to break it off, this takes one round). A human target imbedded with one of her blades must roll less than CON x3 each round or lose an additional HP. First Aid is required to remove the blade. Rosalie uses the MAC 11 under the driver's seat usually as a last resort. And then usually only to brandish and frighten. The weapon operates at semi-auto fire only.

Getting to Eubastis's House

Assume that Blademoor has the letter from Eubastis with him, and can give Rosalie the address from the envelope. While in transit, the vehicle is surrounded and stopped by seven rough-looking street toughs. Rosalie suggests the investigators Bargain or Fast Talk their way through this blockade. If the attempt fails, Rosalie waits for an opening, guns the engine, and bowls through the street toughs (this requires a successful Drive roll from her). She does not look back to see if anyone has been hurt. When they get to the address, Rosalie offers to wait outside.

STREET TOUGHS

	STR	CON	SIZ	DEX	POW	HP	DB
1	16	12	14	14	15	13	+1D4
2	18	17	17	11	12	17	+1D6
3	15	14	15	14	13	15	+1D4
4	16	10	12	12	12	11	+1D4
5	16	15	15	13	17	15	+1D4
6	15	15	15	14	13	15	+1D4
7	14	12	12	12	10	12	+1D4

Weapons: Knife 50%, 1D6

Chain 60%, 1D8

Pipe 35%, 1D8

Finding Eubastis's Apartment

Richard Eubastis lives on the second floor of a run-down two-story apartment building. Two thirds of the apartments in the building are boarded up—many, but not all, appear to be empty. An idea roll points out that Eubastis's place is the only apartment in the building which is lighted.

Investigators find ragged, desperate-looking people cowering in darkened hallways. As they pass through the squalor, a door cracks open, revealing only a deeper band of darkness. A voice hisses from the dark gap, asking if the investigators have come to fix the lights—"it's been dark as a coffin here for two weeks," says the voice, "all except that place upstairs...that SOB got all the light he needs." Then the door slides shut. Nothing the investigators say prompts it to open again. Offers of money go unheeded.

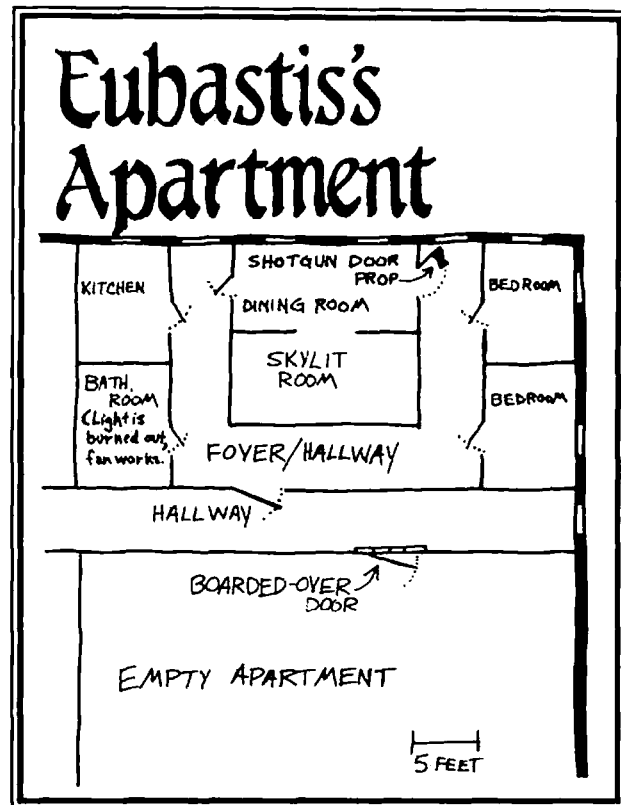
Investigators trying to break into the room with the voice hear a shot ring out and a bullet blows out through the panel in the upper half of the door. The shot is not likely to hit anyone, but make the players roll against luck. If none fail, the shot goes wild and slams into the opposite wall. If one or more rolls fail, the investigator with the worst roll is grazed by the bullet and takes 1 HP damage.

If the investigators continue breaking into the room, they find a wizened black man wearing a tattered U.S. Army fatigue shirt sitting on a broken sofa in the middle of a darkened room. His face is sad. (An successful know roll identifies a Viet-Nam-era *Army Air Corps* insignia on the shirt.) The man holds an empty .45 automatic (he fired his last cartridge at the door). He offers no further resistance. He says his name is Ernie Dalack, and if the investigators aren't there to fix the lights, why don't they just get out? Asked about Eubastis, he agrees to take them on up if they'll leave him alone afterward.

Whether or not the investigators break into Ernie's place, they should be able to locate Eubastis's apartment (rely on the electric lights as a clue).

Richard Eubastis

When they knock on the door to Eubastis's apartment, there is at first no answer. The investigators can, however, hear movement behind the door. The door has been braced to a STR of 20 with two 2x4 cross bars bracketed with angle iron. Each investigator can make one separate attempt to



break down the door, or they can try forcing the door two at a time. In either case an investigator should not get more than one attempt at breaking the door.

If Blademoor speaks through the door, mentioning his past friendship with Eubastis, and makes Oratory, the door opens. Eubastis is tall and thin with long, unwashed hair, and a shaggy beard. He wears thick-lensed glasses, faded paint-spotted jeans and a filthy NY Mets t-shirt. His face is blank and emotionless when speaking to the investigators. His brow furrows constantly when he talks, as if he's trying to remember something. Although the scientist is not unfriendly to the rest of the party, the only investigator Eubastis is willing to speak with extensively is Blademoor. All the lights in the apartment are burning brightly, even in the middle of the day.

Eubastis's Apartment

Foyer/Hallway: This U-shaped room is jammed with the debris of Eubastis's life. Several chairs are piled with technical journals and unopened junk mail. If an investigator (especially Blademoor) uses Spot Hidden, the last letter sent to Eubastis by Blademoor is found. It too is unopened. (Eubastis says he's been busy.) Several burst plastic garbage bags are piled into the corners of the room. The eyes of a rat glint from the corner of one bag. The rank smell of rotting garbage covers the acidic scent of the aalimorne from all but Argus the monkey.

The door between the corner bedroom and the dining room is propped open by a sawed-off, double-barrelled 12-gauge shotgun. A box containing 1D8 shells is behind the door. If the gun is examined by an investigator, Eubastis takes little note of it. If asked why he is using it as a door-stop, Eubastis displays confusion. If pressed on the matter, his face suddenly transforms with realization—like a light clicking on—and he says: “Oh, this is a weapon. I had wondered.” (Eubastis had the gun around to scare off muggers and burglars. The only time he ever fired it, he missed.)

Darkened Bedrooms (2): Stuffed under the bed in one of these rooms is the brainless corpse of a six-legged mammalian-appearing creature. Encountering this corpse in the darkened space under the bed costs an investigator 0/1 SAN. The creature’s head is something like that of a capybara with a large cranium (that has been relieved of its brain). The creature is the size of a German shepherd dog. It wears the remains of a tattered, plasticized garment. The limbs are rotted and limp, and pull free of the flaccid body if the investigators try to remove the body from beneath the bed. This was the aalimorne’s last host.

Kitchen: A battered slab of mysterious meat lays on the kitchen table. Portions of the carcass have been hacked off inexpertly with a large cleaver. The cleaver is imbedded in the carcass. Gnawed bones, most still festooned with tatters of flesh, litter the floor, counter tops and the sink. An investigator using First Aid or know realizes the slab is mutilated human remains. This realization costs 0/1D6 SAN.

Dining room: Hundreds of electrical schematics are scattered on the tabletop. Several dozen notebooks litter the table and the floor. The pages of these notebooks are covered with hand-written scrawls. Reading these books requires successful English and Physics skill rolls. Mixed with Eubastis’s notes are loose papers covered with large intricate characters. These characters have been formed by pressing and forming wadded up (presumably chewed) paper onto the sheets and allowing it to dry. An investigator

can Pickpocket or Hide one or more of these sheets, if Eubastis is in the room while they are being examined. If Eubastis is elsewhere, sheets can be taken with impunity. The characters are unlike any language Hanim has ever seen, though they do resemble carvings recently discovered in Mohenjo Daro. Subtract 10% to 30% (keeper’s option) from Hanim’s Historical Linguistics if sheet(s) are folded the wadded paper may fall away and make the characters un-translatable.

Skylight Room: The center of the room contains a large open framework supporting a series of flat vanes or reflectors etched with straight, crisscrossing lines of black substrate. The vanes point through the open skylight. In front of the frame is a large spun-aluminum reflector (industrial grade lighting reflector) inside of which is a miniature holographic display of a star field. To the left of the frame and “star bowl” is an ugly assemblage of shrouded assemblies—most of which are humming or whining away. These assemblies are fed by huge power lines running up from ragged-edged holes drilled in the floor.

To the right of the frame and star display are two bread-boarded control panels. Hastily soldered printed circuit boards with mismatching components hang by tangled wiring from the rear of LCDs. Keypads and humming power supplies lay exposed on rubber insulating pads.

An investigator with Electronics or Electrical Repair realizes one control adjusts directional servo motors for the vanes at the top of the framework. These controls have a wide range of adjustment with functions obvious to anyone with the two skills listed above.

The other control is more mysterious. It is made up of several microswitch keypads with numerous LCDs displaying dense screens of figures, sliding bar graphs and winking status lines. Determining the function of this display requires Computer Use or Electronics. If either skill roll is successful the device is activated, with the effects described below. The most an investigator can discover about the device without weeks of study is how to point the vanes, and how to turn the device on. The investigators are observed carefully by the aalimorne, and if anything is discovered about the operation of the device, the aalimorne absorbs the information.

The Bathroom: The bathtub contains a wide smear of dried blood and a pile of guts and other internal organs from the body in the kitchen. This sight costs 0/1D4 SAN.

Argus and Eubastis

When Eubastis first sees Argus, the scientist acts as if there is absolutely nothing unusual about the monkey’s appearance. But Argus dislikes Eubastis from the moment the two meet. The keeper must urge the monkey’s player to constantly sign to the other investigators that he does not trust the maverick scientist. If asked why, the only explanation Argus can supply (through the keeper) is that Eubastis does

The Trans-Locator

Eubastis’s invention creates harmonic waveforms within gravity-string structures. These gravitational strings reach throughout the galaxy. The harmonic wave acts as a kind of sensory field. Using the sensory field the trans-locator determines the shape and size of objects within gravity fields. The more powerful the field it encounters, the greater the sensitivity of the device. Selected objects or locations within the sensory field can be displayed in the star bowl.

Employing an effect that Eubastis was only just beginning to understand, the trans-locator was able to instantaneously shift the position of loose objects of reasonable size within the sensory field. In Eubastis’ experiments, the trans-locator had been tuned to set up signal harmonics in structures composed primarily of metal. Eubastis was hoping to find evidence of extra-terrestrial civilization.

not smell right. Any other investigator making a Spot Hidden roll notices a faint, harsh, chemical tang in the air. Although this scent is always wafting through the apartment, it is stronger when Eubastis is in the room. This is the scent of something hiding inside Eubastis's skull.

The Investigators and Eubastis

As they talk, the investigators get the impression that Eubastis is not very brilliant. Eubastis ducks technical questions and changes the subject. He has no knowledge of his recent correspondence with Blademoor. If the investigators talk about things away from Eubastis, and ask Blademoor if they've got the right guy, the keeper tells them there is no doubt that in terms of appearance and voice this person is Blademoor's old friend, but a successful Psychology roll undermines Blademoor's dubiousness.

