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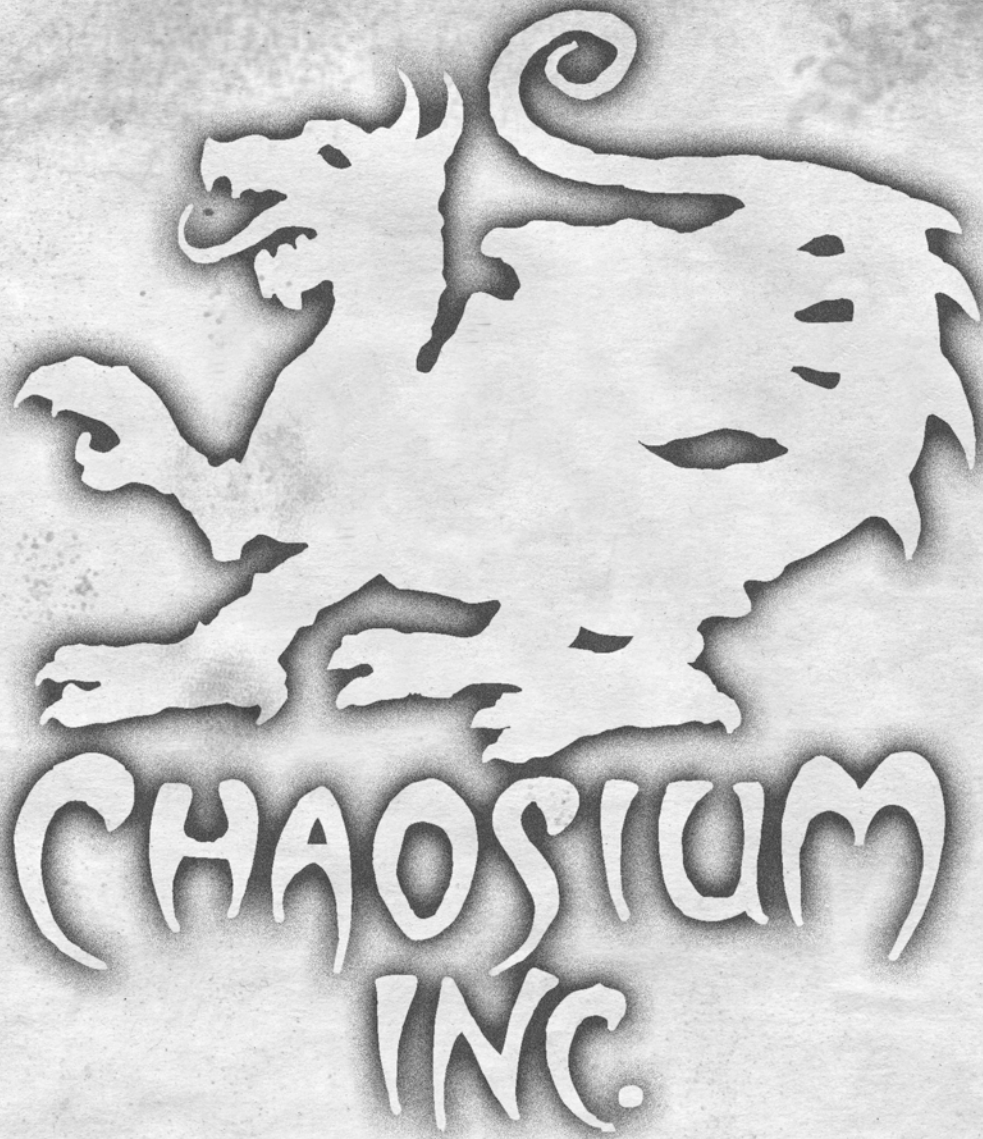
Menace From The MOON



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A 1920s Scenario
for Call of Cthulhu





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Menace From the Moon

A 1920s Scenario for *Call of Cthulhu*®

By William A. Barton

Moon Creature Art by Terence Muncy



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Is this man
Insane!?

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Menace From the Moon

By William A. Barton

*In which the Investigators face an ancient extraterrestrial threat
as a new comet appears in the sky.*

The Situation—An Overview

This CoC adventure is designed primarily as a standalone scenario that takes place in 1929, although it can be transferred to anytime in the mid- to late '20s for integration into an existing campaign. It is set in San Diego, California (U.S.A.), although alterations necessary for another setting shouldn't be difficult for the Keeper. (See the section "Alternate Scenario Possibilities" for suggestions.) The scenario begins with the discovery of a murder inside the San Diego Museum of Natural History, in Balboa Park.

