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# DEAD LIGHT

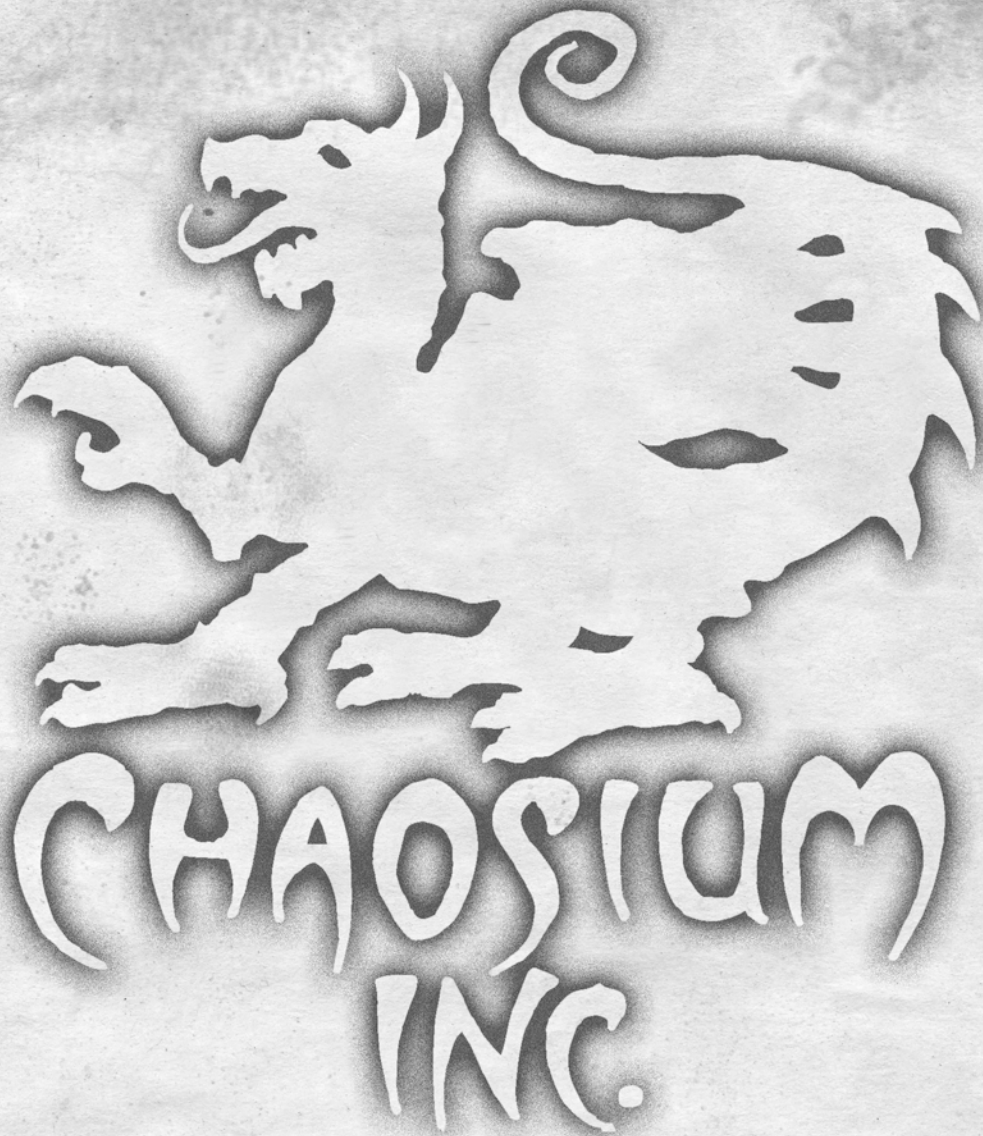
Surviving One Night Outside of Arkham



**ALAN BLIGH**

WITH MASON, OLIVER, CONWAY,  
WORTHINGTON, AND FRIENDS





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SURVIVING ONE NIGHT OUTSIDE OF ARKHAM



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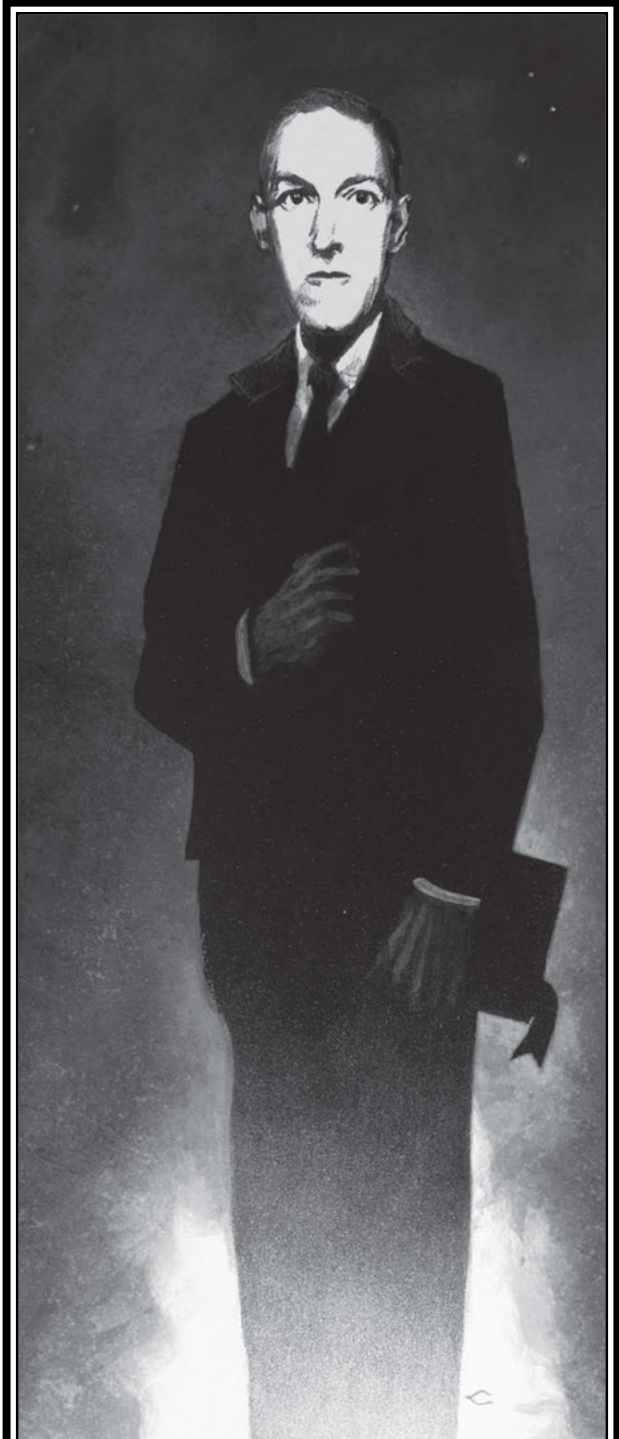
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**HOWARD PHILLIPS  
LOVECRAFT**  
1890 - 1937

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# DEAD LIGHT

A 1920s *Call of Cthulhu* encounter set north of Arkham, in which the investigators stray into the hunting grounds of a newly unleashed terror from beyond, and may not live to see the morning.

## INTRODUCTION

*Dead Light* is a short, encounter-based scenario for *Call of Cthulhu* set in Lovecraft Country during the 1920s. It involves the investigators quite literally running into a chain of unnatural and nightmarish events that are a threat both to the lives and sanity of all who are entangled in them. Essentially an exercise in Lovecraftian-flavored survival horror, the scenario takes place during a dark and stormy night on a lonesome road outside Arkham, and its course (in narrative time) lasts for the duration of that storm—some several hours at the least or until the dawn at most. Although there is option to investigate the whys and wherefores of what is happening, ultimately the investigators' chief goal will be to survive the night. Engaging with the unfolding events, rather than fleeing from them, will likely be the best path to ensuring survival.

*Dead Light* is intended to be used either as a short play adventure of the type that can provide a change of pace for an on-going campaign, or could be used when not all the players are available (possibly as a sidetrack adventure). It will also work perfectly well as a stand-alone scenario for one night of play.

This scenario, albeit brief, has the potential to be quite deadly. The threat is embodied almost entirely in a factor under the keeper's direct and absolute control; the eponymous "Dead Light" itself, and so in the case of campaign play the keeper can, if they wish to keep the worst ravages of this entity directed to non-player characters (NPCs), preserve the condition of their investigators. While for one-off games, the gloves can come off more readily!

The scenario is intended for use with groups of between two and five investigators. Note that pure manpower is not likely to avail in the situa-

tion presented, as experience and old-fashioned guesswork will likely provide more value in this case. Thus, any investigator occupations are acceptable. Social interaction and observational skills are likely to be of the greatest use here, while an average to good POW characteristic will provide some measure of defense, at least for a time, against the Dead Light itself.

Once the investigators have become embroiled in the situation, it is up to the keeper to handle the reactions of the NPCs and the Dead Light itself, while the actions of the players, and their reactions to what is happening, should drive events forward. There is no set order or time line for them to follow. The players' first reaction to the unfolding situation is likely to be a mixture of suspicion, wariness and curiosity, which may readily give way to a determined desire to flee or to get to the bottom of things. Regardless, it should dawn fairly rapidly that the investigators (and everybody else) are in imminent danger, and their survival is far from certain.

## KEEPER'S INFORMATION: EVENTS SO FAR

In this scenario the investigators encounter a Mythos incident as it happens. In order to represent the course of events leading up to the investigators' involvement the following keeper information is presented as a narrative.

The keeper may choose to extrapolate such evidence and explanation they wish from this narrative for the investigators as they uncover its aftermath. This same information can also be recounted in relevant parts by the NPCs involved as desired.

On the high hill above Orchard Run, set back amid the trees sits a cottage known as Greenap-

ple Acre. A solid, unpretentious and pretty rural retreat refurbished and rented out from a Bolton realty firm. For the last few years he cottage has been the residence of one Godfrey Webb, a retired local doctor in his seventies, and his granddaughter Emilia. A fixture of life in the surrounding area for more than forty years, Webb was a very well regarded family physician, known to generations hereabouts and from a long line of his kind. He was a New England rural doctor of the “old school”—which is to say, one that knew how to keep secrets. There were certain old families who relied on Webb’s discretion and he was also the kind of doctor who would provide certain private and unrecorded medical services...for a price. So it was that when Webb retired due to failing health he did so with more than enough money to live in comfort, giving over his practice and town house in Bolton, and renting the beautifully appointed Greenapple Acre cottage. His accumulated wealth also extended to paying for his last remaining kin, his granddaughter Emilia (herself having had a somewhat troubled life), to move in with him to keep him company. It supplied her with a generous allowance for her maintenance and a brand new automobile for her to get around in. Their supplies and sundries were delivered by order and paid for in cash. They wanted for nothing. However, their wealth, and the vulnerability of an old man and his pale, skittish granddaughter, both living alone and hidden from the world by the surrounding woodland did not go unnoticed.

Down at the Orchard Run Vacuum Oil Station, the young Mary Laker was stuck waiting tables for truck drivers and commercial travelers in the café. Regularly, she would watch the shining black ford roadster and its young lady driver, Emilia Webb, pass by, sometimes stopping for gas and paying her boss, Sam Keelham, with folding bills. Mary’s astonishment over for this young woman, who was no more than her own age, but already had more than money than she would ever see in a lifetime’s earnings, grew quickly into jealousy and resentment; which in time, blossomed into something like hate. Mary’s hate spilled over to her boyfriend, the feckless Clem Taylor, and through him to the crowd he ran with—a bunch of local hoodlums—the extent of whose larceny usually ran to petty theft, running moonshine and drunken bar fights. Thus the Webbs became the subject of their schemes for a “big score”, schemes that might have come

### LOCATION, TIME AND PLACE

This scenario takes place on a fairly major, although rural, road that connects Arkham to another principle town. Exactly which one is left up to the keeper to fit with their established campaign as they desire. As default, the scenario takes place midway on a country road north out of Arkham heading for the prosperous town of Ipswich. The scenario has no particular requirement in time of year, but to encompass its stormy night, either a late spring or early fall will set the scene admirably.