The aalimome in Eubastis's head retains vague knowledge of Blademoor from memories contained in the digested brain of the inventor. During the first few minutes the investigators are in the apartment, the creature devises a plan to get the investigators to help it fulfill its plans.

Although the aalimome knows that the trans-locator can find and grab things in space, it does not know how the invention works. Nor does it know that this is unusual technology for earth. If the investigators break away to discuss the situation, when they come back, Eubastis asks the investigators to come in and take a look at the trans-locator. The aalimome has decided to make up some story about the device being broken and needing help to get the device fixed. It lets the investigators paw over the device as much as they want. Although the aalimome has absolutely no clue about how the thing works, if the investigators discover anything and mention it within the creature's hearing, it remembers.

After the investigators have looked over the trans-locator, and the aalimome feels that Blademoor suspects something, it tries to separate him from the rest of the investigators and eliminate him. The aalimome claims it is tired and tries to get Blademoor to come with him into one of the front rooms. "I have to rest, but before I go I have to tell you something," says Eubastis. But once it gets him alone, it whips a tentacle from the back of Eubastis's head, piercing him in some spot on his body. If Blademoor is killed in the attack, the aalimome calls to the other investigators, claiming that Blademoor was shot by someone through an open window.

Due to its high DEX, the aalimome always attacks first in combat. Its whipping tentacle can be dodged; but, seeing the tentacle extend from the orifice in the back of Eubastis's head costs 0/1D4 SAN. If the SAN roll is missed, the intended victim is too stunned with horror to act until the next round. If the SAN roll is made, the victim can react normally.

Activating the Trans-Locator

Let the investigators activate the trans-locator when the alien and the investigators are in immediate proximity to the trans-locator.

If the alien is found out, it immediately runs to the Skylight Room and initiates the trans-locator. The investigators can try to stop it, but the keeper should at least let the parasite get to the room. In the ensuing scuffle or fire fight (or whatever) the invention is turned on, with the results described below.

When activated, the trans-locator emits a fanning sheet of luminescence from the tracking vanes. The luminous sheet begins low, around the investigators' feet, forming a halo of twisting sparks around each object it encounters. Investigators in other rooms when the device is initiated witness the tracking light issuing through the walls. In moments, a webbing of bright, crisscrossing sparks sheathes everything in the apartment (including the investigators and Eubastis). Before the investigators can react, the light snaps upward, scanning instantly from floor to ceiling. The investigators know an instant of darkness after which they are jammed into a dark tangle of junk.

Transport through the light costs investigators 0/1D4 SAN.

In its ceaseless ineffective fiddling with the trans-locator, the aalimome set the device into send mode and widened the transport cone to a wide field. Performing under such conditions, however, is too much for the trans-locator, and it is destroyed. (Also, the power surge through the electrical service lines starts a fire at the disconnect box in the building's basement. Thus, if the investigators ever return to the spot, all they find is a charred foundation.) The way back is closed.

The Derelict Spaceship

Arrival

At the far side of the trans-locator shift, the investigators find themselves (along with most of Eubastis's belongings) compressed tightly into a cramped corridor and several chambers. The keeper knows this is an alien spaceship, but for the time being, the investigators know nothing but that they they are crushed into a small space with objects and creatures snatched from Eubastis' apartment.

The original positions of objects shifted from the apartment are not relative to their position upon arrival at the spaceship. The investigators and accompanying junk are packed into the tight confines of the storage area below the main deck of the spaceship. (See plan.)

The keeper has complete license in placing shifted objects and persons. Investigators may be packed into the compressed volume of objects with heads downward, tangled together in a ball within the junk mass, etc., whatever the keeper feels is appropriate for the party. The investigators can attempt DEX x3 rolls every round until they break free of the packed junk. Once broken loose, an investigator can tunnel through one yard of compacted junk every minute.

The aalimorne, if it was also sucked through the translocator (and it probably was), abandons Eubastis's body, burrows through the junk and scurries away into the ship. The aalimorne and Argus the monkey can burrow through the compacted items twice as fast as humans, though they both need successful DEX x3 rolls to initially dislodge themselves. After Blademoor frees himself and begins digging through the junk, he claws enough away to reveal Eubastis's evacuated body. Realization that his old friend is dead and brainless costs Blademoor 0/1D6 SAN; the rest of the party takes 0/1D3 SAN loss.

Investigators clawing through the junk after arrival encounter familiar objects. Allow each investigator a luck roll to find items of their own left laying around the apartment. Investigators coming back to the pile, trying to find specific items in the mess, can make two additional tries. The keeper decides what object the investigator finds in the jumble. Suggestions: the shotgun and box of shells, a flashlight, the investigator's carry-on luggage from the plane trip, etc. Thus each investigator gets three luck rolls to find useful things in the junk; after that, get on with the game.

Eubastis had a lot of junk in his place and the keeper is left to his own judgement as to what can or cannot be found. Note, however, that none of the translocator's components are present. The keeper should take pains to make this fact clear.

Inside the Spaceship

Once they dig themselves out, the investigators find they are inside a cramped, slimy corridor apparently tooled from seamless metal. The corridor in the lower deck is about four feet in diameter. A deathless power supply somewhere provides artificial gravity more or less equal to Earth's.

If the aalimorne is on the ship, the creature only attacks when the investigators are paired off, or when an investigator is alone. The keeper must have the creature act to ensure investigators break up into small groups or attempt to explore portions of the ship alone. If one of the investigators has Rosalie's MAC 11, for instance, he or she may grow overconfident, little realizing that the aalimorne can dodge aside with blinding speed when it sees a weapon pointed in its direction. If it sees a weapon, it always attempts to dodge until it can reach its victim with its tentacles.

The investigators have no food, unless they eat Eubastis. They must not allow the aalimorne to take control of

the food chamber. The keeper should begin mentioning that the investigators are hungry shortly after they arrive on the spaceship. (You guys haven't eaten since the snack on the plane, and you're starting to feel starved. etc.)

Conversely, the aalimorne is completely without food if the investigators take control of the remaining food cell. It can be used to bait the aalimorne out into the open; and once in the open it can be killed. If left alive, the aalimorne hangs out in the shadows on the storage deck, waiting for someone to wander into the area alone.

The aalimorne never figured out the electronic locks on the cabinets in the various rooms, nor the iris locks. It thoroughly trashed most of the large devices left behind in the tool room.

If the aalimorne is not on the ship, the investigators have an easier time. They have free access to the journal on the observation deck, and are able to explore the corridors of the ship without danger. It is in the keeper's best interests to have let investigators trigger the translocator when the aalimorne is in Eubastis's apartment.

General

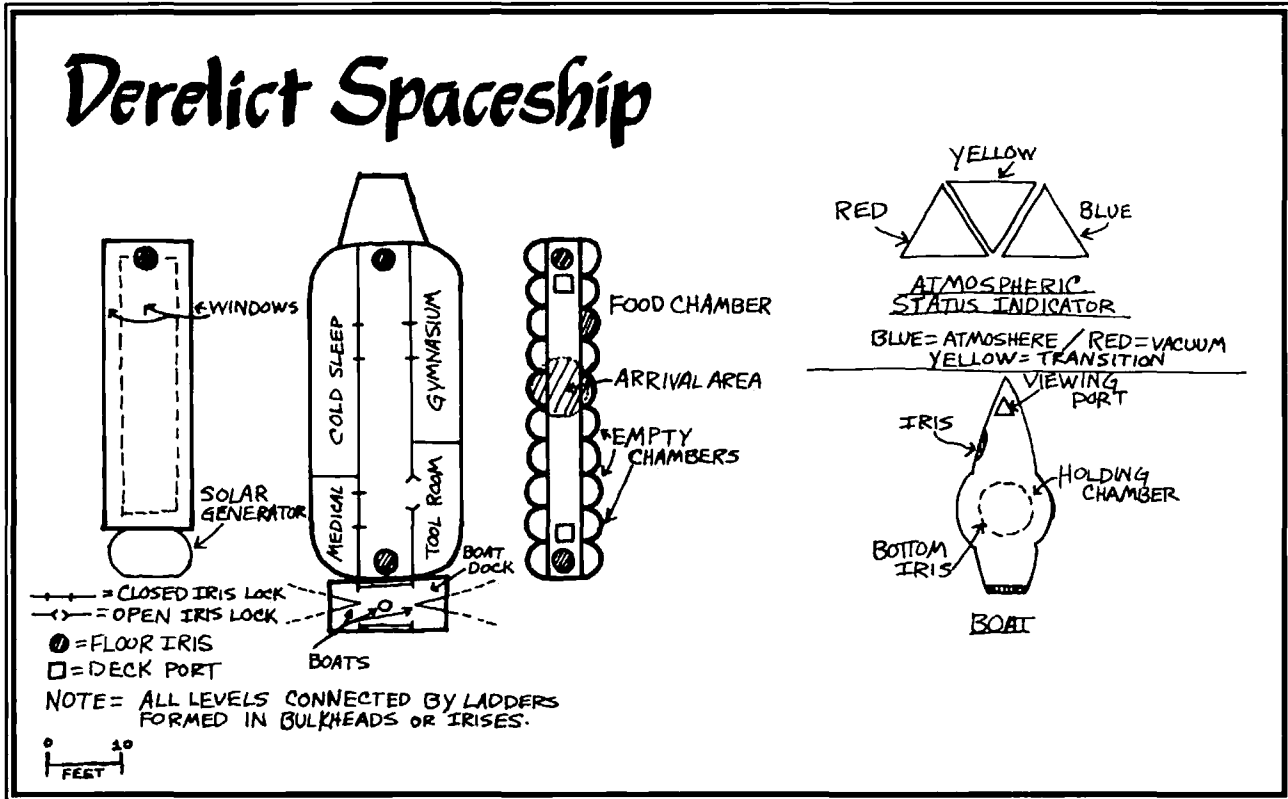
Doors (iris locks)

Some areas of the ship have remained sealed to the aalimorne. These areas are locked behind electronically-controlled iris-style doors. It takes a successful idea roll to understand how to open the lock. Once successfully activated, the bulkhead irises open with a slight grinding noise.

Control Panels

Most control panels in the ship and in the landing boats employ joysticks, graduated sliders, and punch-buttons. Jones can deduce the operation of this kind of control panel using her *Electronics*, *Computer Use*, or *Play Arcade Game* skills. Any time new information is provided by a display or control, subtract 15 from her skill roll result when she needs to determine a meaning. Other investigators with *Electronics* or *Computer Use* can deduce the operation of a control or readout at normal percentage.

Each control panel has a status display indicating the atmospheric condition on the other side of the iris (see diagram on space ship map). The display consists of three butted-together right triangles made of a colored translucent substance similar to plastic. A glowing blue triangle indicates the atmosphere on the other side of the iris is at normal pressure. A glowing yellow triangle indicates atmospheric transition from pressure to vacuum (or vice versa). A glowing red triangle indicates hard vacuum on the far side of the iris. Block-like characters appear on all the control panels. These are not the same characters found on the papers in Eubastis's place (or in the journal).



Breaching the Hull

For each discharge of a firearm during a round, there is a 2% cumulative chance the ship's hull has been pierced (e.g., if two characters fire during the current round, there is a 4% chance the hull was pierced).

To determine decompression damage use *Call of Cthulhu* drowning rules—but zero atmospheric pressure inflicts a loss of 1D4 hit points each round after investigator inhales.

Storage Deck

Deck Ports

In the floor at each end of the storage deck is a port made of a thick transparent substance. These ports were designed for viewing through the bottom of the ship because the body of the ship blocks this view from the Observation Deck. Beyond the ports are the limitless black depths of space, sprinkled with burning points of stars. The ports are slightly cold to the touch. Anyone who makes an Astronomy roll at -20 percentiles can recognize a few distorted markers such as the Big Dipper, Orion, and the Pleiades. This will allow them to realize that they are in the Milky Way galaxy, but nowhere near Earth.