Currently on display in the museum is a set of rocks found on the bottom of the Atlantic Ocean. These geologically unique stones are believed to be of lunar origin, ejected from the moon by the impact of a meteorite. (The rocks have been publicized in the newspaper recently, so if you're running this scenario as part of an ongoing campaign, investigators may have already heard about them. If not, they will learn about them from their Investigators' personal information and in the *San Diego Chronicle-Ledger* that they receive as a handout. If the Keeper does integrate this adventure into an ongoing campaign, it's best to let the Investigators learn about the rocks while engaged in another scenario so as to obscure their significance at the time.) The rocks have been on display in the Smithsonian in Washington, D.C., until recently, but they are now part of a traveling exhibit touring the country. They are on the final leg of the tour, with San Diego as the last stop before being returned to the Smithsonian, and will remain in the city for the next two weeks.

A few months before the start of the scenario, a new comet was discovered nearing the inner solar system for the first time in recorded history. (This is something else that the Investigators could hear about during a previous scenario if the adventure becomes part of an ongoing campaign.) Comet Negretto, discovered by and named after Italian astronomer Sylvio Negretto, is moving increasingly closer to our planet as it follows its elongated path around the sun, growing more prominent in the skies as it approaches. Because of its current location in the heavens, it appears only at night—and, because of its distance, only on clear evenings. As it nears and crosses Earth's orbit, however, our planet will pass through the comet's tail, just as it did with Halley's Comet earlier in the century. As occurred with that event, astronomers and other scientists are assuring the public that no harm will be done, as the gasses in the tail are so diverse that no one would ever know of the event if the public hadn't been alerted ahead of time.

The Investigators—Getting Them Involved

The scenario provides a set of pregenerated Investigators designed especially for this particular situation, along with a number of helpful NPCs (or, for those fully described, alternative Investigators if the Keeper and players so choose). If the Keeper instead wishes to integrate this adventure into an ongoing campaign using existing player Investigators (see the section covering "Alternate Scenario



Possibilities”), any or all of the pregenerated Investigators can be used as NPCs to assist in areas where the players’ characters may lack needed skills or knowledge.

The pregenerated Investigators for this adventure are Dr. Harris Whitestone, astronomer/physicist; Dr. June Radswood, biologist; Samuel Thin-Trees, geologist (and native American Indian); Roscoe Calhoun, police detective; Donald Fowler, reporter; and Evo Simpson, occultist/drifter/medium. The following additional fully described Investigators have been provided should the Keeper have extra players or want a different focus for the adventure: Jasmine Revelle, Chinese-American herbalist/healer; Walker Rhodes, Miskatonic University professor (on sabbatical); Earl LeRocque, French-Canadian private investigator; and William “Bull” Winkler, ex-jock and LeRocque’s assistant.

As the Investigators soon learn, the murder in the Natural History Museum occurred in the hallway just down from the gallery in which the moon rocks are on display. The victim, a guard, looks as though he was torn apart by a wild animal, with blood sprayed up the walls and all over the hallway. Parts of the body, however, appear chemically burned, as if by a powerful acid, and traces of an odd green slime are found in the wound and on the floor near the body. (This last part is being kept from the public, and except for the biologist called in as an expert, the Investigators will not know about it as the scenario begins.) A similar murder took place in the park near the museum only two nights previously (and, again, the information about the burning and odd slime was kept quiet by the police).

The Investigators get involved in the case for various reasons that lead them to Balboa Park and the Museum of Natural History, as described later in the scenario and in their character descriptions (or by various other means, at the discretion of the Keeper). In attempting to discover the source of the bizarre murders (and any additional murders that occur as the scenario progresses), the Investigators will find leads and some red herrings (among the NPCs and in the newspaper) to occupy their time. Eventually, however, they must discover who—or what—

has committed the murders, more of which are likely to occur during their investigation (as the Keeper determines). And they must end the threat as well . . . if they can.