The immediate area of the scenario is a stretch of road running between two low wooded hills, known as Orchard Run, on which sits a gas station and a small attendant cafe and rest stop. The area around this stretch of road is itself quite picturesque, featuring several well-spaced out and well-maintained farmhouses and cottages, some dating back to the colonial era. In daylight it has a very wholesome and prosperously sedate aspect, which may be remembered from previous journeys along this road (in stark contrast to certain other districts within a day’s journey one might name, such as Dunwich or the Innsmouth coast). However, on the night on which the scenario is set, this is far from the case and a storm has gathered, the like of which hasn’t been seen in decades.

All that is required of the investigators for the start of this scenario is that they be driving against the falling rain, along the road north out of Arkham, with what they hope is the worst of the storm at their backs and some intended urgent business ahead of them, hoping to reach their destination before the storm overtakes them.

### AN ALTERNATIVE OPTION

The scenario is presented as a fateful, unexpected encounter on the road; however, some keepers may wish to focus the players’ attention on Orchard Run. One possible option is for Doctor Webb to have contacted the investigators, asking for them to drive to his home on a matter of some import. How the doctor knows of the investigators is left to the keeper to determine (perhaps they are known paranormal experts). The retired doctor wishes to unburden himself of the horror of the Dead Light, intending to ask the investigators to take the box away and find some way of destroying it. Of course, by the time the investigators actually arrive, the Dead Light will already have been released, Doctor Webb will be dead, and a rain-soaked Emilia will be found on the road.

to nothing more than moonshine-laced dreams if it wasn't for the mettle of Mary Laker's jealousy and the desire to break the chains of her down-trodden life. She laid the plan for the robbery of the Webb's house, and all that she waited for was the right opportunity. When the thunder and the rains came, she saw that opportunity. The storm had already taken out the telephone lines and she knew, that timed correctly, the robbers could be in and away before the rains washed out the hill road (further slowing any chance of an alarm being raised). Under the guise of a trip to the rest room, Mary met with Clem and his accomplice, a local tough called Billy Esterhouse, behind the café and sent them on their way. They had sack-cloth masks to cover their faces, a sawn-off shotgun and a crowbar (the latter to break open the door if needed). They were already half-drunk for courage and what was intended to be a robbery by intimidation was to turn into something far worse—but the conspirators had no idea just how much worse it was going to be.

It was just as the fat raindrops that heralded the storm's true strength were beginning to fall that

the robbers entered the Webb house; the door had not even been locked. They found the old man and his granddaughter in the reception room, making up the fire. Things did not go easily for them. Despite the masked faces, Clem's sawn-off shotgun and the brandished crowbar, the Webbs fought back. The somewhat unstable Emilia threw the grate poker at Billy and her grandfather grappled with Clem. The shotgun discharged and its blast winged Doctor Webb's shoulder. Moments later Emilia was knocked insensible to the floor. Enraged and panicked, Clem demanded the money from the bleeding doctor, prostrate over his unconscious granddaughter. His only answer was to point to a small, archaic looking metal coffer placed above the hearth. Clem seized the heavy coffer but could find no lock or catch, but if his adrenaline-charged mind registered the strange-smelling sealing wax that held fast its lid or the bone deep chill of the metal, it offered him no warning he heeded. Clem threw down the coffer, the seal broke, the lid opened, and all hell broke loose. The Dead Light came forth.

Two hours have passed since that moment. Night has fallen like a black shroud, and the storm is in full force. The rain and winds lashing down are fit to be the end of the world. At the café by the gas station, Mary Laker waits with a paralyzed dread; Clem and Billy should have returned from the robbery long before now and given her the signal, but there has been no sign of them.

Looking out into the storm between the flashes of lightning, a farmer's truck has just swerved to avoid hitting the gas pumps. The farmer babbling incoherently about a "Dead Light" he saw on the road and who is now passed out at one of the tables, sweating feverishly with Sam, the station's owner, and Walter the pump jockey fussing helplessly over him. Mary keeps glancing at the clock, but has just realized the clock above the counter in the café has stopped.

Meanwhile, a little south of the café and gas station... the investigator's automobile is rounding the storm-lashed road, its headlights sweeping through the sheets of rain, down into Orchard Run.



## THE DEAD LIGHT

The Dead Light is an otherworldly, wholly alien and inimical entity. It is not alive, sapient or tractable in any sense that can be understood by humanity. It is a devourer, a carrion-feeder on the energy of life and the remaining echoes of consciousness that may linger on tainted living remains.

When the seal on the metal coffer in Greenapple Acre Cottage was broken without the proper precaution, the entity was released from the burnt human ashes within and into the world. The name given to it by Jake Burns, the farmer whose truck almost crashed into the gas station, of “Dead Light” is a purely descriptive one; it resembles nothing so much as a spill of silver-white ink, which somehow both sickens and attracts anybody who looks on it. In size it is perhaps two meters long, moving at waist-height through the air with little recourse to gravity, much like a denser fluid flushing through disturbed water. It radiates a deathly-cold light that pulses and flares erratically, but which increases in proximity to intelligent life. Such a curious effect often exerts a fatal attraction that paralyses the weak-willed onlooker, allowing the entity to draw close, and then to attack and feast (which it will do compulsively if given the opportunity). Having fed and unless attacked, it will then temporarily retreat to digest its meal before returning for more.

Statistics for the Dead Light can be found on page 25.

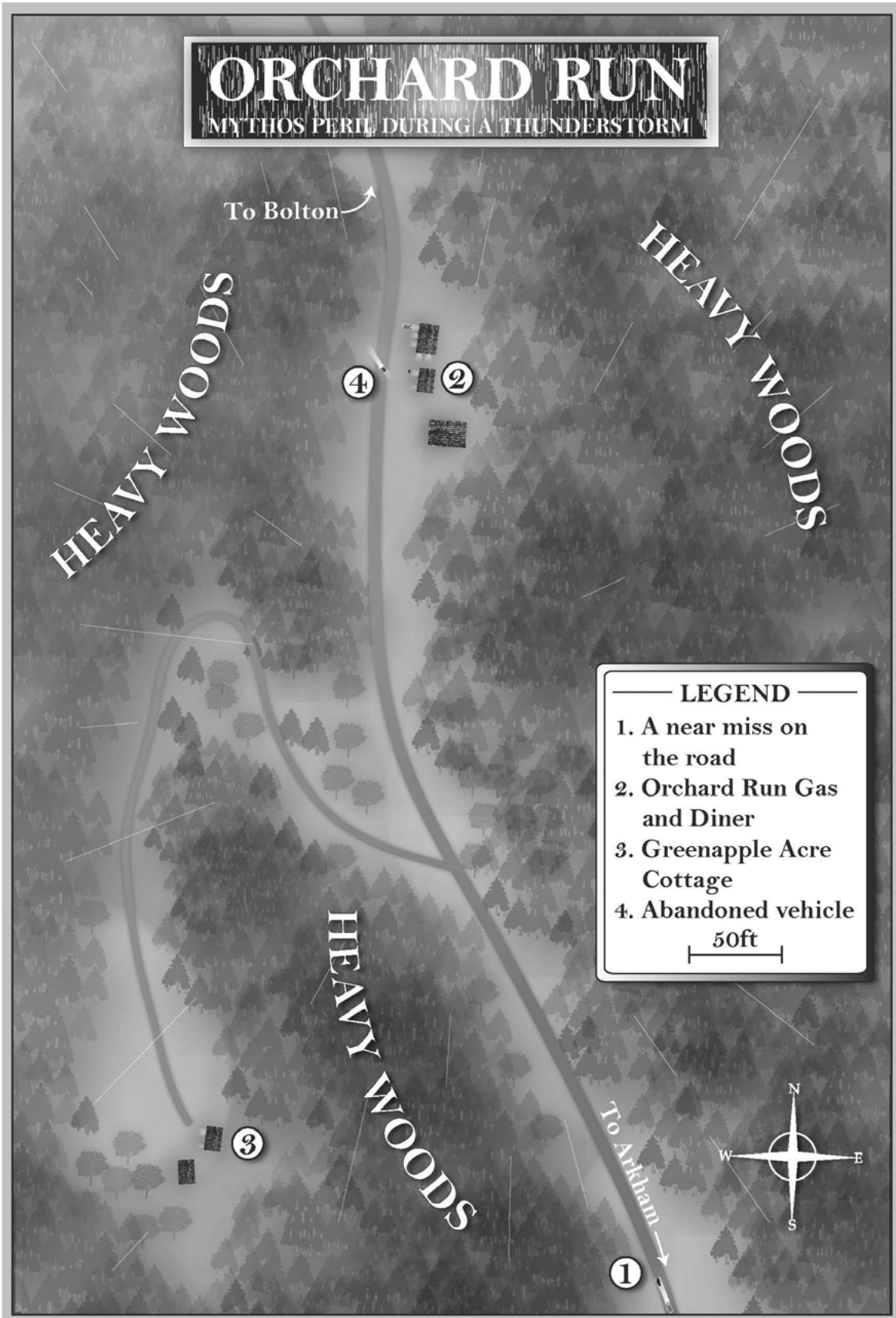
- **What It Wants:** It has no real desires understandable to humans except a desire to consume; it has slumbered for years in the lead casket and now is rather hungry, especially having been violently disturbed into action during the attempted robbery. The electrical storm is also confusing its otherworldly senses and corralling it to some extent, making it respond as if threatened.
- **What It Will Do:** It will erratically patrol the area near its release, never staying in one place for long, but not straying far from its prey (*i.e.* any humans in the area). It will shadow, stalk, attack and consume a single victim, then retreat and later repeat the pattern; it will carry on doing so until it has either feasted on everybody in the area, been dealt with successfully, or until the light of day drives it back into the place it came from. Its senses are better than a humans and it does not require light to see. It can also burn its way through anything short of lead given enough time. Materials less dense than an inch of metal, or five inches of wood or earth, are transparent to it. It is also drawn towards creatures in pain or severe emotional distress, which attract it like a shark is drawn

to blood. Worse for anybody trying to evade it, although not actually intangible, it can control its mass and form to compress itself and squeeze through confined spaces (about an inch wide at the narrowest), much as in the manner of a slug.

- **How Can It Be Harmed?** The Dead Light is not made from terrestrial matter nor bound by terrestrial laws. It has no discernible organs or biological structure, and has the physical constancy of an extremely dense liquid (such as mercury); all of which make it very difficult to directly harm. Kinetic, physical and chemical attacks that would normal inflict 6 or less points of damage are completely ignored; damage greater than 6 points causes minimum damage. Fire will harm it (doing ½ normal damage). Touching the entity inflicts painful injury on contact (1D6+2 damage). See the Dead Light’s profile for further details (page 25).
- **How Can It Be Stopped?** The Dead Light has two principle vulnerabilities: daylight, in which it cannot exist (not a lot of help to the investigators at present), and electricity. A source of electrical energy (of sufficient strength) in contact with it will disrupt its hold on Euclidian reality and is the surest way of getting rid of the entity by force. In game terms this needs to be something like a full jolt from a suitably rigged domestic electrical generator system (such as the one in Doctor Webb’s cellar), or a lightning bolt (if enterprising investigators can arrange such a thing by creating an improvised lightning rod). Such an attack forces the Dead Light to make a CON roll. If it fails this roll, it disintegrates and is cast back into the extra-dimensional angles from whence it came. The Dead Light’s vulnerability to electricity can be hinted at by its reaction to lighting; it will perceptibly flinch at the storm’s lighting flashes, and if lightning strikes nearby it will forcibly recoil and flee from the immediate area.
 

At the keeper’s discretion ‘magical’ forces and weapons experienced investigators may already be in possession of may harm it to some degree, particularly those intended to banish forces from other spheres of existence. There is also another, darker, solution to the Dead Light as shown in Controlling the Dead Light.
- **Controlling The Dead Light:** The secret and terrible purpose of the Dead Light lies in the journal of the now late Doctor Webb (hidden in his cottage). Webb knew not of its origin or true nature, nor the means by which it was bound (which long predated him going back to the colonial period and perhaps far, far beyond that). Only its use to him was known. It was for Doctor Webb and the one whose practice he inherited (and who knows how many before them) a kind of “sin-eater”. A thing for safely getting rid of nightmarish and misbegotten children born to certain families. A device for the murder of half-formed monsters and tainted kin too terrible to live, but which might not have been safe or certain to “kill” by normal means. A particular spiraling mark would be painted in blood on the forehead of the intended living victim; certain words (phonetically written in his journal) spoken and the coffer would be opened. It was that simple, the Dead Light would feast unto the rendering of the victim to fine ash and then return with the dust to the coffer, gluttoned and satiated.