Empty Chambers

Piled sloppily in here are empty eight-sided canisters like those described in the Food chamber. These were emptied by the aalimorne during its long vigil in the ship.

Food Chamber

Stacked in this area are 55 eight-sided canisters. Each canister contains ten eight-sided wafers. The wafers are edible by humans, monkeys, and aalimorne. Half of the canisters contain wafers of a pale green organic compound; the other half contains wafers of a darker, striated substance with alternating layers of black chitin and translucent yellow-green gel.

Argus finds either of these substances tasty and won't mind eating them. To humans, the green wafers taste like pressed straw (it is a processed material resembling unflavored soy fiber). The dark food may or may not appeal to humans; it has a slightly bitter tartness, with successive crunchy and gelatinous textures. Investigators with a successful idea or Zoology roll realize this is some kind of processed and compressed insect protein. There is nothing else to eat on the ship, unless the investigators want to eat Eubastis or hunt down and cook the aalimorne.

One wafer keeps a human going for a whole day, it can be broken up and eaten at different times of the day. Argus could probably get by on a half wafer each day, but he will crave more.

Main Deck

The main deck corridor is also tubular, and about six feet in diameter (most humans can easily stand here). Large iris locks are at either end of the corridor. Both are closed. The atmospheric indicators glow blue.

Cold Sleep Cell

The control indicator next to this iris is also blue. This chamber contains twelve clamshell-like pods with semi-transparent swing-up upper halves. The pods are built into the outer bulkhead. Each pod has two external joystick and slap-button controls built into the lower half of the cover. The main control initiates the cold sleep sequence. A secondary control below the main cryogenic control allows an operator to tranquilize a specimen with various drugs, or to stun it with high electrical voltages. An investigator needs Electronics or Electrical Repair (the latter chance lowered by 20 percentiles) to determine the function of the two different controls. One pod is different. It has an internal control with a master timer. The master timer can be set for as long as 1000 years (in six-month segments) and can also select the pods to be timed—and which pods to leave on indefinite freeze. Virtually any kind of organism can be frozen or preserved alive within a pod, which are large enough to accommodate specimens up to SIZ 20.

One of the pods is nearly closed, remaining open by a tiny gap. A dark, unmoving shape is visible through the transparent cover. If the investigators open the pod by figuring out the control, the thing slides and scratches against the top of the clamshell, clattering drily to the floor, and costing the investigators 0/1D3 SAN. It is the desiccated corpse of a six-legged capybara alien, similar to the one under the bed in Eubastis's apartment. This one has several puckered spike holes in its torso and abdomen. Dried blood cakes the inside of the pod.

Folding tubular structures of tough transparent material are clamped into racks along the inner hull side of the chamber. An investigator examining these realizes that they mate with an open sleep pod to form a flexible corridor to the transfer lock described in the paragraph below.

In the outer hull, positioned an equal distance from each end of the chamber, is a double-layered iris lock, used to bring large specimens into the cold-sleep chamber. A boat's holding-chamber iris-mates with this iris. Specimens could then be transferred to a selected sleep pod using the flexible corridor described above. Once in the chamber, the specimen could be tranquilized using the pod's secondary control. The iris is large enough to dock one of the ship's boats in a way identical to the method used in the boat bay.

Gymnasium

Various mechanical devices once kept the absent crew in shape. These are the least durably-built fixtures in the ship, and all the mechanisms are frozen. These are also the only items in the ship that show signs of age. This evidence may lead the investigators to believe the ship has been orbiting Yar for many years. If Blademoor or Chan examines the devices and makes Archaeology or Mechanical Repair (respectively), either guesses the devices have not been used for at least a century—possibly longer.

Medical Cell

This room contains a single electronically-sealed storage cabinet. Everything else seems to have been cleared out. At the time the ship was abandoned. The cabinet can be opened using Electronics, Computer Use, or Electrical Repair (the last chance lowered by 10 percentiles).

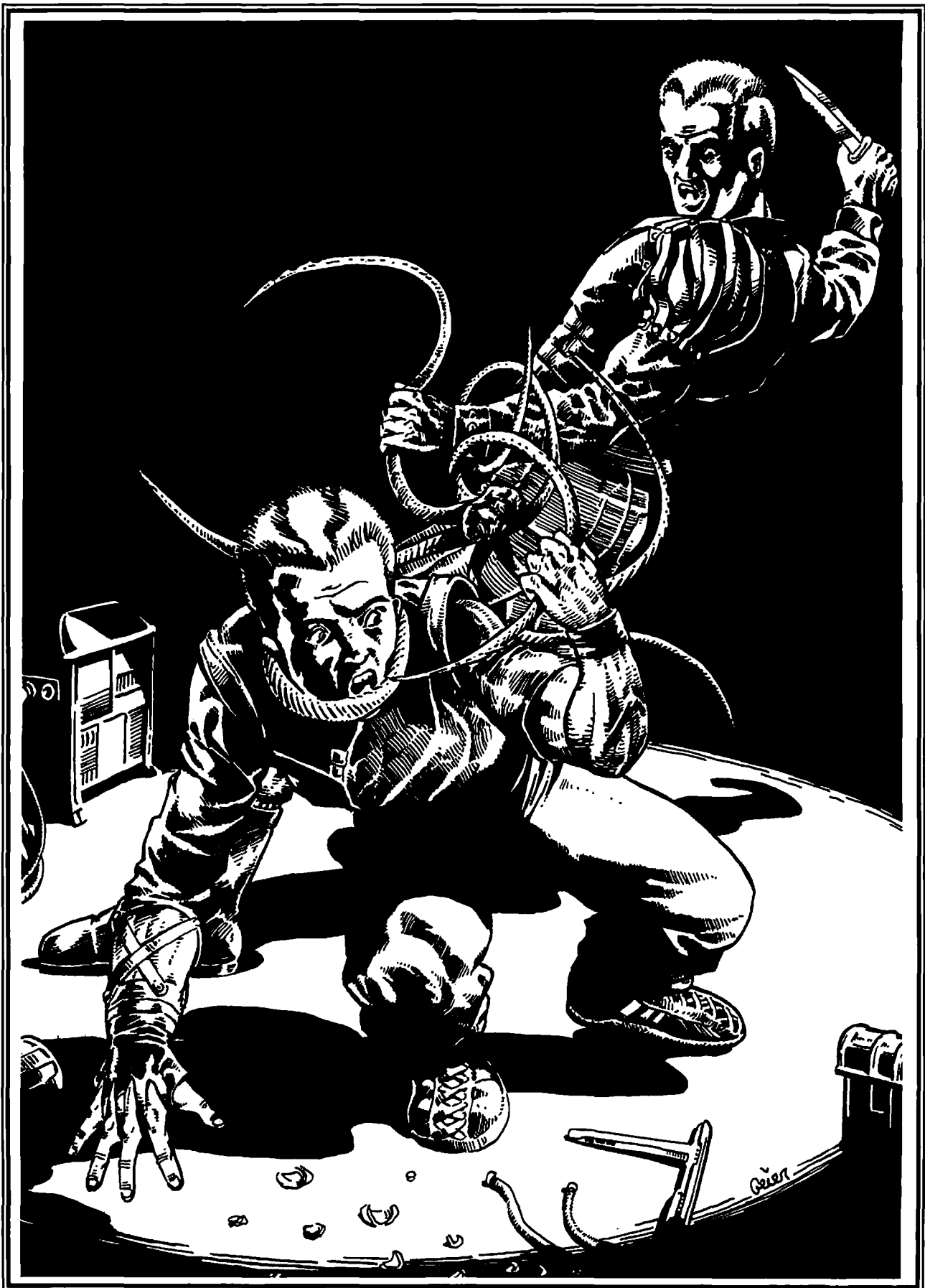
First Aid Kit: In one cabinet are two gray pouches of smooth material that cannot be marked or soiled. Inside each pouch (which seals at the top with some invisible closure mechanism) are 20 self-adhering skin packs. On one side of each pack are instructions for use in the language of the designers; on the other side is a “chemical schematic” graphically indicating the contents of the pack. In each pouch 1D8 packs are useless in treating humans (and may be toxic). A successful use of Chemistry or Pharmacy identifies the useless or deadly packs. When combined with a successful First Aid, the skin packs allow an investigator to heal 2D3 damage points. If one of the toxic packs is used, 2D3 damage points are inflicted on the treated investigator.

Tool Room

This is room was left open by the designers when they jumped ship; the room has been entered and repeatedly ravaged by the aalimorne. Most of the devices have been recklessly disassembled by the creature in its attempts to learn their use. Some smaller, less interesting-seeming devices have been scattered, but not destroyed.

Two cabinets sealed with electronic locks are mounted to the walls. An investigator using Electronics or Electrical Repair can open one in about five minutes with a successful skill roll. One of the cabinets contains racks and containers of small parts. Determining the use of many of these arcane components would take weeks, and is beyond the scope of this scenario. Among the components, however, are springs, plates, metal tubes, and other hardware. These could be used for any Mechanical Repair jobs the investigators feel like doing. Given a couple of hours—and a good skill roll—for instance, an investigator could construct a silencer, or convert Rosalie's MAC 11 to full auto.

The other cabinet contains 1D10+10 squat tubes. [¶]An arrangement of prongs protrude from one end of each tube.



Aalimorne attack!

Investigators may identify them as anything from grenades to power packs for the tools in the rack to the right of the cabinet. They are in fact batteries for the tools. The batteries enable a multi tool to function almost indefinitely (if the investigators have been using the tools for a long time, the keeper can feel free to have the battery die at an interesting time.

To the right of the cabinet containing the squat tubes is a single tube-like device in a rack. Four more of these devices are scattered on the floor in the area of the rack and cabinet and can be located using Spot Hidden.

Multi Tool

This tube-like device is made of hard, polished metal. At one end of the tube is a magenta-colored cup-like reflector with several emitters of different size and shape protruding into the cup from the body of the device. At the opposite end is an empty socket-like depression with several slots in the bottom. Along one side of the device are four depressible pads. Positioned 45 degrees around the device from the four pads is a spring mounted "trigger." The trigger is several inches long. Anyone can see that the tubes from the cabinet fit into the socket in the bottom of the device. Although this is a tool, most players are going to assume it is a weapon. Do not discourage this belief until they try to use it.

Functions of the Multi-Tool

For simplicity's sake, assume the pads are numbered 1 to 4, starting at the reflector end and moving back toward the socket end. For the tool to operate, a battery must be inserted in the socket, a pad must be selected and then the trigger depressed. Once a function has been used and the trigger released, the function pad must be selected again. A function operates as long as the trigger is depressed, or until the battery is drained.

When functions 1-3 are selected, the tool will not function (and will not drain the battery) if pointed at a living thing within range of the function. If activated when the target is out of range, the function activates uselessly. Function 4 can be used as a weapon. The tool is always used at half DEX in combat.

Function 1: (Auger) When activated the investigator sees a squat six inch cone of translucent magenta-colored energy surrounded by an aura of distortion. The auger can be used to punch holes through most inorganic substances at 1D8 STR points (plus damage bonus) per round. (The keeper assigns the STR to a substance before the attempt is made; as a guideline, however, the STR of the ship's hull is 25, paper has a STR of 1.)

Function 2: (Bolt Spinner) When activated the energy stream is about eight inches long, narrow, with a flat bulbous area at the end. This is used to loosen or tighten bolts or screws. The spinner has an active STR of 15, and is pitted

against the resistant STR of the bolt or screw to be spun. This function can also open the clamp on nets fired by the entangler.