KEEPER INFORMATION: The situation is as follows: The rocks, which were indeed ejected from the moon eons ago, contain creatures that were molecularly—and heretofore undetectably—bonded with the stones as a result of a great catastrophe. The creatures at one time were astronaut/explorers and colonists from the now-destroyed fifth planet of our solar system, which once circled between the orbits of Mars and Jupiter, where the asteroids currently exist. Their planet was undergoing invasion by the Mi-Go, who had recently established their base on Yuggoth and were now moving into the inner planets in search of mineral richness and other resources. The inhabitants of that world, faced with the Mi-Go threat, went to war with the invading Fungi from Yuggoth.

As the war waged on, the inhabitants of the fifth planet—their world eventually to become known in occult circles as Tiamat (to the ancient Sumerians), Rahab (to the early Hebrews), Phaeton (to the Greeks), and Minerva (to the Romans)—realized that they couldn’t hold off for much longer against the technically superior Mi-Go. Vessels were sent out to explore worlds in the inner solar system to see whether any would be suitable for a mass evacuation. Mars, the closest inner planet, was first colonized, and a massive pyramid complex and face-shaped temple constructed on what would become known to us as the plane of Cydonia. (It was then on the shore of a vast Martian ocean.) This new world was to be the initial refuge for their people. But the Mi-Go soon extended their attacks to Mars, and further sanctuary became necessary, closer to the Sun than either Mars or their home world. Earth, the next world in from Mars, looked the most promising. Because the Mi-Go threat had grown so dire, all but the most preliminary exploration of the new world was cut short, and a colony ship embarked for the potential sanctuary. On its way to colonize the Earth, however, the ship stopped on the moon to establish a way station

before they were to further explore—and then colonize—the promising blue planet.

Unfortunately, while the explorers and colonists were on the moon, their home planet exploded, as the Mi-Go had directed a small portion of Azathoth to it during the struggle. The planet was ripped apart and its debris sent spiraling throughout the solar system. Most of the remaining fragments eventually formed the Asteroid Belt, but others were strewn throughout space. Huge comets and meteorites subsequently pummeled the system, first ravaging Mars and stripping it of its oceans and most of its atmosphere, and then playing havoc with the rest of the system's planets and moons. The explosion also released a burst of bizarre radioactive rays from the planet's core. (The core had consisted primarily of a rare, highly radioactive element, which was what had first drawn the Mi-Go to the planet.) Traveling at nearly light speed, the waves of energy sped through the solar system, soon reaching both Earth and its moon. The radiation drastically altered those life forms on Earth that were to survive the cosmic meteorite bombardment (which ended the reign of the dinosaurs). Further, it unpredictably affected those natives of the fifth planet who'd survived their world's death—perhaps because of their proximity to its source during their entire existence as a race.

As the waves of energy struck the planet's last survivors on our moon, the mysterious radiation transformed these originally humanoid explorers and colonists into mindless, acid-slime-oozing monsters. It also somehow fused their substance with the rocks on which they stood, preserving them for all eternity in that state—to be released only after they were again exposed to the radiation of the unique element that comprised their home world's core. As the solid remains of their planet subsequently hit the moon, creating the massive craters and, later, mares of frozen lava that now pockmark its surface, many of its rocks were ejected into space by the force of the celestial strikes—including many carrying the fused creatures. Some of those rocks subsequently landed on Earth in the far past. There, the inhabitants of lost Atlantis collected

them as a rare mineral for display, ornamentation, and other uses.

Unfortunately for the Atlanteans, a large segment of the fifth planet's core, embedded throughout with the radioactive element that had originally fused the creatures into the lunar rock, had remained intact. Mixing with frozen remnants of the planet's atmosphere, the core became part of a comet that, propelled by the explosion, soared to the outer reaches of the solar system. (It followed a different orbital path from that of Yuggoth, however, veering far off the plane of the ecliptic such that the Mi-Go never managed to locate it.) As the sun's gravity slowed and pulled it back toward the inner system, the new comet eventually neared Earth. As it came closer, the radiation it exuded began to affect the creatures sealed in the rocks on both the moon and on Earth. While the comet remained visible in the sky, its radiation proved strong enough that the now-monsters were temporarily released from their rock prisons to roam . . . and, in their degenerated state, to kill . . . Because of the unique extraterrene makeup of the creatures, which made them nearly impervious to normal weapons, the Atlanteans were helpless to stop them.