Bound by the alien phrases spoken aloud by the doctor.

The investigators, should they uncover this method, are free to repeat it and thereby deal with the Dead Light...

All they will need, of course, is a sacrificial victim.

## START

### THE ENCOUNTER ON THE ROAD

(Area Map (to right): Location 1)

Read the following aloud, or paraphrase, for the players:

*Despite racing against the rain on your way northwards, the storm finally caught up with*

*you in earnest and with it the night has fallen, abyssal black and riven by lightning. Conditions on the rain-swept road force your speed down to a virtual crawl so that your head-lamps can pierce the gloom and keep you on the path. The only thing certain now is that the weather behind you is worse than that which surrounds you, driving you onwards. What should have been an eventless journey has become something dangerous and unpredictable.*

*Without warning, something runs into the path of your car! A pale figure rears up as if from nowhere. As you swerve and break to avoid hitting it you have time just enough to realize the figure is a woman—her eyes wide and her mouth open in a scream.*

Thanks to their relatively slow speed, the investigators' car is not likely to hit the woman, although keepers may wish to call for a **Drive Auto** roll to add some dramatic tension. A failure means that the car has just clipped her, bowling her over, leaving her somewhat battered and bruised.

The woman in the road is Emilia Webb (see page 19 for description and character notes). She is in

#### THE ANTIQUE CHAIN AND COIN-LIKE MEDAL

A gift from her grandfather, Emilia treasures this item and will be careful to avoid losing or damaging it. While its monetary value is approximately \$60-\$100, its worth to Emilia is priceless. The coin-like medal is inscribed with a series of peculiar symbols, which may or not be some form of writing. Only a successful **Cthulhu Mythos** roll will identify the symbols as Aklo script. As to what the medal is, what it says, and its importance is left to the keeper to determine and may provide a possible seed for a future scenario. The medal bears no further role in this scenario unless the keeper wishes it to.

shock, semi-conscious and borderline suffering from exposure. She is clearly not dressed for the outdoors and she is soaked to her skin. Disheveled, her clothes are torn from running through the woods and she has a livid bruise (a **First Aid or Medicine** roll will ascertain that this is at least an hour old by its coloration). She carries no identification or jewelry save for what looks like an antique silver chain with a small medal made from what looks like an old gold coin (see *The Antique Chain and Coin-Like Medal*).

- The investigators will get nothing out of her, but efforts made to warm her and get her out of the rain (possibly a **First Aid** roll as well), will stop her suffering further and illicit the words, “grandfather” and “the light” from her, but little else for the time being. The investigators’ next actions and assumptions are up to them, but the following may be applied:
- The longer they wait stationary, the worse time they will have getting started again as the storm is worsening and the car may end up getting stranded. Just being outside of the car for a few seconds means getting clothing soaked with bitter cold, lashing rain.
- Anyone familiar with the area might remember (**Know** roll) that there should be a gas station and café maybe a mile up the road.
- Anybody lingering or searching the immediate woodland may make a **POW** roll, which if passed, results in a creepy feeling of being watched. The conditions are dreadful and getting worse and any search of the surroundings will reveal nothing useful.
- If particularly intransigent investigators wait too long, there is a chance the Dead Light will show itself, either stalking closely in the woods as an indistinct and eerie presence, or by direct approach resulting perhaps in an early direct attack.
- If they turn back towards Arkham, the weather will worsen swiftly to far more than a 1920s auto can handle. They risk crashing, stalling or slipping entirely from the road (Extreme **Drive Auto** rolls), and by which time the Dead Light may seize its chance to strike for one of them. Alternatively, a fork of lightning hits a roadside tree, felling it across the road and preventing the investigators’ car going any further.

## WHAT HAPPENS NEXT?

How the night unfolds after meeting Emilia on the road is entirely up to the keeper and the actions of the players. Although they will not yet realize it, they are in a fight for their very survival.

## TRAVELING WITH EMILIA

Emilia is being stalked by the Dead Light. Although, having recently fed, it will (for the time being) keep its distance if the investigators drive on with her.

Particularly observant investigators who keep their eyes on the woods beside the road might spot a glimmer (Hard **Spot Hidden** roll) of a strange white light that lingers behind the trees, between the lightning flashes. There for an instant and then gone again. The keeper can use such mysterious glimpses to begin to build a sense of growing strangeness and threat.

## ORCHARD RUN GAS AND CAFÉ

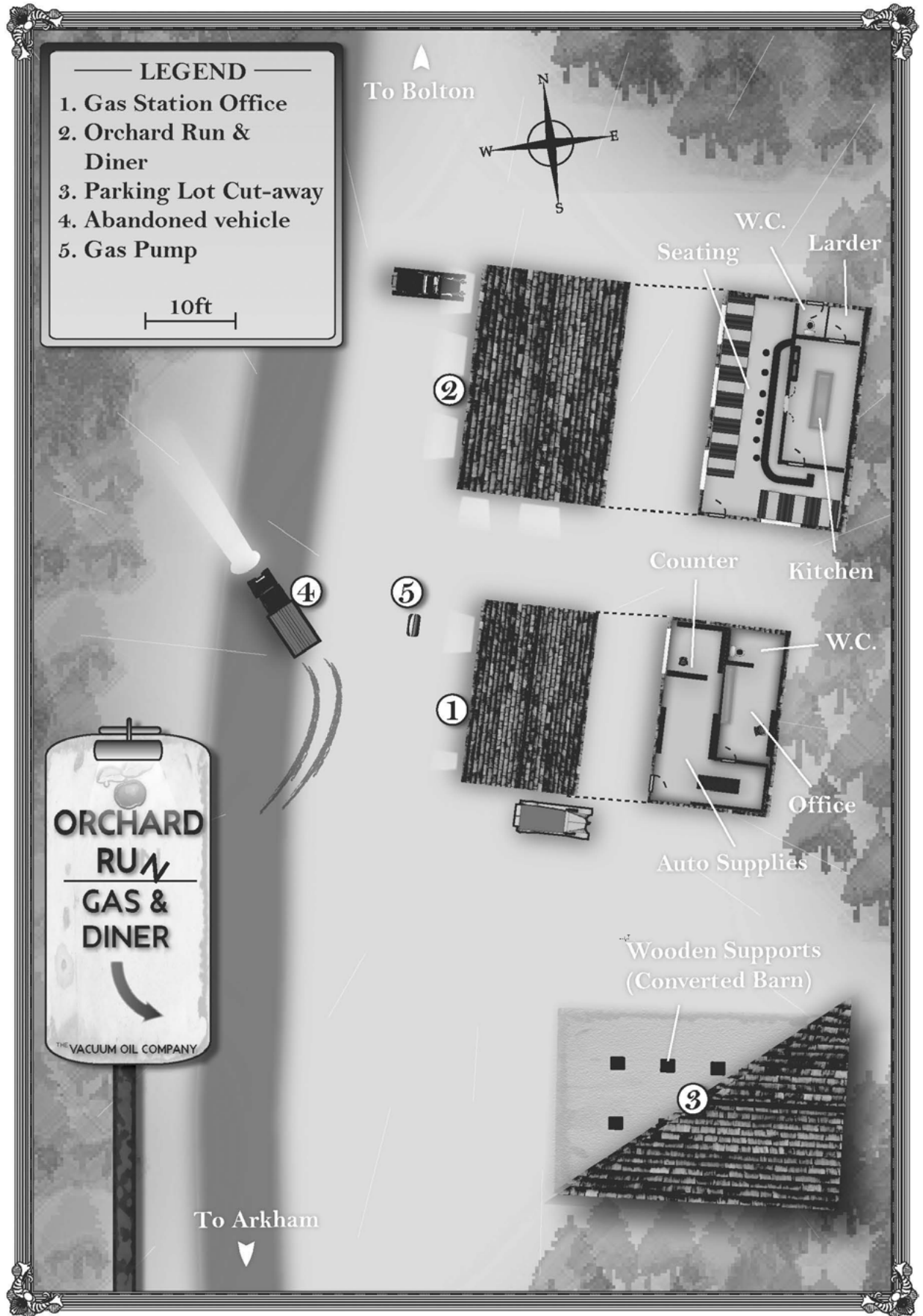
(Area Map: Location 2)

The set up here is a modern but modest affair. The businesses are no more than a few years old, comprising a single pump gas station with a wooden framed office and parking garage set back from the road. Likewise, a small café diner has been built with an outhouse around the back. It’s owned by the Vacuum Oil Company out of New York, and managed by the stuffy and slightly officious Sam Keelham.

The café diner is run by a local woman, Doreen Atler, who doubles as cook and manageress. Doreen is assisted by a couple of waitresses in the mornings through till mid-afternoon when the café sees most of its trade. In the evenings, Mary Laker, our conspirator, works alone, plying coffee and reheating food to the much thinned-out clientele until closing.

At the time that the investigators encounter it, the lights above the pump and the café are burning brightly through the driving rain. The only sign that anything is amiss through the storm is that a four-wheeled flatbed cattle truck has been slewed across the road at an angle where clearly it has skidded to a halt in the mud, seemingly abandoned, its driver’s cab door is left open to the elements. The truck almost, but not quite, blocks the road to Bolton. Its wheels rest half sunk into the thick, wet mud.

There is a single, two-seater Ford roadster parked out in front of the café and another, older Packard



**LEGEND**

- 1. Gas Station Office
- 2. Orchard Run & Diner
- 3. Parking Lot Cut-away
- 4. Abandoned vehicle
- 5. Gas Pump

10ft

**ORCHARD  
RUN**  
GAS & DINER

THE VACUUM OIL COMPANY

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lodged by the gas station office. No other vehicles are evident. Observant investigators will be able to see figures moving inside the brightly lit café through the windows, but the rest of the rain-sodden scene is deserted, and the gas station office is shut and locked.

## INSIDE THE CAFÉ

As the investigators arrive, there are five people inside the café:

- 1) *Sam Keelham—the manager.*
- 2) *Mary Laker—waitress and conspirator.*
- 3) *Winifred Brewer—see following.*
- 4) *Teddy Brewer—Teddy and Winifred are a middle aged couple who are trying to wait out the storm, unfortunate travelers returning from visiting relatives in Bolton.*
- 5) *Jake Burns—newly arrived, the shaken farmer who has just almost crashed into the gas station.*

Notes on these characters and their potential reactions to what's going on can be found in the Character Appendix for this scenario (see page 19).

The situation the investigators walk into is already an unsettled one.

The attention of everyone present (other than Mary) will, before their arrival, be focused on Jake Burns. When the investigators enter, they hear him insisting that a “Dead Light” drove him off the road. Investigators who decide to take a closer look at Jake can see that he is clearly shaken-up.

The only telephone is in the gas station's office. It is not working due to damage caused by the storm.

## ORCHARD WOOD

The woods of the surrounding area were once planted apple orchards (as the name suggests) but have since largely run wild and been partly overwhelmed by invasive species, such as elm and ivy. The result in daylight is picturesque, yet at night and in the storm, the woods are something out of a gothic nightmare. Walking (let alone running) through the dense, gnarled trees is treacherous to the sense of direction and dangerous underfoot due to the many vines, creepers and roots that can easily tangle and catch upon a shoe. **DEX and/or Navigate** rolls should be called for if the investi-

gators wish to make a journey through the woods in the darkness and rain.

Through these woods the Dead Light now haunts. Straying from the established paths into the woods this night without extreme caution and preparedness would be courting broken limbs. Given the storm, a case of exposure might even prove fatal—quite aside from the fact an otherworldly entity is making the woods its hunting grounds.

At the start of the scenario, Billy Esterhouse, Clem's accomplice in the doomed robbery of the Webb cottage, is lost somewhere in the woods; half out of his mind with shock and fear. Billy's presence in the scenario is left to the keeper to determine. If things are progressing apace and the players have enough to keep them busy, then Billy may never appear (consumed off-stage by the Dead Light). However, if the keeper wants to spice things up and introduce a new NPC, then Billy can show up at the café or in the woods, scared and raving about, "a light that kills". Perhaps the Dead Light is hot on his heels, soon to make a grand appearance?

## GETTING OUT BY ROAD OR ON FOOT

At various points the players may be quite tempted to brave the storm either by car (incredibly dangerous given the nature of the vehicles involved and the weather) or on foot to go to Greenapple Acre Cottage (see following), or to try and fetch help. Either course of action is desperate and hazardous, but not impossible, and the keeper is recommended to simply make plain just what perils this might entail, and then to enforce them!