Function 3: (File) The energy stream for this function is about the size of human hand. This function can be used to file off 1D4 STR of an object in the space of a round.

Function 4: (Blade) The energy stream of this function is about a foot long and very narrow. This is a blade able to slice through most substances with ease, inflicting 2D4 (plus damage bonus) damage points to the STR of an inorganic object. If used against an organism it inflicts 2D6 damage points (plus damage bonus). If used against a target wearing inorganic armor, the tool destroys the armor before affecting the target's flesh. (Assume inorganic armor to have STR equal to twice its protection rating.) The blade is affected normally by natural armor protection.

Entangler

This device resembles a long, wide-bored rifle with a three-chamber, cylindrical magazine. Each chamber in the rotating magazine is about the size and shape of a 12 oz. soda can. On the side of the barrel, just behind the cylinder is a sliding bolt. The weapon is fired by pressing a four-inch long lever located on the underside of the grip. The weapon fires a net of nearly invisible monofilament strands. The net strands glow faintly magenta after they entangle a target.

The entangler can be fired once every other round using an investigator's normal Rifle percentage. The weapon is less wieldy than a rifle, but it is easier to hit things with a spreading net than a bullet. The magazine holds three loads. A successful hit indicates a possible entangle. At a range of 2 to 20 yards, targets receive a roll of DEX on D100 to escape the net. Targets at range 21 to 30 yards, DEX x2 success roll. At 31 to 40 yards DEX x4 or less. The maximum range of the entangler is 40 yards.

The entangler can snare up to three close-together targets of SIZ 10 or less. Two nearby targets of SIZ 11 to 20 can be snared in a net. One target of up to SIZ 30 can be snared. Targets greater than SIZ 30 are too big to be snared. Although the investigators need only roll once to determine a successful hit, each target rolls individually to evade the net. The nets are closed with a bolted metal clamp. The net and clamp are indestructible and can only be opened using the bolt spinner blade of a multi-tool (see above).

The entangler weighs about eight pounds. An investigator must receive a successful idea or Mechanical Repair roll to figure out how to change an entangler's cylinder.

Two entanglers and 1D8+1 preloaded three-chamber magazines are buried in the junk on the tool room floor. One of the entanglers was used long ago to capture the aalimorne, and has been fired twice. The other entangler has not been fired and is loaded with a fresh magazine.

Observation Deck

This chamber furnished with many low couches, and several desks too low for use by humans. Four bulkheads (including the ceiling) frame shielded windows looking into deep space. Only the floor and the view toward the stern of the ship are blocked, the latter by the colossal solar generator compartment.

The view beyond the windows is entirely filled by a glowing orange sea, whorled with deep, motionless troughs and vortices. Burning harshly against the crimson background is a single yellow-white disc.

Keeper's Note: the investigators are looking at a red giant blocking the star field. The bright disc indicates the position of a smaller yellow white companion orbiting the red giant. The planet, Yar, orbits the companion. Depending on how sharp the players are feeling, the keeper may have to tell the players what they are looking at in more objective terms.

Nearer, but almost lost in the celestial light show, is a brown, dry-looking planet. A haze around the planetary sphere indicates the presence of atmosphere. Most of the planet's surface appears rough and bare. One large body of water is visible near the equator. A snake-like network of rivers and lakes covers part of one land mass. Some growth of vegetation is visible in the latter area as a blue-green smear.

If the investigators say they are looking at the ship to gather additional details about its operation, they can see arching above and behind the ship a vast dark cloud of filmy membrane. The membrane sprouts from the top of a rounded structure behind the observation deck. An investigator using Physics guesses that this is a solar energy collection device. Looking toward the bow, the investigators see that the main deck narrows slightly to a collar of numerous docking teeth cocked back in open position. Toward the stern of the ship, visible behind the solar plant, are three large cylindrical objects projecting at right angles to the axis of the ship. A successful idea roll suggests that they might be life boats or exploration craft.

The Aalimorne's Journal

If the investigators explore the observation deck, call for Spot Hidden rolls. A success means that they have found an object made from two pieces of a material like smoked glass shoved under a cushion of a one of the couches. If the investigators fail to search the area, Argus the monkey automatically detects this object using Scent. Argus associates the scent with Eubastis and the acid stench of the aalimorne. The object opens like a book, and although the spine hinge is stiff, it can be opened without using special skills. Inside are hundreds of filmy, translucent sheets and a black rod tapering to a point at one end. Strange spidery characters are scrawled on most of the sheets. This is not the written language of the designers visible on control

panels throughout the accessible portion of the ship. Any investigator who has seen both realizes that the characters are similar to those on the sheets of wadded-paper-characters found in Eubastis's apartment.

These characters on the sheets resemble to mysterious glyphs recently found in the ruins of Mohenjo Daro, and translated by a team of specialists working at the Bander Institute. Hanim studied the Bander translations shortly before making the trip to visit Eubastis. Using Historical Linguistics, Hanim can translate the strange writing in several hours.

This is the journal of something that calls itself an aalimorne. The journal is summarized nearby.

Investigators may guess that if they ever want to get back to Earth, they need the engine, since the trans-locator was overloaded and destroyed, and cannot be even accidentally activated. The only way to get the engine is to visit Yar's surface and find it.

The Aalimorne's Journal

If the investigators have not already figured it out, they discover this is a derelict spaceship. The ship orbits the home planet of the aalimorne, Yar.

The earliest entries tell how the aalimorne was captured on the planet's surface by the designers. It describes how it was caught in the net fired from one of the entanglers. Once the ship's designers got the aalimorne in the ship they let it go in the medical section. Then one of the designers allowed itself to be alone with the creature.

After several of the designers were attacked and possessed by the aalimorne, they jettisoned their engine — intact — to the surface of Yar. Then they packed themselves into the control section of the ship, and jettisoned that too (presumably using it as an escape vessel).

The aalimorne has been hanging out in the spaceship for years trying to figure out how it works. The investigators can tell from the translation that the alien still hasn't got a clue. Although intelligent and ruthless, aalimorne are about as technical as basset hounds. If the investigators retrieve any of the notes from the mass of junk transported from Earth, they discover the aalimorne was not doing any better with the trans-locator.

In the journal, the aalimorne repeatedly expresses relief that it no longer has to worry about something called a xixat. These passages contain imagery of terror and flight. The clatter of clawed feet on hard, rocky ground. The flash of silvery bone spikes in the red light of nighttime—fear suffuses the passage. When recounting this portion of the journal Hanim gets a sweaty, sick look on his face. There is something more dangerous than the thing in Eubastis's head, he says. There is something more cruel and dangerous down on the planet. Something down there that the parasite fears. This revelation costs Hanim 0/1 SAN, for he is the best suited member of the party to realize the evolutionary pressure required to produce something more dangerous than the aalimorne.

An idea roll suggests they may be able to use the aalimorne's fear of the xixat to their advantage. "Perhaps we could catch one of these things and use it against the alien," Hanim says.

The Boat Deck

The outer bulkhead of this area is formed into a continuously curved, circular surface. The bulkhead opens to space in four places by way of double-hulled iris locks. One of these irises is fully, tightly closed. Projecting through the other three irises are large cone-like structures. The bulkhead irises are partially closed and sealed against the surface of the cones. At the tip of each cone is a depression surrounded by hinged metal teeth. Investigators can see power and communication links shielded within the depression. Investigators might understand that these are some kind of docking nipples with locking teeth. A circular opening is visible in the side of each cone. Within the opening it is dark.

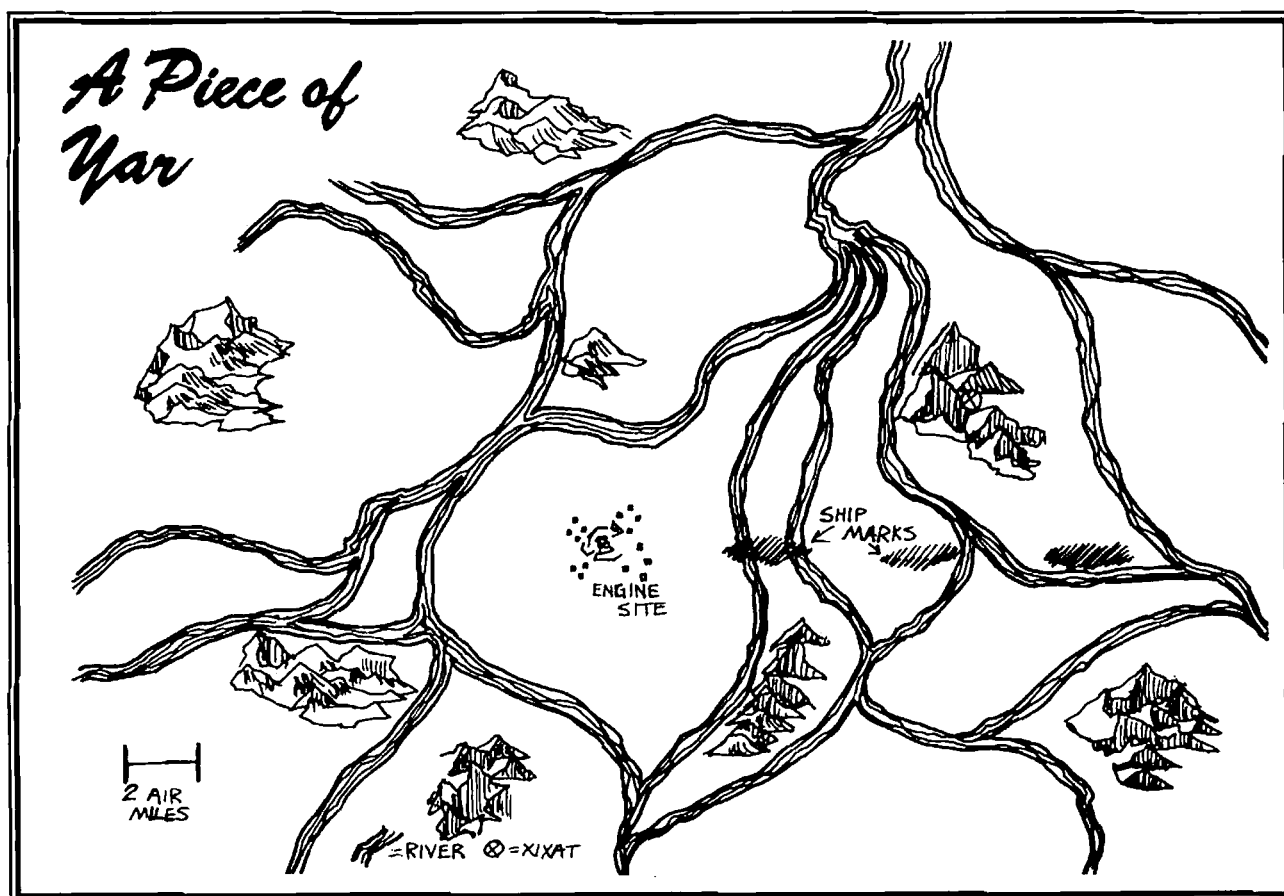
A sealed iris lock located at the stern end of the area opens onto hard vacuum. (The indicator on the door control is glowing red.) This lock once led to the section of the ship jettisoned to the surface.