As the creatures wrecked havoc on Atlantis, one priest finally discovered a weakness in them—one of only a few. If either the rocks or the creatures themselves were thoroughly immersed in deep water, he learned, the radiation could not reach them, and the creatures immediately returned to or remained in the rocks. If they could not soon reach any of the rocks for reintegration, the creatures were destroyed. Because so many of the stones had been collected throughout Atlantis—and most of their original owners killed when the creatures first began to manifest—locating them all proved impossible. Thus the priest, one Yar-Surmazto, hatched a desperate plan. Realizing that Atlantis itself was most likely doomed if the creatures were left to overrun the continent, he employed in desperation forbidden magics he'd learned from contact with various creatures and gods of the Cthulhu Mythos. He cast a dire spell that created multiple tsunamis, sinking Atlantis under the



sea in but a few hours. Atlantis died, but the threat was ended. As long as the rocks remained deep under the ocean, the creatures could not emerge. Mankind was safe . . . for then.

But rising up over the eons from the few remaining survivors of Atlantis, mankind again spread across the Earth, using its science to explore first the lands of the planet and, more recently, the oceans. On the seabeds of the Atlantic, odd rocks were discovered—stones that appeared to have been ejected from the moon ages ago and, therefore, that excited the scientific community. Because of their long immersion, however, the rocks were inert, and the secret they contained was no longer a threat . . . at least until a new comet appeared in the sky . . .

IN THE NEWS . . .

The story of the murder at the Natural History Museum the previous night is described in an extra early edition of the *San Diego Chronicle-Ledger*. It is available for sale from newsboys around the city and, especially, in Balboa Park as the Investigators arrive. (The paper contains a few other articles that may or may not be of significance in the scenario. The Keeper should give players no clue as to which are directly related to the case and which are red herrings.) The Keeper can photocopy the accompanying newspaper page (see handout, pages 97-98) and give it to the Investigators at the same time that he gives them their character information.

FOLLOWING THE LEADS

After the Investigators have read the paper and, ideally, after meeting one another and deciding to work together to discover the cause of the murders, they can follow any of the various leads given in the paper. (Some of the leads may seem of special significance right away—such as the disappearance of the lion at the nearby zoo. Others, they may decide to follow later if their initial plans prove fruitless or go awry. If necessary, some avenues of investigation can be suggested to the Investigators through various other means—for example, the reporter Donald

Fowler’s editors, or those of any other reporter being used as an Investigator, are likely to assign the reporter to interview some of the more “colorful” characters mentioned in their rival newspaper, such as crackpot inventor Kyle T. Oates or the obviously unhinged British “governor” Sir Woodrow Randolph Peck.)

Following is a list of the newspaper leads and how closely they relate to the scenario:

MURDER AT THE MUSEUM: Obviously, this is the main focus of the scenario. (See the section “The Horror in the Museum” for details.) If anyone attempts to contact Ally Jones, the dead guard’s widow, she won’t be granting interviews (and at least one police officer will be outside her door to deter reporters and other nuisances). She will see Calhoun, however, since Jones was his former partner, and the policeman will let Calhoun through on Mrs. Jones’ request. He is unlikely to let more than two or three others at most go in with Calhoun (whoever is present and makes a Luck roll). Unfortunately, the grieving woman knows absolutely nothing and can’t help the Investigators in any way.

NIKOLA TESLA IN TOWN: This lead is a red herring; Tesla has nothing to do with the scenario (at least directly). Attempts to interview him are likely to fail, unless an Investigator is extremely lucky or good at persuasive skills. (His bodyguards are unlikely to let anyone to see their charge.) There is a slight chance that a reporter could gain entrance to the scientist by promising him newspaper coverage (although it’s unlikely he’d consent to such an interview if the reporter is from a real rag, like Fowler’s paper). Tesla may agree to converse briefly with a fellow scientist such as Dr. Whitestone or perhaps to cooperate in a police investigation—as long as the request is by the official in charge (which won’t happen with Lt. Randolph heading the investigation).

Even if one or more Investigators do manage to gain an audience with Tesla, it will do no good—should they begin to talk about phantom monsters or creatures from the moon killing people, Tesla will assume they are



Moon Creature on the prowl

mocking him and end the interview, and the Investigators are likely to be tossed out on their ears. The only exception would be if Kyle T. Oates is actively involved in aiding the Investigators. Tesla and Oates have corresponded for years, both being eccentric geniuses to various degrees, and Tesla respects Oates, despite some of the latter's quirks. Still, unless the Keeper desires more of a "pulp" feel to the scenario, Tesla will be little help—no death rays, earthquake machines, or other exotic weaponry will be available, as his lab is far away. (Of course, Oates is a different story . . .) If Investigators should ask for any such hardware, Tesla may direct them to Oates (as he throws them out), if the Investigators haven't already been there.