Driving a vehicle (even at slow speed) requires Hard **Drive Auto** rolls at a minimum to maintain control, avoid stalling or crashing, increasing to Extreme difficulty as the rain begins to wash mud and other debris in to the vehicle's path. Other rolls could include:

- **Luck** rolls to avoid lightning strikes or falling tree branches.
- Hard **Spot Hidden** rolls to detect obstacles or dangers ahead (then a Drive Auto roll to avoid them).
- **Sanity** rolls to avoid being driven back by the fury of the storm.
- If walking, **Navigate** rolls to avoid becoming lost in the woods.

- If walking, increasingly difficult **CON** rolls to avoid suffering debilitating exposure (failed CON rolls can result in 1D4 hit points loss per hour while out in the freezing cold wind and rain, penalty die to all physical skill rolls, penalty die to mental skill rolls).

If walking or straying from the car, don't forget to check if the investigators have flashlights (perhaps using **Luck** rolls to determine if there is one or more in the investigator's car). It's dark, stormy and the woods are going to very dark. Use the darkness to heighten the tension, separate the investigators and generally create a foreboding atmosphere.

An attack by the Dead Light is almost certain against anybody caught in severe distress or who crashes a car in the woods—such things will be like flares in the darkness to it.

## GREENAPPLE ACRE COTTAGE

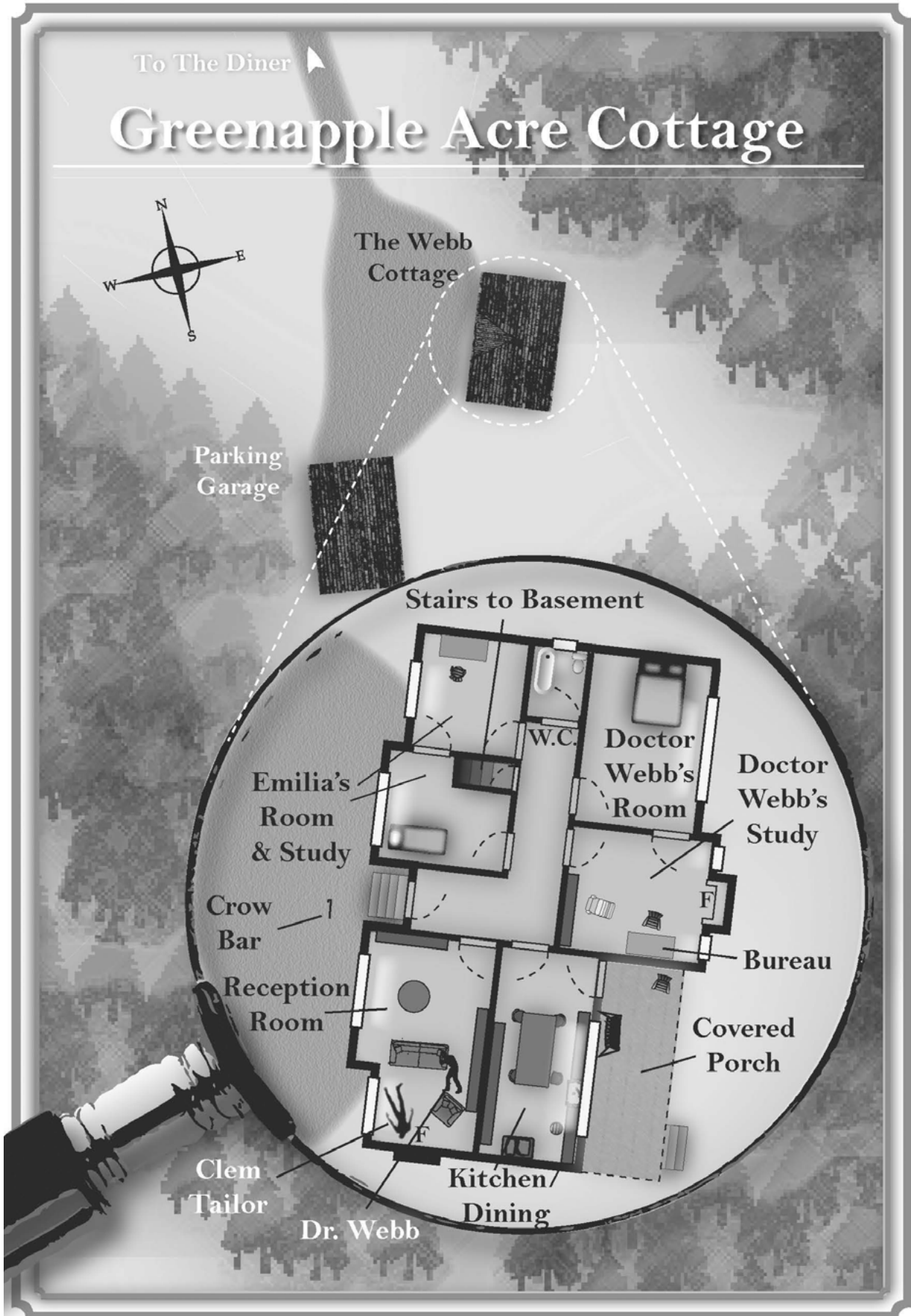
(Area Map: Location 3)

During the course of the scenario the investigators should learn of Greenapple Acre Cottage (either directly from Emilia, or from another in the café). Draw the investigators to the cottage. Perhaps they might wish to go there to seek Emilia's grandfather, to uncover the source of the danger, or perhaps simply to flee a café under siege, depending on how matters progress. Most likely, Emilia could request they accompany her to the cottage to help her grandfather (who she believes may be injured rather than dead) and to ensure the robbers are gone.

The cottage is set back some distance away from the main road, on the other side of a rising hill and is therefore quite secluded. Although now rain-slick and muddy with run-off from the storm, the road is freshly graveled and shaded by a deliberate planting of trees and therefore still passable, even in the storm. Note that the keeper might have one or more of these trees felled and blackened by a lightning strike, or perhaps the bark strangely scarred by the nearby passage of the Dead Light.

It might take ten minutes or longer to reach the cottage by cautious automobile ride (this will still require a successful Hard **Drive Auto** roll), and perhaps twenty to thirty minutes to reach on foot from the gas station (a slower, wetter, but safer option).

The cottage is a recently renovated, single storied, old colonial era property. Behind it sits a small barn (now serving as a garage). The cottage comprises a small hall, a large reception room, a study, two



bedrooms, a kitchen-diner and a washroom. It is well appointed and well furnished to a more than comfortable standard. Traditional New England rustic tastes dictate throughout. There is also a large, dry cellar beneath the cottage in which a modern heating furnace and kerosene-powered electrical generator have been installed. It is suggested that the generator is not working when the investigators arrive (dark houses are more creepy!) To get the lights working in the cottage, someone will need to go down to the cellar and refuel the generator.

The cottage's front door is banging open and shut in the wind and rain. The whole place is in darkness. A successful **Spot Hidden** roll reveals an abandoned crowbar lying in the mud of the lawn near the front door. It looks as though a man has slipped and fallen leaving a visible skid-patch, which has not yet been eroded by the rain.

Outside of the main reception room, which is the site of the thieves' attack and the unleashing of the Dead Light, nothing is out of order in the house save that the telephone line is as dead as the one in the gas station's office (the storm's fault).

A detailed search of the cottage reveals a lifetime's accrual of knick-knacks, gifts and mementoes crammed into every available space. There is plenty of evidence of a late wife and daughter in numerous photographs, as well as a long career as a well-known and well-regarded country physician; judging from the certificates on the walls. Most of the rooms are unremarkable and feature nothing out of the ordinary or unexpected.

### The Reception Room

Obviously the site of a violent altercation, the three key points of interest here are: two dead bodies, those of Doctor Godfrey Webb and Clem Tailor, and the opened metal coffer.

Webb, in life a classic example of a New England Patrician with a thin, heavily lined face and close cropped white hair and beard, is slumped on his knees resting against an armchair, his shoulder bloody and face ashen. A successful **Medicine** roll determines that he died of heart failure (as the Dead Light was unleashed), otherwise it may appear that Webb died from blood loss as a result of the shotgun wound in his shoulder.

Clem Tailor's remains however are in a strange and horrific condition. He was a young man in his early twenties, but now his features are contorted



in agony and almost unrecognizable. His jawbone and many of his joints have been self-dislocated in the throes of violent convulsions and he lies like a discarded and broken marionette on the floor. The lower half of this body has been reduced to ashes as if some intense heat had burnt him from the ground up. On what remains of his upper body, his skin is blood-blotched and blackened as if his



veins had exploded within him, and his eyes are red-black masses of hemorrhage. Why the Dead Light did not finish completely consuming Clem is a mystery—perhaps it was affected by the storm, or the warm blood of Clem’s accomplice, Billy Esterhouse, lured it away.

Witnessing the broken remains of Clem Taylor calls for a **Sanity** roll (1/1D4+1 loss). A crude, sacking mask (torn off during the struggle) and a recently fired, single-barreled 20-gauge shotgun lie next to Clem’s body. Two spare shells can be found in Clem’s pocket, while his wallet contains a single dollar bill, a gas coupon, and a small, folded photograph of Mary Laker eating cotton candy at the county fair. If the investigators have already met Mary at the café they instantly recognize her, otherwise her face is unknown to them.

The overturned metal coffer immediately looks out of place both with the décor and the room. Perhaps sixteen inches wide, by nine inches tall, it is trough shaped, featureless, and is mounted on small, clawed metal feet. The remnants of an oddly smelling wax seal remain around the edges of its hinged lid. The inside appears lead lined. There is something distinctly funereal about its appearance (although it seems too large for an urn), an assumption compounded by a heavy spill of fine white ash from where it has been dropped onto the floor beside the hearth. Anybody with POW 70 or greater gets a feeling of distinct unease while handling or looking for too long at the coffer. The unease turns to physical revulsion and nausea the longer the coffer is held or looked upon—call for a **Sanity** roll if this becomes the case (1/1D2 loss).

### The Doctor’s Study

This room is given over to Dr. Webb’s old personal letters and records, largely out of date books on medicine, a small library on the natural history of New England, and a sizable collection of Lepidoptera, pinned out in glass-fronted frames hung on the walls. A sturdy, locked bureau contains the following items of interest: \$600 in cash, an account book for the Arkham First National Bank (containing a balance of \$19,000), a pot of funny smelling wax-ointment, and a black leather-bound journal hidden under piles of legal papers and professional certificates. If the key from the doctor’s pocket-watch fob is not found (on his body), a **Locksmith or Mechanical Repair** roll is

required to break in to the bureau. Whilst a casual inspection of the bureau’s contents will find most of the item described, a **Spot Hidden** roll is required to find the journal.

The majority of the journal has been left blank except for the innermost pages, on which the means to control and use the Dead Light have been written out in un-emotive and shockingly neutral terms, painstakingly set in a small, neat hand. An initial (skim) reading the journal provides +1% Cthulhu Mythos and costs 1D4 **Sanity** points. Beside the “instructions” are a series of pages on which single letters are matched with dates and three and four figure numbers. There are sixteen entries in all, and the dates are erratically interspersed over the last thirty years, with the most recent date of 11/10/1919 listed. The full realization that these sixteen entries represent a likely tally of those murdered new born and otherwise by the agency of Dr. Webb and the Dead Light requires a further **Sanity** roll (0/1 loss).

### Emilia Webb’s Bedroom and Study

A search of Emilia’s bedroom and study reveals that she takes regular sleeping drafts and some correspondence shows that she has recently spent time at the Boston Society for the Care of Girls (a successful **Know, Medicine or Psychoanalysis** roll confirms that this is an up-market sanatorium) but has been released with a clean bill of health.