The Boats

The cones are the bow ends of the ship's boats. The circular openings are iris locks that can be opened or closed from within the boats. Subdued lighting flickers on if anyone enters, revealing six low, long couches obviously intended for creatures with frames lower and shorter than those of humans. Each boat has two flight couches, and four passenger couches. The couches can be used to seat the investigators, but will require padding (or modification using Mechanical Repair and the multi-tools) before they could be occupied for any length of time. Any subsequent impairment of skills in operating the boats is left to the keeper.

Across one sloping inner surface is a viewing port not apparent from outside the boat. Above and below this port are various controls and displays. An investigator requires a successful Electronics or Computer Use roll to activate the controls. Once activated, ghostly holographic displays below the port wink to life. The controls above the port remain dark, no matter what the investigators attempt to bring them to life.

The controls consist of various joysticks and slap-buttons. Various skills can be used to operate the boat. The most applicable skill, of course, is Pilot Aircraft. The controls are enough like the console of a video game, however, that Play Arcade Game could be used instead.



Once they get the boat going they do not need to roll against their skills unless encountering a tricky maneuver like sailing the boat into the engine on Yar's surface. Remember, the designers of the boat had six limbs. The controls occasionally require the need for more than two hands. Two pilots working together, however, can compensate for this evolutionary disadvantage.

The Holding Chamber

At the back of the boat is a chamber that causes a slight bulbous widening of the hull. This chamber can be accessed through an iris lock at the rear of the passenger compartment, or through a lock in the bottom of the boat's hull. Inside the chamber is a winch and hook arrangement designed to couple with the clamp on the entangler nets. The winch can be used to lift a captured specimen such as a xixat into the holding chamber.

A netted xixat could be released by reaching into the holding chamber, preferably with the lower iris open so the creature falls once released, and springing the clamp with the multi-tool bolt spinner. (This would be a good time for a multi-tool malfunction.) This procedure requires a DEX x3 roll from the lucky investigator selected for the duty. A failure indicates a slip of some kind and another DEX x3 roll is required keep from falling through the open iris.

Boat's Power

The power cell in each boat has been on trickle charge from the solar generator in the mother ship. Once the investigators figure out how they work, the boats are ready to go. Each power cell contains enough of a charge to get a boat to the planet and back to the ship, and allow 5,000-10,000 air miles while in Yar's atmosphere.

YAR

The Planetary Site

Using the boat's instruments, the investigators can pinpoint the likeliest site on Yar's surface for the location of the downed engine. An investigator making a roll 1/5 of rating or less against Electronics, Computer Use, Pilot Aircraft, or Play Arcade Game skill score understands the function of the instruments in the landing boat well enough to scan for refined metal. The aalimorne cannot make metals, so none will be present in any of Yar's structures except the ship's engine. The site is near the delta plain intersected by the criss-crossing rivers. The engine rests in a relatively level area, close to the water but distant from any hills. Using Photography, an investigator can use the boat's instruments to capture an aerial image for study (give the players the map provided).

The rivers are wreathed in mist as the boat flies above them. At first the investigators may believe this to be fog; but it is actually a chemical haze given off by reactions between the acidic waters and gasses in the atmosphere. If the boat flies low enough to enter this haze, the viewing port is scarred and pitted by the reaction (though not so much as to obscure vision). The scrubby vegetation also has a high acidic component and, if crushed or cut by the investigators, smokes and emits a foul acidic tang.

The Engine

A few general notes for the keeper to consider: Because the engine fell from the sky, most (but not all) aalimorne consider it to be a mystical object. In fact, a strange religion has grown up around the engine. Only aalimorne are permitted inside the engine. Even the brainless hosts used by the aalimorne are forbidden to enter the engine interior.

On impact, the engine skipped across the surface a few times, creating several deep troughs. Most of the troughs have grown over with the scrubby Yarian vegetation, or filled in with water. An observant investigator can use the faint impact trail as a clue to the location of the engine's landing place (see map).

In the intervening years, the aalimorne have built up a number of stone enclosures around the engine, reminiscent of neolithic structures like Stonehenge. There are numerous standing stones and low, useless-seeming stone walls. Patterns have been cut into the ground and filled with crushed, colored stone. Viewed from the air, the arrangement has a dizzying, disorienting effect. If the investigators hover over the area while checking things out, make the pilot roll against SAN for a 0/1D2 loss.

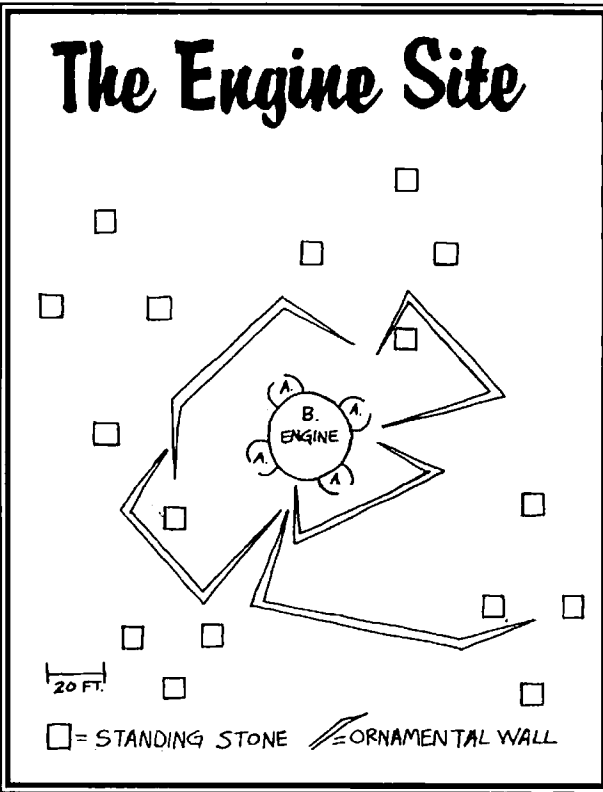
Positioned in the center of the yards is a squat cylinder, its metal sides glinting redly in Yar's bloody sunlight. The cylinder is about 60 feet high, and surmounted by a ring of cocked back docking teeth. There can be little doubt this is the engine.

Yar's Slave Races

For thousands of years the aalimorne civilization has enslaved and carefully bred the fauna of its planet. They have never needed to develop more sophisticated planting/gathering technology to ensure the survival of their various host life forms.

The aalimorne have enslaved and bred two other species native to Yar. One race, called the draebah, are tall, slender, dexterous, and may have developed into unparalleled artisans if their species had not been oppressed by the aalimorne. The other race, called dozerblahks, are powerfully built and operate low to the ground. They resemble rhinoceroses with extra horns at the shoulders and hips.

About 1D6 members of each slave race—with accompanying parasites—are in the yards at any given time. Investigators who look, see the coiled tentacle of the



aalimorne at the base of the host body's head. If the investigators walk into the yards openly, or are discovered somehow, the aalimorne attack with their host bodies. They also lash out with their single free tentacle. An aalimorne inside one of the draebah has a good chance of connecting with the head of an investigator. If this happens, the aalimorne slips into the new host body. In the initial stage of possession, a new host body is uncoordinated. An aalimorne-possessed investigator attacks with fists and teeth (grapple) at half normal percentage, and fails all Jump, Climb, Swim, and DEX rolls.

Xixat Amok!

The xixat encounter occurs in the spot marked "X" on the large scale map of Yar. The investigators see the creature dash across some bare rocks on a fly-by. (The keeper can have this happen even if the investigators are not actively seeking a xixat — just to give them some ideas.) After it dashes over the rocky ground, it dives into a narrow, dark crevice. If the investigators land to investigate, they can only approach the crevice through a declivity about ten yards wide and 100 yards long. When the investigators get within 16 yards of the crevice, the xixat launches itself at the party, disregarding numbers and attacking to the death...if it can indeed be killed. The creature should be fairly easy to net in the enclosed space of the declivity.

See the end of the scenario for more information on the xixat.

Getting the Engine

Inside, the engine is crawling with aalimorne without host bodies. The inside of the engine is considered a sacred area, and unclean host bodies are not permitted within its walls.

If the investigators have captured a xixat, and drop it into the yards surrounding the engine, the area around the engine clears immediately. Through the lower corner of the viewing port the investigator see the xixat bound off after the nearest host/parasite, bringing it down handily within a few yards. The xixat ignores the meat of the host body, digging through the skull of the unfortunate creature with crazed abandon until it pulls out the squirming aalimorne. While twisting between the xixat's gleaming teeth, the aalimorne's tentacles flail uselessly against the xixat's tough body, and the larger creature crunches it to a pulp of mashed nerve fibre and chitin. The xixat seems to relish the aalimorne's acid blood.

Although the one lock large enough to admit the boat stands open, the aalimorne have built a superstructure of stonework over the opening. To be moved it must be winched out of the way using the line in the holding chamber of the boat (requires Mechanical Repair).

In addition to the boat's power shortage, the aalimorne inside the engine mount an attack while investigators are outside the boat, strapping winch cable around a likely stone buttress. Removing the stones this way requires a successful Pilot Aircraft or Play arcade game roll. During this, four aalimorne emerge through the open lock and fight to the death.

The keeper must stage this portion of the scenario carefully, giving the players a sense of running low on power while they are under concerted deadly attack by the aalimorne. Although nasty, aalimorne don't take much punishment, so the attack can be repulsed quickly—ideally, about the same time that the stones are hoisted away from the open lock.

Inside the Engine

In the areas described below, the alterations made by the aalimorne are described first. Following this is the percentage chance of encountering aalimorne and the number of aliens appearing. Finally, the original use intended for the area by the spaceship designers is revealed.

Aalimorne Living Quarters (A)

These areas are used as combination storage and living quarters by the aalimorne. Netting of woven vegetation has been strung between the walls and from the ceiling (tied off to the most convenient bolt or strut protruding from the bulkheads). A variety of objects, including ghastly food items, are thrown haphazardly into sock-like pockets in the netting. Some aalimorne may also repose within the netting. (Seeing an aalimorne among the overlapping layers of netting and hanging objects requires Spot Hidden.) The

Netting Text

*Skyfall and water trembling dance
usespike of the smiter
burning embered stick
usespike always falling
praise our home from the sky*

aliens do not seem to differentiate between the way unused objects and their bodies are kept while not in use.

There are three aalimorne present in this area.

These areas are actually storage pods. The iris locks to these areas opened as part of the braking sequence when the engine made planet-fall. Non-living specimens were originally stored there. An irritating keeper may require the irises to these areas be closed before the engine can lift off.

Temple (B)

This area is the aalimorne's inner sanctum. Netting woven into decorative patterns has been strung over the ceiling and along the walls. Small metal items—instruments collected from throughout the engine—have been woven and knotted into the fibers of the netting. If Hanim has an idea, he realizes that characters from the aalimorne language have been woven into the netting (see boxed text nearby). Bulky shapes against the walls, and rising from various places on the floor, have been draped with netting and strips of coarse, dappled fabric.

At least one aalimorne is in this area, with a 65% chance of 1D4 more.

Engineering Compartment

This is where a boat can be docked to be the control. If the investigators have not cleared the site before bringing the boat inside, this is the area most heavily defended by the aalimorne.

A ring of lights under the netting begin flashing as soon as the boat is maneuvered into the chamber. These lights indicate the position of the docking nipple. The investigators must remove the netting before the boat can actually dock with the nipple.

The docking nipple on the bow of the ship's boat fits perfectly into the nipple in the wall of this area. The boat can be eased into docking position using Pilot Aircraft or Play Arcade Game. If any of the investigators asks about a auto-pilot function at this time, inform them that a special display comes to life as soon as the lights around the nipple blink on. This is a special auto-docking routine that can be activated using Electronics or Computer Use. If the routine cannot be activated, a successful Pilot Aircraft or Play Arcade roll docks up the boat.