LION DISAPPEARS FROM ZOO: This is mainly another red herring, although it can lead the Investigators to some magical assistance. (See the section on John the Groundskeeper's apartment.) The lion, however, has nothing to do with the scenario, nor does anyone at the zoo, other than Dr. Radswood and, to a lesser extent, Selina Whitestone. Because of the proximity of the zoo to the museum, however, and the fact that the killings superficially resemble those of a wild animal, it's highly likely that Investigators will follow up on this lead. (This is why it offers, at least, a potentially helpful payoff, even though it doesn't relate directly to the adventure.) Dr. Whitestone and Dr. Radswood are particularly likely to check out the zoo, since their daughter Selina is physically and emotionally involved in that incident. (For more information, see the sections on the zoo and its facilities.)

COMET NEGRETTO: This story, of course, has great bearing on the scenario, since it is the rays from the comet that are releasing the moon creatures. It is mostly an informational clue, however, as the Investigators obviously have no way of affecting or interacting with the comet itself, other than through astronomical observation and, perhaps, spectroscopic analysis. It may get them thinking, however, that the killings could have an extraterrestrial connection.

THE CRACKPOT INVENTOR AND THE END OF THE WORLD: This story offers numerous possibilities for the Investigators. Oates has figured out, at least in part, that the comet poses a threat to the planet. He hasn't tied in the murders at the park and museum yet, nor the moon rocks, but if the Investigators provide him with such information, he could easily come to the correct conclusions. (Although he will appear so eccentric that the Investigators could easily dismiss him as a kook—to their loss.) Oates can provide conclusive spectroscopic proof of the comet's rays through one of his inventions, and even that the rocks emit the same radiation. If necessary because the situation has become desperate, and the Keeper desires, he may even be able to cobble together some kind of futurist weapon to combat the creatures (although how long it would take to do so and how well such a device would work is questionable). Finally, Oates could help them obtain an audience with Tesla if they so desire—although that would do them little good. If Investigators fail to follow up on this lead, Fowler's editor is sure to assign him at some point to do a full story about the "crackpot," giving them a further chance at Oates. (See also the sections on Oates himself and his lab.)

BRITISH LORD'S LAND CLAIM: This is a red herring. (Even so, Fowler's editor is also likely to ask him to obtain an interview with the man.) Peck and his claims have nothing to do with the scenario. Again, however, if the Investigators invest time in following this lead, there are some possible payoffs in the eccentric lord's library at the British consulate—and the man himself may even decide to assist the Investigators with his swordsmanship and high-powered elephant gun (whether they want him to or not).

TRAPPED SEWER WORKER: This story has nothing to do with the scenario. It's a total red herring, plain and simple. That it occurs now, and near the park, is a coincidence. By its proximity to the murders, however, and its description of the man ceasing to communicate with the rescuers (amid "strange

screeches”), it may draw the Investigators’ attention and interest. It is only a time waster for them, if so. Should they pursue it, the Keeper can reveal that the incident is taking place only a few blocks from the park (or they may see the road blocks as they travel to another destination in the city and decide to investigate further). The Keeper can also reveal that an entrance to the sewer system lies in the park, about 20 yards from where the first victim’s body was found. (Again, however, this just a coincidence). One complicating factor, if the Keeper chooses, could lead the Investigators into the sewers if they’re not inclined to examine this lead themselves: If Dr. Morgan becomes a fugitive at any point in the adventure, it’s possible that he may seek escape in the sewers, having become totally deranged by his perceived persecution. If the Investigators chase him through the park, he may see the manhole there and drop down it for refuge, leading them into the underground tunnels (and perhaps to the site of the cave-in).

If the players do decide at some point to follow this situation as a lead (or in pursuit of Morgan), the Keeper may determine exactly how they fare. Hazards that they are likely to face include leaking gas (one possible cause of the screeches and the worker’s silence), rats and other vermin, and perhaps even an underground creature as an alternative reason for the screeches and the man’s subsequent silence. (Possibilities range from Mythos creatures such as Ghouls to crazed, degenerate hobos to giant Sumatran rats breeding in the sewers, having escaped the zoo years ago. The Keeper can use his imagination in such a situation.) As another potential hazard, rescuers, fearing for the man’s life, may finally resort to explosives to reach him, perhaps even collapsing some of the tunnels in the system—while the Investigators are in them. Even if, however, there actually proves to be a real menace in the sewer system, it is unrelated to the scenario at hand.