### Doctor Webb’s Bedroom

Dr. Webb’s room seems to be quite ordinary. In fact, everything points to a well-ordered and structured man, with clothes neatly stored, shoes polished and only useful, functional items in abundance. A successful **Spot Hidden** does locate a small, soft leather bound pocket Bible, tucked away in a sock drawer. Inside, a handwritten inscription reads:

*May God have mercy upon the physician.*

The inscription, in faded blue ink, appears to have been written many years before. If shown to Emilia, she can confirm it is her grandfather’s Bible given to him by his father, and that the handwriting is definitely not her grandfathers (the Bible has been passed down, father to son, across a number of generations). She isn’t sure as to the full meaning of the inscription, remembering that her grand-

### DOCTOR WEBB'S SIN

The real Lovecraftian element in this scenario lies not just with the otherworldly and outré nature of the entity, but also in the secret of how it came to be there. What the (outwardly decent) Doctor Webb and his predecessors used it for, without any understanding to what it really was, is terrible knowledge. Discovering this will hopefully add a greater depth to the experience for the players than simply encountering a strange monster alone. As an idea, it speaks to the generations-old “wrongness” that pervades Arkham, Dunwich, and the surrounding lands. Should such knowledge become known, call for Sanity rolls (1/1D4 loss). Perhaps Dr. Webb's journal can be used as a springboard to other investigations and ties to conspiracies further down the line, affecting remote families, farms and other less pleasant locales. Such developments may be enhanced through the investigators connection with Emilia Webb—assuming she survives this scenario.

father once told her that, “the sins of the physician shall be judged by the Lord alone.” Whatever that meant?!

Further searching proves fruitless—it is the doctor's journal in his study that would most benefit the investigators' attention.

#### The Cellar

Apart from dust, cobwebs and packing crates, the only item of interest down here is a domestic electrical generator system, which could be used to shock the Dead Light back to its natural habitat outside of this world. The investigators will need to either lure the monster to the cellar or run some form of a trap (requiring a successful **Electrical Repair** roll).

## KEEPER'S INFORMATION: DRIVING THE ACTION FORWARD AND MAINTAINING SUSPENSE

This scenario features elements of both the gothic (the storm, an abandoned cottage, a conspiracy

to do harm, the sins of the past unleashed on the present), and pure survival horror (the monster in the woods, being hunted, being cut off from the outside world, being trapped in confined space with strangers, possibly being picked off one-by-one). It is up to the keeper to choose which of these elements to bring to the fore and exploit as they wish, while they may let others languish or simply serve as set dressing for the scenario as needed. Select what is appropriate for the kind of game your players will enjoy and the kind of game you like to run.

#### *The following are a few notes for consideration:*

**Slow the Pace for Investigation:** If you want to bring out the investigative element in this scenario, do not rush to unveil the Dead Light or have it attack too early, as this may provide a defensive mentality in the investigators too soon. Instead, bring up the strange phenomena more slowly. You may also wish to have the storm abate somewhat to more readily, allowing the investigators to walk about (the roads are completely washed out and muddy enough to make leaving the area still dangerous). Make Emilia Webb, rather than the monster, the focus of the mystery to begin with. Keep her incoherent and suffering from amnesia early on, unable to remember what happened until she sees the Dead Light for herself (or is taken back to the cottage and has it all come flooding back to her). In this case, it may be advisable to make the Doctor's journal less accessible or dangerously so—for example: having Emilia as the only source of knowledge as to its existence, placing it behind a loose brick in the cellar wall, or in a locked strongbox out in the barn (and therefore expose the investigators to danger in order to retrieve it).

**Foreshadow the Monster:** A slow and suspenseful build-up of strange phenomena can be used to build tension and thrill. Dimly seen lights glowing in the woods or across the gas station lot, getting closer—particularly if first seen by one the NPCs and not the investigators—is an excellent start. Strange noises on the (dead) telephone line or wailing interference on the radio, power fluctuations, phosphorescent glows on metal work and power cabling—all can point to something strange that could just be the storm...or is it? Have an NPC picked off by the creature (all that is heard is a

terrifying scream), with the investigators' finding the body in a state akin to that of Clem Taylor—thus seeing the horror it can inflict before they see the thing that caused it.

**The Grand Entrance:** Early or late in the proceedings, when the Dead Light appears, give it a grand entrance. Whether flowing like a monstrously unnatural silver-like fire through the air between the trees, somewhat like a hunting serpent, or pouring, like liquid light, from the mouth of one of its victims as it exits the ravaged body. Its first arrival in the scenario should be a pivotal event and you should treat it as such. Take time to describe it fully, its utter alien-ness, how it glows deathly white, how it leaves a phosphorescent after glow, as well as its contemptuous disregard for the investigators and any threat they or anybody else poses. It is an almost languid terror, as unhurried a predator as a butcher selecting a fatted pig from a pen, and as certain as the Grim Reaper.

**The Weak Fall By The Wayside:** The set up and situation of this scenario contains multiple NPCs. These not only to provide narrative exposition and for the investigators to react with, but also to provide the keeper with victims as needed to establish the danger of the Dead Light (and its modus operandi) for the investigators to encounter before they try to combat it. Use them as such. It's also worth remembering on the players' behalf that, like the old joke about two men fleeing a hungry lion, you don't have to run faster than the lion to escape, just the man next to you...

**Tear Down The Walls:** The Dead Light will not relent, and mere physical barriers alone will not stop it. Its hunger is implacable, as the creature is truly alien and it should be presented as so. This relentlessness is particularly important if the keeper is emphasizing the survival horror element of the scenario. If the investigators flee, it will pursue. If they hold up, it will tear down or burn through any barriers they attempt to put between it and them. It does not tire and cannot be reasoned with or deceived. It also cannot be entrapped like a common animal, and while incomprehensible, it is also clever. Clever enough to destroy sources of light, smother flames, damage cars, topple trees, and strike from ambush (such as say...from the roof of the café). Its natural inclination is to strike, feed on one life then to depart to consume that stolen energy properly before returning. However,

it is not slaved to that behavior and is more than capable to dealing harm at will or acting simply to prevent the escape of the humans. In short it is as clever, persistent and as vicious as the keeper desires.

**Present Them With Hope, Then Snatch It Away:** If the trope of a situation contrived to have no easy means of escape (in this case the isolation of the storm) seems too simplistic to the keeper, then they might consider confounding the expected convention by allowing communication with the outside or temporary escape—but leaving a sting in the tail. Have the police or other potential help reachable by phone, but either in complete disbelief or simply not willing to risk the roads. Or worse, allow the police to be called in and have them arrive at the gas station mid-adventure only to have the Dead Light kill them. Likewise you might leave the possibility to escape open, but not for all involved.

**Make Them Choose And Make Them Act:** As this scenario operates on a countdown imposed by the confined situation and time scale, as well as the predation pattern of the Dead Light itself, it is of vital importance to the scenario that the investigators not be passive participants in unfolding events once they intersect with the situation. It should always be obvious that if confronted with the Dead Light and left to their own devices, the NPCs are going to at best cower and panic, and at worse, turn on each other and the investigators—ultimately they are going to die. If they remain passive, so are the investigators. If the players become passive, spur them into action by threat, strange phenomena or NPC activity of a dangerous or dangerously foolish kind. Give them something to react to. Only the investigators can take matters in hand, and it is only they that can ensure their own survival.

## REACHING A CONCLUSION

As the night travels towards dawn, and matters at Orchard Run progress, the attacks of the creature should be accelerated, with fewer and fewer intervals between them. If at last perhaps only one or two investigators and it remain, and if they haven't come up with a cogent plan by this point, the keeper should feel no particular qualms in hunting them down mercilessly with the Dead Light.

Staying alive till the dawn the only victory they can hope for.

If the investigators try hard enough to simply flee, leaving the NPCs behind them, have the price of escape be those NPCs' deaths on their conscience (and Sanity), and perhaps further deaths beyond those as well as the Dead Light slowly, night by night, cuts a swathe through the countryside. Not only do the surviving investigators lose 1D6 Sanity for leaving the NPCs to their deaths, have the investigators lose 1D6 a week later as the realization grows that the creature is still loose and eating its way through the local inhabitants (some keepers may wish to inflict further Sanity losses as the investigators sit back and hope someone else deals with the situation). Of course, others may begin to watch the investigators—the taint of suspicion following them.

Should the investigators contrive to extinguish the Dead Light by their own means, be it electrical or incendiary—from experience, players presented with such a conundrum will come up with some wildly inventive ways of trying to achieve this—this is an unalloyed victory and should see a return in reinforced Sanity to them (award +1D10 per in-

vestigator who helps deal with the Dead Light), as well as possible finical gain with Emilia rewarding them (should she live), for saving her as well as corroborating whatever story they come up with for explaining what has happened. Loudly proclaiming the truth will likely not get them further than a padded cell, and the Bolton authorities will most likely be glad to accept anything that sounds vaguely sane, however unlikely, from a storm-lighting strike to a murderous rampage by Clem and Billy.

If the investigators pursued the Controlling the Dead Light option, then they may have achieved a darker form of victory, which might equally scar their minds, depending on who was chosen and how they arranged for the Dead Light to feed. If read and understood, Doctor Webb's journal is worth +4% Cthulhu Mythos on its own (+1% CMI\*/+3 CMF\*; 8 weeks; MR 6; Sanity loss 1D4).

*\*CMI—Cthulhu Mythos for Initial Reading (skim), CMF—Cthulhu Mythos for Full Study.*



## CHARACTER APPENDIX

### EMILIA WEBB, SEMI-AMNESIAC GRANDDAUGHTER



Emilia is a thin and slightly gaunt looking, but not unattractive woman in her early twenties, dark haired and possessed of arrestingly wide, pale grey, almost colorless eyes. After her flight through the woods she is disheveled, bruised and dangerously cold, as well as barely coherent, a situation that will be remedied only by care and warmth.

Once she is more herself she will be revealed, over the course of conversation, to be a clearly educated woman with a cosmopolitan, middle class background and a predominately Bostonian accent. She will, thanks to the shock of her immediate ordeal, remain somewhat dazed, very nervous and unresponsive socially unless directly addressed (successful use of Charm or perhaps Persuade certainly helps the situation). She will not deliberately lie or dissemble, except that she has a very real fear of being “crazy”—she spent some time in a sanatorium (the Boston Society for the Care of Girls) for emotional disturbance

and recurrent night terrors, after her parents died, when she was fifteen)—and will not willingly subject herself to that accusation. Just how much she remembers of what has happened to her from the attack to the investigators encountering her on the road is for the keeper to decide.

- She has lived with her grandfather at the cottage for a little over seven months, while his health has visibly declined, owing to a heart condition, he has shown her nothing but kindness.
- She knows nothing of Webb’s secret save that, “creepy old urn-casket thing”. If she is asked, she will remember it from childhood (in his old Bolton house) and even then it used to give her nightmares. It was something important to him, some kind of family heirloom that she was told never to touch. She was more than happy to comply.
- She knows her grandfather had a locked bureau in his study where he kept valuables (or wherever else the keeper decides the journal should be) but never saw inside it or knew exactly what was in there. She knows he kept the key on his pocket-watch fob.

#### Emilia Webb, age 23

STR 40   CON 50   SIZ 45   INT 80   POW 50  
DEX 70   APP 60   EDU 85   HP: 9   DB: 0  
Build: 0   Move: 8   Sanity 50

Attacks: 1

Brawl 25% (12/5), damage 1D3

Dodge 35% (17/7)

**Skills:** Accounting 30%, Climb 30%, First Aid 50%, History 40%, Listen 40%, Medicine 30%, Persuade 45%, Psychology 20%, Science (Biology) 30%, Science (Chemistry) 25%, Spot Hidden 35%, Stealth 40%.

#### Backstory:

**Personal Description:** Thin, slightly gaunt looking, with dark hair and arrestingly wide, pale grey, almost colorless eyes.

**Ideology/Beliefs:** Science reveals truth.

**Treasured Possessions:** Antique silver chain with a small, coin-like medal (a gift from her grandfather).

**Significant People:** Doctor Webb, her grandfather.

**Traits:** Loyal.

**SAM KEELHAM, COWARDLY GAS  
STATION MANAGER**



The manager of the gas station, Sam Keelham is a blustery, somewhat overweight man in his late forties, with a bad comb-over and a broom mustache that hasn't yet faded to the same grey as what's left of the hair on his head. He is by nature both a pedant and loudly opinionated, but beneath it harmless, guileless and lost. As matters get stranger and more dangerous he is likely to grow increasingly louder and more opinionated, but increasingly less likely to actually do anything, save wring his hands, jump at shadows and demand that someone do something.