When the investigators get the boat hooked up to the docking nipple, the dark array above the viewing screen finally lights up. Like the lower display, this one includes a

number of glowing neon holograms that rotate and change orientation as the boat moves, or as the status of the engine changes in response to control signals. The boat's internal engine is decoupled whenever the nipple is engaged. All control signals from the boat panel control the mothership's engine instead. All status displays indicate *ready*. The engine responds to the boat's control in the same way as the boat. Lifting off from Yar is not a problem.

Returning to the Main Ship

Once in space the primary array above the viewing port gives an investigator enough perspective to identify the location of the ship and Yar. Joystick with vernier adjustment on the joystick ball allows them to rotate the star-field through any orientation until the point of view is that Earth. Once they have fooled around with this for awhile, tell them they are in the binary system Gamma Leporis, which is about 27 light years from Earth.

The engine can be docked with the main ship using Pilot Aircraft or Play Arcade Game. However, if the investigators think of it, auto-docking can be used at this stage of the flight, too. A ring of docking lights comes on and winks rhythmically once the engine comes in range of the auto-docking procedure. The keeper can use this to prompt the investigators into initiating the docking routine.

If the investigators did not kill the aalimorne before leaving the ship, it is waiting for them when they get back, ambushing them in the first chamber left open by the investigators when they get back. If the iris to the boat deck is open, the aalimorne attacks in that area.

Returning to Earth

The wafer food remaining on the ship can only last about a year and a half, twice that if the investigators starve themselves, perhaps less if the investigators used a lot of the food for some purpose.

A byproduct of the engine's operation is water. This can be tapped out of the system through a spigot and strainer in an obscure corner of the engine compartment (Spot Hidden to find). This water tastes kind of oily, with undissolved particles of ash—but it keeps the investigators from dehydration if they try to tough it out.

With Computer Use and Astronomy, the investigators determine that the ship can achieve a speed of 55,800 miles per second (about 30% of the speed of light). It will take about 100 years to reach earth, counting acceleration and deceleration. The food will never last that long.

The only hope for the party is cryogenesis. Time spent in the cold sleep tanks will not harm humans. The investigators just have to remember to put somebody in the pod with the internal control.

Consequences

If the investigators get the engine from Yar and get back to the ship and get themselves into the cold sleep tanks, award the party 2D8 SAN.

If the investigators fail in any one of these steps the consequence is death, either instantly at the hands of an aalimorne or xixat — or eventually from starvation. Additional Sanity penalties would be meaningless.

Slave Races of Yar

DOZERBLAHK

	STR	CON	SIZ	DEX	POW	HP	DB
1	21	26	17	11	3	22	+1D6
2	18	27	17	11	2	22	+1D6
3	23	24	16	7	3	20	+1D6
4	21	18	19	8	2	18	+1D4
5	22	25	15	10	4	20	+1D6
6	25	19	17	12	3	18	+2D6
7	24	22	22	12	6	22	+2D6
8	23	23	19	11	6	21	+2D6
9	24	24	16	10	4	20	+1D6
10	23	22	21	10	3	22	+2D6

Move: 6

Weapons: Gore 35%, damage 1D6+2D6

Charge and Gore 50%, damage 3D6+2D6

Armor: 6 Points of leathery, chitin-banded hide

DRAEBAH

	STR	CON	SIZ	DEX	POW	HP	DB
1	16	12	10	23	16	11	+1D4
2	15	7	13	20	13	10	+1D4
3	14	8	11	23	14	10	+1D4
4	16	10	9	21	13	10	+1D4
5	17	8	11	22	17	10	+1D4
6	12	12	11	21	12	12	0
7	14	9	9	21	11	9	0
8	11	10	9	20	14	10	0
9	14	11	11	21	13	11	+1D4
10	16	11	10	23	17	11	+1D4

Move: 10

Weapons: Grasp (Entangle) 35%, STR vs. STR to break free (try once a round after successful hit).

Bite 30%, damage 1D6

Armor: None

Aalimorne

An aalimorne's body is a knotted mass of ropy nerve bundles sheathed in overlapping plates of translucent, milk white chitin. No sensory organs are visible. The entire body pulses rhythmically, circulating gray acidic blood. An aalimorne does not have differentiated internal organs — it is all nerve fiber, muscle and piping. The six, wiry legs are arranged symmetrically around the lower half of the body. Each tentacle can be telescopically retracted into or extended from tubular sockets in its body. The tentacle core is tough, fibrous muscle tissue. Only a black, striated end spike of each arm is pigmented. When an aalimorne attacks, it extends and whips its end spike with blinding speed to pierce bone and muscle. An aalimorne can move (usually by running) in any direction. An aalimorne cannot see or hear, and homes in on its prey by sensing micro-electric impulses in another creature's nerve tissue. The range of this sense is equal to the creature's POW x5 in yards. Once it has taken residence in its host, it makes use of the other creature's sensory organs.

	STR	CON	SIZ	DEX	POW	HP	DB
1	2	17	1	28	5	9	+1D4
2	1	23	1	25	6	12	+1D6
3	3	19	1	28	5	10	+1D4
4	3	15	1	24	6	8	+1D4
5	3	20	1	25	7	11	+1D4
6	2	20	1	28	8	11	+1D4
7	1	17	1	26	9	9	+1D4
8	2	18	1	25	5	10	+1D4
9	1	19	1	26	6	10	+1D4
10	2	19	1	28	8	10	+1D4

ARMOR: 8 points of chitin

MOVE: 12 (It runs on the spiked tips of its tentacles)

SAN Cost: 0/1D8

Weapons: Tentacle* 55%, 1D6 (+ Acid and Brain Eating)

*2 attacks each round, second attack at half DEX. If attacking from a host body only one attack (at full DEX) each round.

The spike at the end the tentacle is porous, and weeps a viscous layer of painfully corrosive acid. The acid eats through organic substances instantly, creating an entry hole in the body of the aalimorne's intended host. If a tentacle attack does not hit the area of the target containing the central nervous system, the aalimorne will not use its acid. The acid evaporates, or becomes inert the round after it leaves the aalimorne's body. When an attack hits the central nervous system (i.e., the brain), the aalimorne instantly senses the presence of food, and allows acid to seep into the wound. This seepage has a POT of 1D10+5. The target resists the potency of acid with CON. If the target fails, 1D3 additional hit points are inflicted, and a SIZ 1 hole is burned into the target (through which the aalimorne hastily drags itself and begins devouring the target's tasty brain matter.) If the target resists, no further damage is inflicted and the aalimorne must make another attack in order to create an entry hole. The creature feeds by dissolving brain matter with its acid and absorbing the solute. In this way it consumes 1D4 INT each round until the host's INT reaches zero. . .at which point the target is possessed. Creatures with a SIZ of 3 or less, cannot be possessed by an aalimorne.

NOTE: Even if locational hit points from *Cthulhu Now* are not being used, when an aalimorne attacks, roll for hit location to determine if it hit the head (or other anatomical feature containing a brain or similar organ). When an aalimorne attacks from a human or draebah head, add 6 to the hit location die roll. If the aalimorne is possessing some other, lower profile body type (such as a dozerblahk) roll normally for hit location.

To assume control of its host, the aalimorne extends tendrils throughout the nerve sheathes of a possessed body. It exudes small amounts of acid from the tips of its tentacles, burning through nerve core. Once it has fully extended its tentacles, smaller filaments twist into and merge with the finer nerve pathways. Although it takes a few hours (1D3) — as the tendrils slowly, painfully eat through the nerve tissue in each of the major pathways — the control an aalimorne gains over its host is virtually complete. Only one tentacle remains free to attack while the creature occupies a host.

A possessed body can only be kept alive for several months by the aalimorne. The nerve damage caused by the aalimorne's takeover eventually proves fatal. In absorbing the brain, however, the aalimorne acquires some memories from the host (in the form of RNA); but usually not higher order data, only emotion-charged memories, nightmares, etc. If someone who knew the possessed person talks to the aalimorne/host successfully using Oratory, these memories can be brought to the surface. Human witnesses to this act lose 0/1D3 SAN, as the host's face is twisted with anguish and the tortured realization of living death. Any information gained from this process is up to the keeper, but should be minimal.

The Xixat, a predator

Pronounced "ziks-at", this creature eats Aalimorne for lunch.

	STR	CON	SIZ	DEX	POW	HP	DB
1	30	21	17	16	6	24	+2D6
2	32	26	18	13	3	22	+2D6
3	29	23	16	16	4	20	+2D6
4	30	19	13	14	3	22	+2D6
5	30	24	16	15	7	20	+2D6
6	29	24	16	16	5	20	+2D6
7	28	21	13	14	5	17	+2D6
8	27	22	14	13	6	18	+2D6
9	28	23	16	15	6	20	+2D6
10	29	23	15	16	3	19	+2D6

Move: 16

A xixat regenerates 1 HP of damage each round.

SAN Cost: 0/1D6

Weapons: Bite 65%, damage 1D10

Spike 45%, damage 1D6+Charge to Crush and Acid of 2D6.

Armor: 10 points of acid covered bristles

Imagine a wide-jawed wolverine with six long, heavily muscled legs. Sliding cords of sinewy muscle stretch over the xixat's coarsely bristled back and stomach. Portions of its skeleton are an exposed framework to which wiry muscles attach with metallic appearing anchors. Muscles at the joints where the six limbs join with the abdomen and torso—and also at the knees and ankles—stretch tautly away from joints while in action, exposing dark, shiny bones. The entire body exudes a glistening, beaded sheen of amber liquid.

Any organic substance brushed by the xixat (the body of an investigator, for instance) is exposed to the creature's primary defense: a sticky layer of acid. Unlike the aalimorne's internal acid, the xixat's acid layer reacts with any material it contacts for a period of time. When flesh comes in contact with the acid, an investigator must resist the 11 potency of the acid with CON, or take 1D6 damage points for 1D4 rounds. If an investigator tries to brush acid off with a bare hand, the hand takes 1D2 damage points (if not using hit locations, these hit points are applied generally, but still affect the investigator's ability to grasp objects). Physical objects (such as melee weapons used to strike the xixat) must resist the acid using SIZ. An object that fails to resist the acid corrodes instantly and becomes useless; an object that resists the acid is unaffected.

The xixat can also attack by pausing for a round (no movement or attacks) and extending six metalized bone spikes. The spikes emerge from just above the six leg sockets; and are three yards long when fully extended. The spikes can impale. The spikes retract within the round unless a target has been impaled. If a target is impaled, the xixat Charges to Crush the impaled creature against the nearest handy surface. Unless the creature can pull itself from the spike (STR+DEX or less on D100) the additional damage from the Charge to Crush is automatic.

The xixat is a survival machine. Xixats are always hungry and live only to kill. The aalimorne probably evolved into parasites to get away from these things.

Investigators

Blademoor, Jones, Hanim, and Argus must go on the adventure. The remaining investigators are optional, though having them along lets the story run more smoothly. The investigators are allowed to select any kind of reasonable 1990-period equipment they wish. The only restriction here being that since they have just gotten off a series of connecting commercial flights, none of them can have any heavy firearms. The Bander Institute has provided each investigator, however, with a plastic .25 auto pistol, each weapon holds twenty rounds (the investigators do not have extra ammunition). These pistols freely pass airport security monitors.