DATES AND TIMES

The adventure is set in late summer/early fall 1929; despite the date on the newspaper, the

exact month and date are unimportant, however, as San Diego’s climate is relatively mild year-round (average 70 degrees). The Keeper can therefore move the events to any time of year he wishes—although we suggest spring through fall as the best times for the setting. (If the Keeper decides to keep it in mid- to late September, the San Diego County Fair is now in full swing, adding further complications—and potential victims—which may or may not be to the Keeper’s liking.) The adventure should start three days into the full moon, with the first murder on the first evening of the full moon. (See the section “Weather Conditions and Phases of the Moon” for more information on the moon’s role in the timing of the scenario.)

If the Keeper should wish to move the scenario to another, earlier time in 1929, only the fact that the San Diego County Fair won’t be taking place in the park will be any different. If he should move it to another year in the 1920s, he needs to take care as to describing the surrounding locations, as many of the buildings in Balboa Park that were originally built for the 1915-16 Panama-California Exposition were undergoing changes not only of name but of function throughout that decade. (Several that were empty and even condemned by 1929 still served as museums and housed various exhibits earlier in the decade.) Of course, since this is a fictional scenario, such considerations probably aren’t necessary. The Keeper can easily transplant the adventure to a different year in the ’20s and not worry too much about exact historical accuracy—as long as he provides a satisfying gaming experience for his players.



The Horror At The Museum

Outside the museum, the Investigators must hook up as a group (although it is possible that they may at first do so in two or more smaller groups). Likely initial groupings, because of past acquaintances, are Dr. Whitestone, Dr. Radswood, and Samuel Thin-Trees in one group, and Calhoun, Fowler and Evo (with companion Jasmine Revelle) in a second group. These two groups may connect through Thin-Trees and Fowler, as the latter has interviewed the former. They may also connect through Evo's pronouncements that he "feels" all of them to be connected and key to solving the current mystery—although it's just as possible that Evo may turn off the scientists in the group with his mystic leanings.

Also in the crowd are NPCs (and potential additional player Investigators) Professor Walker Rhodes and private eye Earl LeRocque and his assistant William "Bull" Winkler. If these three are to come into play, it is likely that they will do so through Evo, who will "perceive through the spirits" that they, too, are important to the matter at hand. Or they may connect through a past acquaintance between Calhoun and LeRocque. (Rhodes would be connected either because Winkler was a past student or from Calhoun noticing his nervous manner and mumblings about ". . . can it be happening here, too . . .?") Because Rhodes, LeRocque, and Winkler are staying at the same hotel as Dr. Whitestone, they may meet there later, should the three remain unconnected at the beginning.

At the Museum that Morning

After the Investigators meet and get past the necessary introductions and exchanges of information, they must decide how to proceed from there. (If they gather in smaller groups at first, either the connections between the two groups—or Keeper intervention—can bring them all together.) The most likely course Investigators are apt to take is to obtain access to the museum. This can occur in several ways, as follows:

1 Any Investigator who knows museum curator Dr. James Damery (in particular Dr. Whitestone or Samuel Thin-Trees)

may attempt to enter the museum by telling the two policemen guarding the front entrance that they are there to see the curator. The police are unlikely to allow them to enter, however, as their superior, Lt. Lester Randolph, is currently inside conducting his investigation and wants no interference. A Fast Talk or Persuasion roll might convince one of the policemen to take a message in to Damery, letting the curator know that the Investigators are outside and wish to talk to him. (If Dr. Radswood is among those wishing to see Damery, add 20% to the Fast Talk or Persuade skill of the Investigator asking for Damery, since the police officers would just have seen her leave the building after consulting on the case. If Dr. Radswood claims that she must see Lt. Randolph personally, a Luck roll would gain her—but only her—readmission to the crime scene. What she does after that is up to the player.)