- Sam will recognize Emilia Webb and where she is from, but doesn't know anything beyond the basic facts about her and her grandfather. He will happily look after her and volunteer to do so at the cafe (or at least chide Mary into doing this), as something he understands and feels useful doing.
- He will not want to leave the gas station, even before any overt attack, citing, "his responsibility to the company" as the reason he can't leave. The truth is he is afraid.
- Sam knows most of the locals, at least by sight, and he can connect Clem to Mary, and also Billy to Clem, knowing them both as, "local troublemakers, not worth spit". He also knows Jake Burns as a regular customer and something of a drunk, and is therefore doubtful of his story.

**Sam Keelham, age 48**

STR 40 CON 50 SIZ 50 INT 80 POW 45  
DEX 50 APP 70 EDU 60 HP: 10 DB: 0  
Build: 0 Move: 7 Sanity 45

**Attacks:** 1

Brawl 45% (22/9), damage 1D3

Dodge 25% (12/5)

**Skills:** Accounting 70%, Appraise 40%, Charm 30%, Electrical Repair 20%, History 40%, Listen 30%, Mechanical Repair 50%, Persuade 40%, Psychology 30%, Spot Hidden 40%, Stealth 30%.

**Backstory:**

**Personal Description:** Overweight, bald with bad comb-over, broom mustache.

**Ideology/Beliefs:** Let someone else be the leader.

**Traits:** Loud, opinionated, pedantic.





## MARY LAKER, CONSPIRATOR AND PROTO-FEMME FATALE



In some ways a physical counterpoint to Emilia, Mary is a trim, healthy looking and almost athletically built young woman. A shade under 5' tall, with short, ash blond hair cut into a bob. Her demeanor (as the investigators encounter her) is caught between wary and distracted, and masks her slowly mounting panic that something has gone horribly wrong with her plan for her boyfriend to rob the Webb's cottage. Thus, she and takes Emilia's arrival as proof positive of this.

She is both clever and determined, and will not fold easily under accusation or threat. She will however, desire to preserve her own life above anything and anybody else. Cunning, calculating and not afraid (if push comes to shove), to get her hands dirty.

- ☛ It is likely that Mary will act increasingly suspiciously as matters worsen—possibly noticed by observant investigators (**Psychology** roll). She may also accidentally incriminate herself by knowing too much or reacting badly if screams are heard in the woods. Likewise, should Billy Esterhouse be discovered (alive or dead), she will claim not to know him (although Sam Keelham can easily see through such a bluff if he is present or overhears).
- ☛ In extremis, she is not above trying to silence Emilia if she thinks it necessary, taking off when nobody is

looking or even using the gun kept in the drawer of the café's cash register (a loaded .22 revolver) to defend herself (or take a car and money by force). This desperate action might come into play if the remains of Clem are recognized and linked to her (Sam Kheelham, plus there is an incriminating photograph of Mary in Clem's wallet). If cornered with hard evidence and no means of escape, she may then spill her story in full. She will not stop looking for a way out however.

### Mary Laker, age 19

STR 40   CON 50   SIZ 45   INT 80   POW 50  
DEX 70   APP 60   EDU 85   HP: 9   DB: 0  
Build: 0   Move: 8   Sanity 50

#### Attacks: 1

Brawl 25% (12/5), damage 1D3

.22 Revolver 35% (17/7), damage 1D6 (not on person, in cash register)

Dodge 35% (17/7)

**Skills:** Art/Craft (Sketch) 40%, Charm 80%, Climb 40%, First Aid 35%, Listen 50%, Persuade 50%, Psychology 40%, Sleight of Hand 40%, Spot Hidden 30%, Stealth 35%.

#### Backstory:

**Personal Description:** Athletically built, just under 5' tall, with short, ash blond hair cut into a bob.

**Ideology/Beliefs:** Nothing is more important than self-preservation.

**Significant People:** Clem Taylor, her boyfriend (and possible ticket out of this dump).

**Traits:** Wary, calculating and cunning.



**WINIFRED AND TEDDY BREWER**



An old, respectable lower middle class couple from Boston (he is a retired bank teller and she a homemaker), Winifred and Teddy Brewer are about to have the most ill-fortuned and, most likely, last night of their lives. They are innocent and ineffectual, and have no idea what is going on and will watch all from the sidelines, naturally trying to fade into the background. Occasionally they will offer comments like, “ooh, Winnie, did you see that lightning?” “There’s so much rain, the angels must be crying,” and, “perhaps we should call the police?” at wildly inopportune moments. As things worsen they will likely respond to the nightmare of what is about to unfold with the doe-eyed confusion of lambs in the slaughterhouse line.

**Teddy Brewer, age 71**

STR 35 CON 65 SIZ 50 INT 70 POW 65  
 DEX 40 APP 60 EDU 66 HP: 11 DB: 0  
 Build: 0 Move: 3 Sanity 65

**Attacks:** 1

Brawl 25% (12/5), damage 1D3  
 Dodge 20% (10/4)

**Skills:** Accounting 80%, Drive Auto 35%, History 60%, Listen 30%, Mechanical Repair 40%, Natural World 60%, Psychology 40%, Spot Hidden 70%.

**Backstory:**

**Personal Description:** Balding with a touch of wispy, white hair, deep blue eyes and kind smile.

**Ideology/Beliefs:** The wonder of life is all around.

**Traits:** Generous, quiet and reserved.

**Winifred Brewer, age 68**

STR 20 CON 70 SIZ 35 INT 60 POW 60  
 DEX 45 APP 55 EDU 43 HP: 10 DB: -2  
 Build: -2 Move: 4 Sanity 60

**Attacks:** 1

Brawl 10% (5/2), damage 1D3-2  
 Dodge 25% (22/9)

**Skills:** Accounting 40%, Appraise (Apple Pie) 90%, Fast Talk 55%, First Aid 60%, Natural World 45%, Occult 40%, Psychology 60%, Spot Hidden 50%.

**Backstory:**

**Personal Description:** Slightly stooped, thick and curly white hair, spectacles.

**Ideology/Beliefs:** Strongly religious and devout Christian.

**Traits:** Generous, quiet and reserved.

**BILLY ESTERHOUSE**

A young tough from the local area, Billy is barely out of his teens but built like an ox and veers between honest work as a day laborer and dishonest work as dumb muscle for what passes for Bolton's criminal element, plus the odd piece of petty thievery with his friend Clem. Though not actually evil in a conscious way, he is lazy, none too bright and a bully by nature, as well as being easily led by anybody he looks up to, like Clem.

- ❖ On witnessing the Dead Light erupt from the coffer in the cottage and devour the life from his friend Clem, Billy's mind broke down. He fled in blind panic and has now regressed to a child-like state of sheer terror.
- ❖ He remembers everything but can't deal with it above an almost infantile emotional response and, if questioned, will blabber the truth in childlike terms without fear of recrimination.
- ❖ As the scenario commences, Billy is hiding in the woods, trying to keep dry under the trees and jumping in panic at every lightning flash and peel of thunder. He is lost and has been going in circles since the attack. He knows the Dead Light is out there, having seen it already twice and fled from it. Whether the Dead Light finds him before he encounters the investigators is left up to the keeper.

**Billy Esterhouse, age 20**

STR 70   CON 70   SIZ 85   INT 65   POW 40  
 DEX 50   APP 60   EDU 60   HP: 15   DB: +1D4  
 Build: 1   Move: 7   Sanity 32\*

*\*(indefinitely insane: underlying insanity—loss of any further Sanity points results in an immediate bout of madness for 1D10 rounds, prone to delusions).*

**Attacks: 1**

Brawl 70% (35/14), damage 1D3+1D4

Dodge 25% (12/5)

**Skills:** Climb 30%, Cthulhu Mythos 05%, Drive Auto 25%, Intimidate 70%, Mechanical Repair 30%, Navigate 30%, Psychology 15%, Stealth 25%, Throw 40%.

**Backstory:**

**Personal Description:** Broad, stocky and built like an ox, thick dark hair and bushy eyebrows.

**Ideology/Beliefs:** Currently: Something BAD is coming and it's going to eat everyone!

**Significant People:** Clem Tailor, best friend.

**Traits (Currently):** panicky, childlike and afraid.



THE DEAD LIGHT



**Consume (fighting maneuver):** If it succeeds it melds inside its victim. The victim suffers 1D10+5 CON damage per turn until dead, dying in agony as deathly light pulses from within their flesh and boils from their eyes and mouth, and the their flesh begins to burn and turn to ash (Sanity roll for viewing the Dead Light consume a victim is 1/1D6 loss).

**Mesmeric Effect:** Anybody directly looking on the Dead Light for more than a few seconds will need to make a POW roll or suffer from its mesmeric effect for every minute they are exposed. This increases in severity if within six feet of the creature to a Hard POW roll. If the POW roll is failed, the victim is subconsciously held by the otherworldliness of the entity, unable to move. All actions while held are made with one penalty die. The victim may attempt a POW roll (with the penalty) once per round if they wish to escape from the mesmerism and flee.

**Armor:** 6-point against all kinetic, physical, blast and chemical attacks (damage up to 6 points is completely ignored); damage greater than 6 points causes minimum damage. See vulnerabilities.

**Vulnerabilities:** It cannot exist in daylight, which has a cumulative 5% chance per turn of full exposure of pushing it back from whence it came. Likewise, direct electrical discharge

of considerable strength forces it to make a CON test or suffer the same fate. Fire will harm it but less that it would a terrestrial creature, inflicting half normal damage (e.g. 1D3 per turn if it can be engulfed in flame). Merely poking at it with burning brands will give it pain and may force it back, but will not seriously hurt it.

**Other:** Its senses are better than a humans and it does not require light to see. Materials less dense than an inch (2.5 cm) of metal, or five inches (12.5 cm) of wood or earth, are transparent to it. It is also drawn towards creatures in pain or severe emotional distress, which attract it like a shark is drawn to blood. Worse for anybody trying to evade it, although not actually intangible, it can control its mass and form to compress itself and squeeze through confined spaces (about an inch wide at the narrowest), much as in the manner of a slug.

**Sanity Loss:** 1/1D4 Sanity points for seeing the Dead Light. Viewing the Dead Light consume a victim costs 1/1D6 Sanity loss.

See page 5 for a full description of the Dead Light, its abilities and actions.

STR 70    CON 70    SIZ 90    INT 80    POW 100  
 DEX 80    HP 16    DB +1D6    Build 2    Move 6  
 MP 20

**Attacks:** up to 4 (1D4 tendril lash or 1 consume).

Tendrill Lash    70% (35/14), damage 1D6+2 (see following)

Consume (maneuver)    60% (30/12), (see following)

Dodge    40% (20/8)

**Fighting (Tendrill Lash):** 1D6+2 damage and ignores armor (inflicts necrotic wounds not dissimilar to frostbite). By concentrating this effect it can burn through materials and intervening barriers short of dense metals and stone. Individuals touching or striking it with bare hands will also automatically suffer this damage, as will any physical object used to strike it.

## USING THIS BOOK WITH EARLIER EDITIONS

This book has been prepared for use with *Call of Cthulhu 7th edition*. However, with a small amount of conversion, the material can be used equally with any edition of *Call of Cthulhu*.

The most important rule changes are also provided here at the start of the section. Most keepers should be able to use this table alone to keep their game moving, but further information is provided in detail below.

### Quick Conversion From Call of Cthulhu 7th to Earlier Editions

- Divide all *7th edition* characteristics by 5. Thus, STR 80 is equal to STR 16.
- Regular difficulty is normal chance, or *6th edition* characteristic x 5.
- Hard difficulty is one-half chance, or *6th edition* characteristic x 3.
- Extreme difficulty is one-fifth chance, or *6th edition* characteristic x 1.
- Stealth is an amalgamation of Hide and Sneak, and may be used for either skill.
- Opposed rolls may be resolved by using the Resistance Table.
- A bonus die is equal to +20% chance.
- A penalty die is equal to -20% chance.

### Characteristics

In *Call of Cthulhu 7th edition*, characteristics are derived by rolling 3D6 and multiplying by 5. Thus, a 3D6 roll of 16 to determine Strength is multiplied by 5 to derive a result of STR 80.

Where necessary, divide all characteristics by 5 to derive results for previous editions—in most cases this can be done “on the fly” by keepers during a game, as non-player character characteristic rolls are rarely needed. A nearby table summarizes these values.

This multiplier should be remembered for characteristic loss. Thus, if the scenario specifies that

the investigator should lose 5 POW, they should lose 1 POW in earlier editions.