JOHN BLADEMOOR, Scientist, 30

STR 15 CON 14 SIZ 10 DEX 12 APP 10
INT 17 POW 9 EDU 18 HP 13

Damage Bonus: +1D4

Weapons: .25 Pistol 75%, damage 1D6+1

Fist/Punch 35%, damage 1D3+1D4

Skills: Anthropology 45%, Astronomy 60%, Archaeology 40%, Botany 47%, Chemistry 55%, Climb 40%, Computer Use 25%, Credit Rating 45%, Drive Automobile 45%, Electrical Repair 35%, Electronics 40%, Fast Talk 50%, First Aid 60%, Geology 40%, History 70%, Library Use 85%, Listen 55%, Oratory 70%, Pharmacy 35%, Photography 45%, Physics 50%, Psychology 25%, German 75%, Rifle 75%, Spot Hidden 45%, Throw 45%, Zoology 40%

Quote: "Don't do that."

Probably the closest friend Richard Eubastis ever had. Blademoor is also a world authority on the history of science. His hobbies include target-shooting and gun collecting.

MATILDA JONES, Scientist, 35

STR 11 CON 15 SIZ 10 DEX 18 APP 15
INT 17 POW 12 EDU 18 HP 12 SAN

Damage Bonus: +1D4

Weapons: .25 Pistol 60%, damage 1D6+1

Skills: Bargain 50%, Bio-Electronics 80%, Camouflage 45%, Chemistry 65%, Computer Use 60%, Electrical Repair 85%, Electronics 89%, Fast Talk 65%, First Aid 40%, Hide 30%, Linguist 35%, Listen 45%, Mechanical Repair 60%, Photography 25%, Physics 85%, Pick Pocket 85%, Pilot Aircraft 35%, Play Arcade Game 85%, Play Djeridu 35%, Rifle 35%, Sneak 30%, Speak Aborigine 50%, Spot Hidden 62%, Throw 45%, Track 50%.

Quote: "G'day this you twit!"

Leading scientist specializing in bio-technical research. Co-creator of Argus the monkey. Close friend of Blademoor. Past Australian national champion of the arcade game Narc. She spends considerable amounts of time goofing around with new electronics.

RAJAH HANIM, Scientist, 30

STR 8 CON 15 SIZ 10 DEX 14 APP 13
INT 17 POW 11 EDU 20 HP 12 SAN 55

Damage Bonus: 0

Weapons: .25 Pistol 35%, damage 1D6+1

Skills: Chemistry 54%, Credit Rating 65%, Dodge 56%, First Aid 60%, History 45%, Historical Linguistics 75%, Jump 65%, Knife 40%, Library Use 60%, Linguist 70%, Pharmacy 50%, Physics 45%, Sign Language 50%, English 80%, Hindi 100%, Spot Hidden 45%, Throw 65%, Zoology 90%.

Quote: "As the Egyptians would say..."

Hanim is a eugenics researcher, and a world authority on cladistic taxonomy. Co-creator of Argus the monkey. He is also an authority on ancient languages, and comparative study of same.

HANS CHAN, Scientist, 27

STR 16 CON 15 SIZ 12 DEX 15 APP 12
INT 16 POW 14 EDU 16 HP 14 SAN 70

Damage Bonus: +1D4

Weapons: .25 Pistol 40%, damage 1D6+1

Punch 70%, damage 1D3+1D4

Kick 70%, damage 1D6+1D4

Skills: Climb 70%, Computer Use 25%, Dodge 55%, Electrical Repair 65%, Fast Talk 45%, Hide 55%, Jump 46%, Knife 50%, Listen 40%, Make Maps 25%, Martial Arts 65%, Mechanical Repair 90%, Operate Heavy Machine 55%, Physics 65%, Pick Pocket 25%, Sneak 40%, Chinese 35%, German 45%, Spot Hidden 50%, Throw 60%.

Quote: "You have disgraced me and the Shaolin temple, prepare to meet your doom. Heh heh."

Chan is a mechanical engineer working for the Bander Institute for Progressive Research. Chan's father was a Chinese/American, his mother German. He is a close friend of Raj Hanim. An enthusiastic fan of tasteless kung-fu movies, he holds an excellent rating in Tae Kwan Do.

PATRICK HONOR, Scientist, 34

STR 11 CON 12 SIZ 8 DEX 17 APP 15
INT 16 POW 14 EDU 16 HP 14 SAN 57

Damage Bonus: 0

Weapons: .25 Pistol 35%, damage 1D6+1

Knife 55%, 1D6

Skills: Accounting 60%, Bargain 65%, Chemistry 45%, Climb 55%, Computer Use 86%, Credit Rating 90%, Dodge 74%, Electrical Repair 40%, Electronics 78%, Fast Talk 70%, First Aid 45%, Hide 65%, Law 55%, Library Use 45%, Listen 80%, Make Maps 45%, Occult 45%, Physics 35%, Pick Pocket 70%, Psychology 10%, Read/Write English 80%, Sneak 65%, Spot Hidden 50%, Throw 65%, Track 40%.

Quote: "There's a ghost in the machine."

Software engineer and cabalist. Can program for any hardware, and somewhat prideful of the fact. Least stable of the group (except possibly Argus), may attribute the party's circumstances to a conspiracy of the secret Occult Masters.

Argus the Chimpanzee

STR 21* CON 15 SIZ 3 DEX 23 APP 5
INT 11 POW 10 EDU 1 HP 14 SAN 40

Move: 10

Weapons: Bite 55%, damage 1D4

Knife 40%, damage 1D6

Armor: 4 points of bio-mechanical sheathing.

SAN Cost (without prior warning) 0/1

*STR without bio-mechanical support is 13

Skills: Climb 85%, Dodge 70%, Drive Auto 35%, Electrical Repair 30%, Fist Aid 40%, Hide 75%, Jump 55%, Listen 65%, Mechanical Repair 25%, Pick Pockets 75%, Pilot Aircraft 30%, Play Arcade Game 50%, Psychology 45%, Read/Write English 25%, Scent 75%, Sign Language 65%, Sneak 83%, Spot Hidden 70%, Throw 60%, Track 90%.

Sign Language

Argus the monkey does not have the power of human speech. To communicate he has developed a system of hand signals based on the signing language used by deaf and mute human beings. Argus has taught most of this language to Raj Hanim. The language is constantly evolving, however, as Argus's understanding of himself and world increases. Because of this, Raj is always a little behind in grasping Argus's attempts to communicate. A person familiar with normal sign language can communicate with Argus at 1/2 the normal skill rating. A successful roll by someone using the signing language indicates fact or ideas have been communicated. This communication will be better the closer the roll is to 01. A missed roll indicates nothing was communicated.

Quote: "Eek, eek, oop, oop, oooooop!"

Argus is the product of the combined efforts of the Bander Institute, Raj Hanim, and most recently Matilda Jones. Hanim was involved in the project over a number of years, Jones was brought in during the final stage to provide specially-designed equipment.

The goal of Hanim's breeding program was the most intelligent non-human primate possible. An unfortunate side-effect of this breeding program were brainy but very frail monkeys. To compensate for this reduction in survival energy, Jones was charged to create a complete bio-mechanical support system to be grafted into the monkey's musculature and nervous system.

Argus's sheathing consists of interconnected, jointed golden shafts running longitudinally along Argus's arms, legs and on his torso. In places, the shafts are segmented and flexible, in others they disappear into the monkey's flesh to emerge several inches away in a slightly different configuration. Winking LEDs are visible here and there. The system terminates at a bulbous plate mounted to the base of the monkey's skull. For a human, to suddenly see Argus without some prior explanation requires a SAN roll. Failing the SAN roll costs 1 point of sanity, and causes the viewer to pause in disbelief for one round. If the viewer's SAN roll is successful, nothing happens. (If another monkey sees Argus, the animal will do everything to get as far away from the augmented monkey as possible.)

The sheath both increases the monkey's strength and acts as protective armor. (The idea was to protect Argus from accidental injury — and to give him an edge over the larger humans he would eventually encounter away from the Institute.) The system also provides medical support for Argus. If the monkey is injured, special medications and stimulants are injected into Argus, allowing him to regenerate one HP each round for 1D6 rounds. Note that the sheath's medical support is not inexhaustible. The number of times Argus can be treated by his sheathing is up to the keeper, but probably should not exceed 8-10 times during the scenario. Jones is the only investigator able to provide First Aid for Argus, and to do so must make both Fist Aid and Bio-Electronics skill rolls.

Argus is one of a kind. Because of this uniqueness, he is also a tragic figure. As intelligent (perhaps more so) as many humans. Argus is separate from both humanity and his own kind. This situation has had some effect upon the monkey's sanity. The trip to Eubastis's house is the monkey's first "field test." Argus is always hungry, and extremely curious about new foods.

Handouts

Excerpts from the tome of Richard Duncan

Such methods are dark and dismal and require the rendering of the witch's body down to its purest grease. The bones that remain are discarded. This grease is to be kept in a proper vessel and heated, but not so as to cook, until the proper number of hearts can be obtained. Seven hearts was the number told to me by the Arab but some say six, or even five. The hearts are placed in the kettle with the witch's grease. No other magicks need be applied. If the proper signs were made on the body and the witch performed the rite of calling on the day before their death, and the rendering complete and correct, the witch will gain a new body and a new life.

(Last Entry)

The fools down in Hamton are stirring again. Blast their souls to Hell! The basement of the brew house has been cleared and the rendering equipment is ready. The vessel, made of copper, as this is believed best, is not yet complete — perhaps two more days. I do not think they are ready to approach the house, they know I am not unguarded.

I think I will have time to complete my plan but I will be forced now to rely on the loyalty of my servants while I am betwixt. I suspect even now that the groom, Eli, has sneaked down to the village, and there informs the townfolk of what it is I do up here. I will question him upon his return.

The brew house is less than a mile north of the house. The townfolk will find it for sure. I can only hope the servants keep them from discovering the cellar.

Uncle Timothy's Will #5

Marked page in "Aboriginal Beliefs" by Sir Allen Bridely, published G.Br., 1895.

Australian tribes of the southern region hold particular reverence for human fat. Their medicine men apparently believe it to be the vessel of the human soul...

Uncle Timothy's Will #2

Excerpts from the journal of Timothy Duncan

And it was from the secret tome of Richard Duncan that I learned the secret of everlasting life. The process is a drastic one but well worth the costs, I believe. Cooperation from the servants will also be necessary....

I have found a drug which I will administer to Jamison and Henrietta. In regular doses it will steadily repress their wills. Once under the influence of the drug, they will be subject to my commands, spoken to them from the other side. I have also begun construction of the equipment necessary for the transformation. I've hired the blacksmith in Hamton to do the heavier work. Someone will have to be hired to install the gas equipment....

The cellar is ready. I feel my time is drawing near. The money has been securely hidden in the floor of the basement workshop. This journal I shall place in my study. Once the transformation is complete, I will have to move fast. It would do no good for me to have achieved a new life only to be connected with what they will find in this house after the reading of the will. The subtle poison I have prepared is ready, Jamison and Henrietta have had their last instructions. The time is now.

Uncle Timothy's Will #3

Page 188 of "Spirits of the Other World"

...These spirits are best called with a small drum although some hold that they also answer to an offering of flesh. Covered with ice they are and cold from their journey. "In nomine Satanis" is repeated three times then the drum is played. The spirits most often answer the call in the time between harvest and last frost.

Uncle Timothy's Will #4

STRIKE FROM ABOVE!

Reports from all over the Llanmorgan Valley told of a "meteorite" which fell from the stars. The object, about the size of a rugby football, was described as looking green and dappled with silver veins throughout. Professor Grescham of London, a noted expert, was taking the thing back to London University for further studies. He believes it to be dormant and quite safe, though certainly of "outer space origin."

— Cardiff Daily News, August 5th, 1936

The Dollmaker #2

The Newspapers

With successful Library Use rolls, the investigators find two related newspaper articles.