Characteristic	Divided by 5
15.....	3
20.....	4
25.....	5
30.....	6
35.....	7
40.....	8
45.....	9
50.....	10
55.....	11
60.....	12
65.....	13
70.....	14
75.....	15
80.....	16
85.....	17
90.....	18
95.....	19
100.....	20

### Education

Education has been reconfigured in *7th edition* so that it does not go above 99 for human beings. To determine EDU scores, consult the following chart.

EDU (7th Edition)	EDU (6th Edition)
90.....	18
91.....	19
92.....	20
93.....	21
94.....	22
95.....	23
96.....	24
97.....	25
98.....	26
99.....	27+

### Hit Points

In *7th edition*, hit points are derived by adding CON + SIZ and dividing by 10, rounding down. Thus, a cultist with CON 60 + SIZ 65 totals 125 divided by 10, yielding 12.5. He has 12 hit points.

In earlier editions, hit points were the average of CON + SIZ, rounded up. The same cult-

ist would have CON 12 + SIZ 13, averaged to 12.5 and rounded up to 13 hit points.

Thus, many enemies and non-player characters here may have 1 hit point less in 7th edition than in previous editions. It is recommended that the keeper ignore this difference for monsters and enemies, but may wish to allow players to recalculate their hit points for the pre-generated characters.

### Damage Bonus

Damage bonuses have been changed in **7th edition**. For **6th edition**, use the following values.

<i>7th edition</i>	<i>6th &amp; 5th editions</i>
-1.....	-1D4
-2.....	-1D6

### Build

**7th edition** introduces Build, which is used when determining fighting maneuvers and also chases, and is derived from STR and SIZ. For **6th edition**, Build can be ignored.

### Movement Rate

In **6th edition**, all human movement rates are the same (Move 8). It is recommended (for simplicity) that the keeper uses the movement values as given when using material written for previous editions.

### Skills

Some skills have changed name in **7th edition**, and others have been combined. In play, allow investigators to use any skill on their character sheet, and look for opportunities for them to succeed in their chosen skill even if the text does not specify a use for it.

The skills of Hide and Sneak have been combined into the new skill Stealth. Where a Stealth roll is called for, allow investigators to roll on either Hide or Sneak as is appropriate.

A complete list of skills and their new titles appears nearby.

<i>7th edition</i>	<i>6th &amp; 5th editions</i>
Appraise .....	--
Charm .....	--
Intimidate .....	--
Survival .....	--
Art/Craft (Photography).....	Photography
Fighting (Brawl) .....	Fist
Fighting (Brawl) .....	Grapple
Fighting (Brawl) .....	Head Butt
Fighting (Brawl) .....	Kick
Fighting (Brawl) .....	Knife
Fighting (Brawl) .....	Martial Arts
Firearms (Rifle/Shotgun).....	Rifle
Firearms (Rifle/Shotgun).....	Shotgun
Idea roll (rare) .....	Idea roll
Intelligence roll.....	Idea roll
Natural World.....	Natural History
Persuade .....	Debate
Persuade .....	Bargain
Persuade.....	Oratory
Science (Astronomy).....	Astronomy
Science (Biology).....	Biology
Science (Chemistry).....	Chemistry
Science (Geology) .....	Geology
Science (Pharmacy).....	Pharmacy
Science (Physics).....	Physics
Sleight of Hand.....	Conceal
Sleight of Hand.....	Pick Pocket
Stealth.....	Hide
Stealth.....	Sneak

### Fighting

In **6th edition**, characters have separate skills for different basic weapons and attacks. These include Fist, Kick, Grapple, Headbutt, Knife, Club and others.

In **7th edition**, all of these skills have been combined into one skill: Fighting (Brawl). The Fighting (Brawl) skill is used for any basic attack (unarmed, and with small knives, clubs, etc.)

In this book, for the keeper's convenience, all Fighting attacks have been listed under the name of the weapon (e.g. Brawl, Knife), but have the same attack chance. This explanation is added to explain the absence of certain attacks (Kick), and to illustrate why many characters have the same value in Brawl and they do in Knife, but that each may inflict differing damage, and so on.

In **6th edition** all humans begin with a base Fist attack skill of 50%, so keepers may wish to increase Brawl attacks to that value if the listed level is lower. Other attacks such as Knife should be kept as is.

### Attack Values

Attack chance and damage values are unchanged between editions.

In **7th edition** a distinction is drawn between rolling under half-chance (Hard success) and under one-fifth change (Extreme success). For the keeper's convenience, these values are listed after every attack chance—thus, 40% (20/8).

Keepers using earlier editions may ignore these values, although the latter (one-fifth) serves as a helpful calculation of impale chances.

Note the Success Values Table following, which provides a handy reference when determining full – half – fifth values.

## RULE DIFFERENCES

The following **7th edition** terms and rules are used throughout the text.

### Opposed Rolls and the Resistance Table

**7th edition** does not use the Resistance Table from previous editions. Instead, opposed rolls are made. Each opposing party makes a roll under the required skill or characteristic, aiming to roll under their own value while achieving a higher degree of success than the opposing value.

For **6th edition** and earlier play, for any mention of an opposed roll, use the Resistance Table. Thus, opposing a door's Strength of 80 is making a Resistance Table roll against STR 16 (80 divided by 5). Opposing a sorcerer's POW of 90 is making a Resistance Table roll against POW 18.

### Characteristic Rolls

All characteristics in **Call of Cthulhu 7th edition** are five times those of earlier editions. Thus, a Strength roll in the text here is the same as a STR x 5 roll for earlier editions.

In **7th edition**, characteristic and skill rolls are modified by difficulty. See the note on difficulty, below.

### Difficulty

Difficulty is an important concept in **Call of Cthulhu 7th edition**, and these terms are used throughout this book:

- Regular difficulty equates to normal chance.
- Hard difficulty equates to one-half chance.
- Extreme difficulty equates to one-fifth chance.

Thus, if the text calls for a Hard Strength roll, a **7th edition** character must roll under half the value of his or her STR. To derive this for earlier editions, the character must roll under STR x 2.5. It is recommended that the value be increased to the more common 6th edition convention of STR x 3.

These rules also apply to skill checks. Thus, a Hard Spot Hidden roll is made at one-half the normal chance for Spot Hidden.

These rules are summarized here:

<i>7th Edition</i>	<i>Prior Editions</i>
Characteristic Rolls.....	Skill checks
Regular Difficulty .....	Characteristic x5/ Normal chance
Hard Difficulty.....	Characteristic x3/ Half-chance
Extreme Difficulty.....	Characteristic x1/ One-fifth chance

### Idea Rolls

It is important to note the difference between Intelligence rolls and Idea rolls in **Call of Cthulhu 7th edition**.

An Intelligence roll may be called for when an investigator is attempting to solve an intellectual puzzle of some kind.

An Idea roll is made when the players have become stuck at a point in the investigation; perhaps they have missed a vital clue, or just don't know what to do next and the game has stalled. The Idea roll allows the keeper to get the investigation back on track (with the outcome of the Idea roll being whether the missed clue has

been obtained easily or at some cost to the investigators).

Keepers using **6th edition** should feel free to add Idea rolls to any scenario if it is a convenient means of moving the game forwards, even though the text does not specify their use. Likewise, where the text calls for an Intelligence roll, use INT x 5.

### Bonuses and Penalties

**7th edition** introduces the concept of the bonus die and the penalty die for percentile rolls, and these terms are sometimes included in the text here.

To approximate this for previous editions, assume that a bonus die means a +20% chance, and that a penalty die means a -20% chance.

### Tomes

Each tome has a value that denotes the number of Cthulhu Mythos skill points that are gained when a character reads the book. In **7th edition**, the total amount of points remains unchanged, but may be divided in to two values, the first for an initial reading (*CMI*), the second for a full study reading (*CMF*). To figure the two values, simply divide the Cthulhu Mythos value of the tome by three and round down; this is the amount of points gained for an initial reading. The remainder of the points are those gained for a full reading.

*For Example: The Eltdown Shards (in 7th edition) has a Cthulhu Mythos value of 3/8 (3% for an initial reading and 8% for a full study reading). For 6th edition, add these points together for the tome's Cthulhu Mythos of 11%.*

### Chase Rules

**7th edition** introduces new rules for resolving chases, and these are used in some of the scenarios included here.

For earlier editions, call for investigators to make the listed characteristic rolls included as part of the chase, and have their opponents do the same. If the investigators roll more successes than their opponents, they win the chase.

Keepers may also choose to resolve chases dramatically, rather than via mechanics.

### Poison Damage

Poisons no longer have a potency (POT) in **7th edition**, but are given a descriptor instead. To derive poison POT for earlier editions, use the following:

<i>Poison</i>	<i>POT</i>
Mild.....	1-9
Strong.....	10-19
Lethal.....	20+

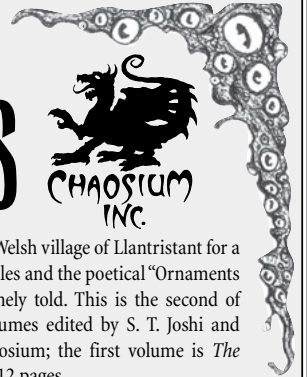
### Success Values Table

**KEY:** Each box shows Full / Half / Fifth values, equating to Regular / Hard / Extreme rolls in 7th edition.

Thus, a character with a skill of 44%, has 22% chance of making a Hard roll, and 8% chance of making an Extreme roll. When converting characteristics from **7th edition** to earlier editions, look up the full value (*i.e.* 60), the number after the second slash mark (*i.e.* 12) is the value of the characteristic for earlier editions.

01/0/0	02/1/0	03/1/0	04/2/0	05/2/1
06/3/1	07/3/1	08/4/1	09/4/1	10/5/2
11/5/2	12/6/2	13/6/2	14/7/2	15/7/3
16/8/3	17/8/3	18/9/3	19/9/3	20/10/4
21/10/4	22/11/4	23/11/4	24/12/4	25/12/5
26/13/5	27/13/5	28/14/5	29/14/5	30/15/6
31/15/6	32/16/6	33/16/6	34/17/6	35/17/7
36/18/7	37/18/7	38/19/7	39/19/7	40/20/8
41/20/8	42/21/8	43/21/8	44/22/8	45/22/9
46/23/9	47/23/9	48/24/9	49/24/9	50/25/10
51/25/10	52/26/10	53/26/10	54/27/10	55/27/11
56/28/11	57/28/11	58/29/11	59/29/11	60/30/12
61/30/12	62/31/12	63/31/12	64/32/12	65/32/13
66/33/13	67/33/13	68/34/13	69/34/13	70/35/14
71/35/14	72/36/14	73/36/14	74/37/14	75/37/15
76/38/15	77/38/15	78/39/15	79/39/15	80/40/16
81/40/16	82/41/16	83/41/16	84/42/16	85/42/17
86/43/17	87/43/17	88/44/17	89/44/17	90/45/18
91/45/18	92/46/18	93/46/18	94/47/18	95/47/19
96/48/19	97/48/19	98/49/19	99/49/19	100/50/20

# Selected Chaosium Titles



## FICTION

### Eldritch Evolutions

#6048 ISBN 1-56882-349-5 \$15.95

ELDRITCH EVOLUTIONS is the first collection of short stories by Lois H. Gresh, one of the most talented writers working these days in the realms of imagination.

These tales of weird fiction blend elements wrung from science fiction, dark fantasy, and horror. Some stories are bent toward bizarre science, others are Lovecraftian Mythos tales, and yet others are just twisted. They all share an underlying darkness, pushing Lovecraftian science and themes in new directions. While H.P. Lovecraft incorporated the astronomy and physics ideas of his day (e.g., cosmos-within-cosmos and other dimensions), these stories speculate about modern science: quantum optics, particle physics, chaos theory, string theory, and so forth. Full of unique ideas, bizarre plot twists, and fascinating characters, these tales show a feel for pacing and structure, and a wild sense of humor. They always surprise and delight.

### The Yith Cycle

#6047 ISBN 1-56882-327-4 \$16.95

The planet Yith is the home of the Great Race, a place inspiring H.P. Lovecraft and other authors to pen classic tales of travel through time and space. In "The Shadow Out of Time" there is implicit a very different view of Homo Sapiens' origins, derived directly from the modern mythology of the Theosophical Society. Lovecraft often mentioned Theosophy as a kind of foil and precedent for his own Mythos in his stories. This collection includes tales of Yith both famous and obscure, replete with time travel, mind-exchange, and thrilling vistas of primordial history set in context that enables new readers and long-time Lovecraftian fans alike to enjoy them.

Includes short stories by H.P. Lovecraft, August W. Derleth, Richard L. Tierney and many others.

### Mysteries of the Worm

#6037 ISBN 1-56882-176-X \$15.95

"H.P. Lovecraft — like his creation, Cthulhu — never truly died. He and his influence live on, in the work of so many of us who were his friends and acolytes. Today we have reason for rejoicing in the widespread revival of his canon. . . . If a volume such as this has any justification for its existence, it's because Lovecraft's readers

continue to search out stories which reflect his contribution to the field of fantasy. . . . [The tales in this book] represent a lifelong homage to HPL. . . . I hope you'll accept them for what they were and are — a labor of love." —Robert Bloch

Robert Bloch has become one with his fictional counterpart Ludvig Prinn: future generations of readers will know him as an eldritch name hovering over a body of nightmare texts. To know them will be to know him. And thus we have decided to release a new and expanded third edition of Robert Bloch's *Mysteries of the Worm*. This collection contains four more Mythos tales — "The Opener of the Way", "The Eyes of the Mummy", "Black Bargain", and "Philtre Tip" — not included in the first two editions.

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#6023 ISBN 1-56882-126-3 \$19.95

This massive collection brings together the entire body of Robert W. Chambers' weird fiction works including material unprinted since the 1890's. Chambers is considered a landmark author in the field of horror literature for his King in Yellow collection, which itself represents but a small portion of his weird fiction work. These stories are intimately connected with the Cthulhu Mythos introducing Hali, Carcosa, and Hastur.

This book contains all the immortal tales of Robert W. Chambers, including "The Repairer of Reputations", "The Yellow Sign", and "The Mask". These titles are often found in survey anthologies. In addition to the six stories reprinted from *The Yellow Sign* (1895), this book also offers more than two dozen other stories and episodes, about 650 pages in all. These narratives rarely have appeared in print. Some have not been published in nearly a century.

A Chambers novel, *The Slayer of Souls* (1920), is not included in this short story collection.

### The White People & Other Tales

#6035 ISBN 1-56882-147-6 \$14.95

THE BEST WEIRD TALES OF ARTHUR MACHEN, VOL 2. — Born in Wales in 1863, Machen was a London journalist for much of his life. Among his fiction, he may be best known for the allusive, haunting title story of this book, "The White People", which H. P. Lovecraft thought to be the second greatest horror story ever written (after Blackwood's "The Willows"). This wide ranging collection also includes the crystalline novelette "A Fragment of Life", the "Angel of Mons" (a story so coolly reported that it was imagined true by millions in the grim initial days of the Great War), and "The Great Return", telling of the stately visions

which graced the Welsh village of Llantrissant for a time. Four more tales and the poetical "Ornaments in Jade" are all finely told. This is the second of three Machen volumes edited by S. T. Joshi and published by Chaosium; the first volume is *The Three Impostors*. 312 pages.

## CALL OF CTHULHU RPG

CALL OF CTHULHU is a horror roleplaying game set in the world of the Cthulhu Mythos, as described by H. P. Lovecraft, the father of modern horror.

### Call of Cthulhu, sixth ed.

#23106 ISBN 0-56882-181-6 \$34.95

CORE PRODUCT — The Great Old Ones ruled the earth aeons before the rise of humankind. Originally they came from the gulfs of space and were cast down by even greater beings. Remains of their cyclopean cities and forbidden knowledge can still be found on remote islands in the Pacific, buried amid the shifting sands of vast deserts, and in the frigid recesses of the polar extremes. Now they sleep — some deep within the enveloping earth and others beneath the eternal sea, in the drowned city of R'lyeh, preserved in the waters by the spells of mighty Cthulhu. When the stars are right they will rise, and once again walk this Earth.

*Call of Cthulhu* is Chaosium's classic roleplaying game of Lovecraftian horror in which ordinary people are confronted by the terrifying and alien forces of the Cthulhu Mythos. *Call of Cthulhu* uses Chaosium's *Basic Roleplaying* system, easy to learn and quick to play. This bestseller has won dozens of game-industry awards and is a member of the *Academy of Adventure Game Design Hall of Fame*. In 2011 *Call of Cthulhu* celebrated its 30th anniversary. In 2003 *Call of Cthulhu* was voted the #1 Gothic/Horror RPG of all time by the Gaming Report.com community. *Call of Cthulhu* is well-supported by an ever-growing line of high quality game supplements.

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### Call of Cthulhu Keeper's Screen

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## H. P. Lovecraft's Arkham

#8803 ISBN 1-56882-165-4 \$28.95

*"Behind everything crouched the brooding, festering horror of the ancient town . . . the changeless, legend-haunted city of Arkham, with its clustering gambrel roofs that sway and sag over attics where witches hid from the King's men in the dark, olden days of the Province.*

*It was always a very bad time in Arkham . . ."*

—H. P. Lovecraft

Arkham is a small town along the Massachusetts coast—the setting favored by author Howard Phillips Lovecraft in his tales of monstrous horror. All in all a quiet place, Arkham is best-known as the home of Miskatonic University, an excellent school becoming known for its esoteric and disturbing volumes residing in its library's Restricted Collection. These tomes form the foundation of all current efforts to thwart the dire desires of the Mythos legion.

*H. P. Lovecraft's Arkham* contains extensive background information about this haunted New England town — written to be used by serious investigators as a base from which to further explore the mysteries of the Cthulhu Mythos. Pertinent buildings, useful people, and important locations are described in depth. A 17x22" players' map of Arkham is bound into the back, and four thrilling adventures complete the package.

Includes the H.P. Lovecraft short story "The Dreams in the Witch-house" (1933).

## H. P. Lovecraft's Dunwich

#8802 ISBN 1-56882-164-6 \$25.95

Dunwich is a small village located along the Miskatonic, upriver from Arkham. Until 1806, Dunwich was a thriving community, boasting many mills and the powerful Whateley family.

Those among the Whateleys came to know dark secrets about the world, and they fell into the worship of unwholesome creatures from other times and places. Retreating to the hills and forests surrounding the town, they betrayed their uncorrupted kin.

Prosperity fled, and a dark despair seized the people. What remains is a skeleton town, mills closed, its citizens without hope or future. However, secrets of the Mythos survive, to be discovered by brave and enterprising investigators.

*H.P. Lovecraft's Dunwich* begins with "The Dunwich Horror," Lovecraft's masterful tale of life in the town and its surrounds. It expands upon the story with extensive information about the town: pertinent buildings, useful people, and important locations are described in detail. A 17x22" map depicts the area for miles around, and two scenarios are included. All statistics and gameplay notes for d20 Cthulhu are also provided.

## Keeper's Companion II

#2395 ISBN 1-56882-186-7 \$23.95

A CORE BOOK FOR KEEPERS, VOL. 2—New to Call of Cthulhu? A battle-scarred veteran of many campaigns? Here are essential background articles useful to most keepers.

"The History Behind Prohibition" — A lengthy article bringing anti-alcohol advocates, law enforcement, gangsters, rum-runners, and consumers into focus. Lots of good stories.

"The Keeper's Master List of *Call of Cthulhu* Scenarios" — Lists are alphabetical by the following topics: scenario era; creature / maniacs / great old ones; legendary heroes and villains; cults / sects / secret societies; Mythos tomes; fictitious locations; and Mythos books from publishers other than Chaosium.

"Iron: a Survey of Civilian Small Arms Used in the 1890's, 1920's, and the Present". Practicalities of firearms; common malfunctions; new skills Handloading and Gunsmithing. Firearms considered are likely to be encountered or thought specially useful by investigators. Insightful discussions of nine specific rifles, five shotguns, ten handguns, a sniper rifle, and the Thompson submachine gun. Hot load damage values for most weapons, along with comparative ratings for noise, maintenance, powder, reloading per round, more, plus standard stats.

"Medical Examiner's Report" discusses the unusual corpse recovered by the Essex County Sheriff's Department, as does "Dr. Lippincot's Diary" from another point of view. Also a short article on deep one / human reproduction.

Brian Sammon's "Mythos Collector" submits write-ups for the *Book of Loä*, *Chronike von Nath*, *Confessions of the Mad Monk Clinthanus*, *Letters of Nestar*, *The Nyhargo Codex*, *Soul of Chaos*, *Testament of Carnamago*, *The Tunneler Below*, *Visions From Yaddith*, *Von denen Verdammten*, as well as for more than a dozen new spells.

And More: "Mythos ex Machina" gathers about forty examples of alien technology from Cthulhu supplements. Gordon Olmstead-Dean outlines the odd connections between H. P. Lovecraft and the Satanists HPL never knew, in "LaVey, Satanism, and the Big Squid". Indexed.

# Basic Roleplaying

Welcome to Chaosium's *Basic Roleplaying* system, a book that collects in one place rules and options for one of the original and most influential role playing game systems in the world.

## Basic Roleplaying

#2026 ISBN 1-56882-347-9 \$44.95

A CORE HARDCOVER BOOK—This book comprises a roleplaying game system, a framework of rules aimed at allowing players to enact a sort of improvisational radio theater—only without microphones—and with dice determining whether the characters succeed or fail at what they attempt to do. In roleplaying games, one player takes on the role of the gamemaster (GM), while the other player(s) assume the roles of player characters (PCs) in the game. The gamemaster also acts out the roles of characters who aren't being guided by players: these are called non-player characters (NPCs).

From its origin, *Basic Roleplaying* was designed to be intuitive and easy to play. Character attributes follow a 3D6 curve, and the other *Basic Roleplaying* mechanics are even simpler. Virtually all rolls determining success or failure of a task are determined via the roll of percentile dice. This means that there's less fiddling with dice of different types, and the concept of a percentile chance of success is extremely easy for beginners and experienced players to grasp. There aren't many easier ways to say a character has a 70% chance of succeeding at an activity.

The system is remarkably friendly to newcomers. It is easy to describe the basics of the game system, and the percentile mechanics, to non-gamers.

Players of other game systems often find *Basic Roleplaying* to be much less mechanistic and less of a barrier to the actual act of roleplaying. Less time spent on game systems usually equals more time available for roleplaying and thinking "in character."

Characters tend to evolve based on practicing the skills they use the most. They do not arbitrarily gain experience in skills and qualities based on ephemeral elements such as levels or experience ranks.

Combat can be very quick and deadly, and often the deciding blow in a conflict is the one to land first.

*Basic Roleplaying* is remarkably modular: levels of complexity can be added or removed as needed, and the core system works equally well with considerable detail as it does with a minimal amount of rules.

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*"In the last centuries of the Fifth Cyliad, a great malaise began to descend upon the lands of humankind. The great civilizations of Urth, which for Aeons had seemed on the verge of slumber, now finally began to rot from within. From the edges of the world the ever-present enemies drew close, their hungry claws poised to tear apart the delicate flesh of a fruit a hundred millennia in the harvesting. And all around, a cry arose for Heroes, to stand against the dying of the light and save the world from the sins of its past.*

*"Some said that it was the end of days. Some said that it was only the beginning. These pages tell the history of that time yet to come. These are the Chronicles of Future Earth."*

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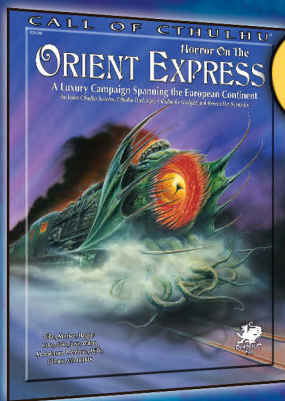
Suitable as a stand alone adventure or as a sidetrack within a larger campaign, *Dead Light* is set in Lovecraft Country, north of Arkham, during the early 1920s and is ideal for groups of between three to six players.

This is one journey your players will not soon forget.

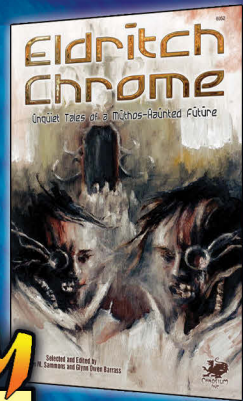


## CALL of CTHULHU

HORROR SOURCEBOOK



With instructions for both 7th and 6th editions of CALL OF CTHULHU



*Call of Cthulhu*® is a roleplaying game based on the works of H.P. Lovecraft in which ordinary people are confronted with the demonic beings and forces of the Cthulhu Mythos.

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