PUBLIC OUTRAGED

Store Display Gets Ousted

The window of Sadler Bros. Departmental Store remained empty today after its previous display was removed following public outcry. Outraged passersby claimed that the mannequins had been posed in threatening and obscene positions.

The manager of Sadler Bros. Mister Montague, claimed that the complaints were unfounded, since many of the citizens said that the dummies had assumed different positions within minutes of one another. He said all the reports conflicted, and as the mannequins had not been touched since that morning, it could not even be the results of a hoax.

Mister Montague stated, "I believe this uproar is only one of the manifestations of mass hysteria as is brought on by the current political climate in Europe."

In the interests of customer relations the offending figures were removed, to be replaced by a new dressing, currently being designed.

The second article is smaller and merely mentions a new exhibit at **Madame Montage's Wax Museum**. The exhibit, Hollywood's Horrors, features three wax renderings drawn from the movies: Frankenstein, Dracula, and The Mummy. "This marks the first occasion that Montage's figures have been commissioned rather than created on the premises. The quality of these are said to be so superb the management could not resist. The display begins today".

The Dollmaker #1

Excerpts From "The Duncan Family History"

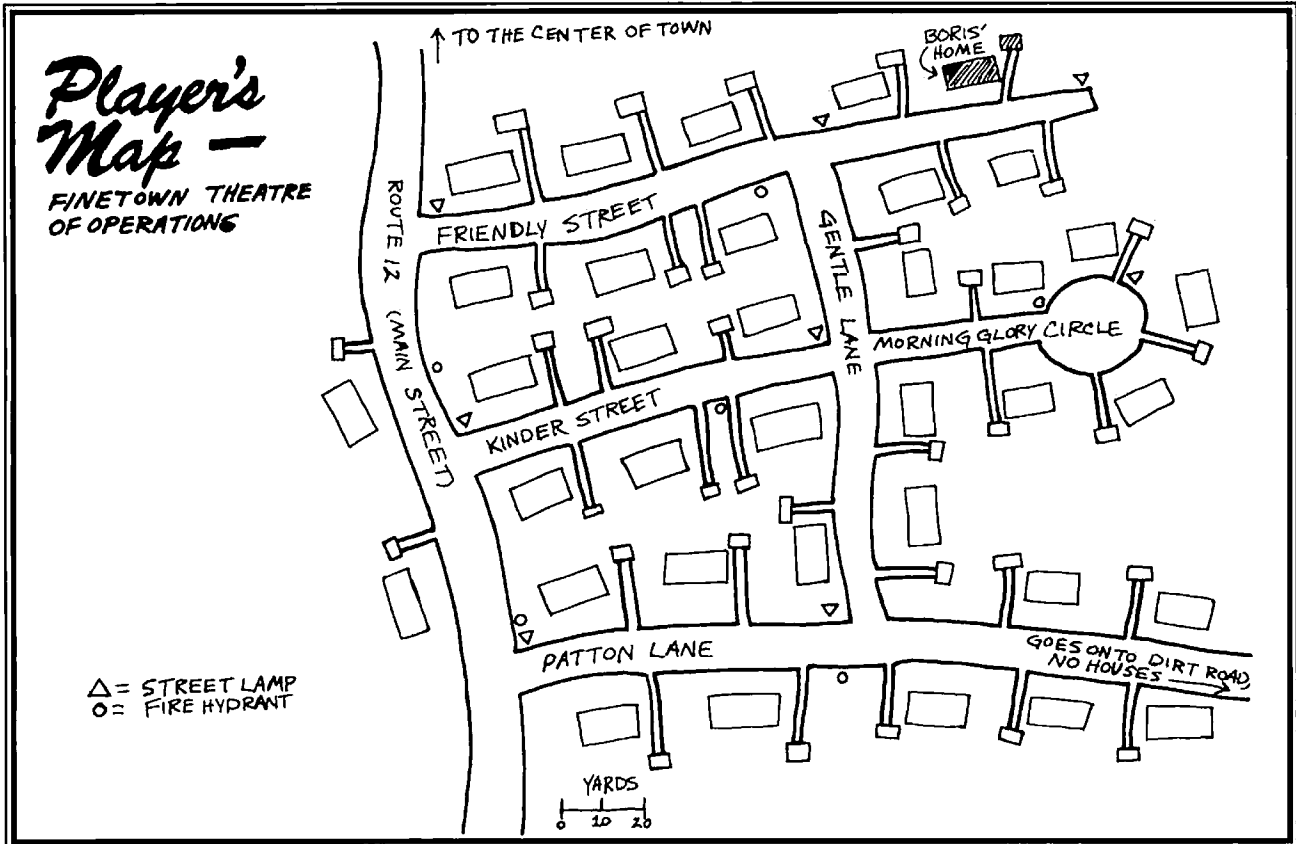
Compiled In 1921 By Eleanor Duncan and Anne Duncan Scott

- It was in 1675 that Jedediah Duncan chose to move his family to Vermont. Selling his share in the family iron works, Jedediah left Massachusetts behind.
- The house on Harps Mountain was completed in 1877 and the family wintered there, moving from the house that Jedediah had rented for them in Hamton.
- Despite the early death of Elizabeth, Jedediah lived to raise his three sons. One of them, Richard, went to sea and spent many years in the Orient before returning home. Jedediah also became well known for the beer that was brewed on his estate....
- There is no record of the Duncan family's involvement in the Salem witchcraft scare of 1692 but a Vermont Duncan was perhaps the victim of foul play. Richard Duncan, son of

Jedediah, was found dead at the foot of the stairs by one of the grooms. There appears to have been some dispute and the family tradition tells that one of the servants accused the groom of slaying Master Richard. Nothing was ever proven....

- In 1825 the last of the Vermont Duncans died and the house atop the mountain became a summer vacation spot for several generations of Duncan families, who shared in the property's upkeep. Many a Duncan is fond of recalling childhood summers spent at the mountain house, running in the fresh air and thrilling to fireside stories about the "ghost of Richard Duncan murdered foul in his home."
- With the death of Ona Duncan Cotwell in 1879, the Vermont home, jointly owned for so many years, came into the sole possession of Timothy Duncan, then of Boston. Timothy soon moved his belongings to Vermont and has since occupied the home full-time. He has, however, continued to honor the longtime tradition of Duncan family vacations spent atop Harp's Mountain. To this day "Uncle Timothy", as he has become known, is always the friendliest and most congenial of hosts. He says having the youngsters around is what keeps him going.

Uncle Timothy's Will #1



Ancient Midget Nazi Shamans #2

ILLINOIS SOLDIER LIBERATES NAZI EXPERIMENT

BRUSSELS, Dec 13 (AP)— PFC Boris Hall of Finetown, Illinois, has earned the Medal of Valor due to his unflinching bravery in the assault on Namur, and for the rescue of a young boy from German SS officers who were attempting his murder.

The boy, who has yet to be identified, had been hideously mutilated in some unnamed experiment. Had Private Hall not taken the initiative, he would have become yet another innocent casualty of Nazi cruelty. But as it stands, it looks as if it will be a Merry Christmas for little 'Klaus', as Hall has nicknamed him.

Hall has announced his intention of adopting Klaus if his own parents cannot be found. Even though our boys won't be home for Christmas, Klaus at least has a chance one day to see peace on earth.

—Chicago Herald, December 15, 1944

Dancer,

I'm sure the cemetery has a key to all this, so I'm going to see what I can find out tonight as I'm sure something is about to happen. Don't worry and DON'T come after me. I'll be fine. You know what they say about old photographers!

Love - Jake

The Swarming #1

HALFWAY HOUSE MASSACRE

Police were summoned to the Bayview Halfway House in the early hours of this morning to discover the scene of a grisly multiple murder.

Fifteen runaways, aged 14 to 19 were literally torn apart, their bodies slashed open and thrown against the walls with such force that each sustained several broken bones from the impact.

Also slain in what is being called the worst mass murder in the city's history were Sister Agnus Mary of All Saints Church, and Mr. LaMont Dearborne, a volunteer councilor who was working late with one of the runaways.

Sources in the police department state that the bodies had sustained "deep, incising cuts to the chest and abdominal region which were most consistent with the type of damage inflicted by timberwolves, or some other such wild animal."

The 15 runaways were also reported to have been all boys, and the fact that the dozen or more runaway girls who were known to be present that night were nowhere to be found only adds a more sinister twist to this bizarre and monstrous mystery.

"There were at least twelve teenage girls in the house when I left for the evening," stated Karyn Atilla, administrator of the halfway house program, who is affectionately known on the streets as "Atilla the Nun", "but others could have arrived during the night; many of them do, poor kids. As a matter of fact, there were three more boys in the house this morning than there were when I left."

When asked about these murders, Ms Atilla stated, "I cannot comprehend the evil mind that could be capable of such an unspeakable act. I served for a time in a MASH unit in Viet Nam and witnessed the terrible things that could be done to the human body, but what I saw in there was horrible beyond description.

Those poor children never had a chance against their killers; I will pray for their souls."

As will be remembered, Atilla the Nun is the administrator of the church's halfway house program, a controversial undertaking which did not meet with universal approval when it was proposed in June of last year.

Despite the protests of opponents the program was approved and set into motion. Those opponents are now vocally citing this mass killing as justification for their opposition.

"It's perfectly clear what happened here," states Homer Dent, leading opponent of the program, "gang violence.

"The halfway house is in a rough neighborhood, and we all know how street gangs flourish in this part of town. Those missing girls were obviously from a rival gang who infiltrated the house and ambushed the boys, killing Sister Agnus and Mr. Dearborne to eliminate any witnesses, then they took off.

"I guarantee, you find those female delinquents and you'll find your killers. This is exactly what we feared would happen; the rotten apples are taking advantage of a good thing, and in light of what's happened here, I say it's gone on long enough."

The future of the Bay View halfway house remains in doubt at this time, and it is certain that the outcome of the investigation into these crimes will have a direct effect on the church's decision concerning the program

Ms. Atilla remains a staunch supporter. "We did a great deal of good here, and despite what some may say, those children were all innocent victims, and I fear for the safety of those poor missing girls."

Sergeant Brian Willis, a homicide detective on the Bay City police force, was assigned the case, and was present at the scene early this morning, but he could not be reached for comment.

Spawn of the Deep #1

ALEK'S NIGHTMARE

You are standing in the middle of a corn field, totally lost and confused. You can not seem to escape the sea of brown and dried husks—as far as you walk in any direction you find yourself still surrounded by corn stalks. The night sky in the distance casts a weird glow, like something large burning. You can not seem to get closer to the blaze, for as soon as you take your eyes off the glow, even for a second, it seems to move to a different location. Frustrated, you scream and race off through the wall of dead plant material.

You find yourself in a clearing, someone else is there with you—it is your friend and fellow artist Jeromy Wolfe. As you approach, you see that he is tied to a wooden post, his arms spread out from his sides. He opens his mouth to speak but as he does he begins to gag. You reach for your friend but freeze in your tracks, gasping in horror as his head suddenly rips from his neck, plunging to the damp ground with a wet and sickening plop.

Jeromy's severed head splits open and a mass of green tendrils, vines and branches sprout out and begin to entangle you, pulling you screaming down to the ground. The grasping branches and vines constrict, crushing you, pulling you deeper into the soft ground. You claw at the plants, but they tighten, pulling you waist-deep into the damp soil. You feel roots or tentacles wrap around your submerged legs. You are violently yanked down deeper. You see Jeromy's bloody body topped with a blazing jack-o-lantern, which smiles at you evilly. Then, with one final and violent tug you are pulled completely beneath the ground.

This is where you wake up.

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