Should the Investigators be rebuffed in seeing Damery or getting a message to him, they can attempt to go around to the side of the building, where the door to the museum personnel's offices is located. (See the "Locations" section for information on the external layout of the museum.) The door is locked, however, and with all the commotion going on inside, it would require a Luck roll at 10% of the Investigator's skill for someone to be near enough at this time to hear a knock or a ring of the bell. (If they should attempt to break in by smashing down the door or picking its lock, everyone involved must make a Luck roll to avoid drawing attention; if anyone misses, the noise attracts the notice of the police in the museum, either through the sound of the door cracking or an alarm going off). The police will at best send them packing or, at worse, arrest them for attempted breaking and entering. (If Damery vouches for them, they will be released, but unable to talk to him further at that point and will need to return later.)

The same thing will occur if they go to the back of the museum and attempt to get in through the custodian's door. (If they miss the first Luck roll in attempting to gain entrance, however, they must make a second at regular skill to avoid the police inside from hearing

them. If they are noticed by the police, they will be sent away with the threat of being locked up for interfering with a police investigation.)

If the Investigators do manage to get word to Damery that they wish to see him, he will step outside briefly and tell them that he is unable to speak with them at this time, adding that he must be present inside during the police investigation. (He'll say the same if he has to bail them out from an attempted break-in.) He'll ask them to come back after three that afternoon. He hopes that by then everything will be settled and the police will have left, although he is unsure whether the museum will be open even then. If it isn't, he tells them, they should come to the side personnel door. If they do so at the appointed time, they will be let in by Dr. Damery's secretary and escorted into his presence.

2 If any of the other Investigators try to get by the policemen at the front entrance (most likely Calhoun or Fowler), they will be stopped by the policemen at the door. The two officers will tell them that an official homicide investigation is underway and they cannot enter at this time. If Calhoun tries to get past the policemen by flashing his own badge or otherwise using his status as a police detective, he must make not only a Fast Talk roll, but a Luck roll for these particular officers not to know that he is on suspension. If he makes both rolls, he can get inside the museum. As soon as Lt. Randolph spots him, however, he will be told to leave at once. If he fails to do so, Randolph will ask two of the policemen inside to escort him out. If Calhoun attempts to resist, they will Grapple him and, if successful, handcuff him and take him outside. (If not, they will attempt to subdue him with their nightsticks.) If the officers must resort to force, Calhoun must make a Luck roll to avoid being taken to the station for discipline. (How that plays out is up to the Keeper.)

If Fowler (or any other Investigator) attempts to get past the policemen outside, a Fast Talk roll at half normal skill is necessary (and a Luck roll so that these officers don't know who Fowler is). If the officers' attention

is diverted elsewhere—conversing with another Investigator who is trying to Fast Talk or Persuade them or scuffling with Calhoun or anyone else trying to obtain entrance through force—Fowler (or whomever) may attempt a Sneak roll to get inside. If he succeeds, he can get into the museum far enough for Randolph to spot him and order him to leave. (If he refuses, he will get the same treatment as Calhoun.) If Calhoun is involved in a struggle with officers inside at the time, Fowler can make another Sneak roll to get far enough to see—and photograph—the body. (He makes his Photography skill roll for success.) At that point, however, Randolph will stop him. Unless Fowler runs out at once and isn't stopped by anyone else, the detective will confiscate his camera and have him escorted out by force. The Keeper should judge how much success Fowler has and provide whatever descriptions are appropriate of the crime scene that the reporter may be able to observe.

3 If Dr. Radswood gains entrance by claiming she needs to talk to Randolph again, he'll ask her what she needs to tell him. Unless she can come up with something that sounds pertinent to the investigation that she hasn't already conveyed to him, he'll thank her for her help and ask her to leave. (Of course, Dr. Radswood has already seen the crime scene and is aware of the state of the body. She can provide descriptions to the other investigators as the player wishes, although if Randolph learns that she has divulged information that he told her to keep to herself—especially about the slime and acid burns—he will not be so friendly to her from then on, and she will no longer have access to the investigation as a consultant.) If Dr. Radswood retains Randolph's confidence, she can be a source of information for the Investigators throughout the scenario. (Or at least until such time that she loses the detective's trust.)

THE BODY

If any Investigators manage a glance at the body, they can see that it's mangled horribly, and blood is splattered all over the hallway. (Spotting the mangled corpse requires a SAN roll with 1/1D4+1 Sanity loss.) If any



Investigator manages a closer look (unlikely at this point for anyone but Dr. Radswood), they can see that there are several ripping wounds across the body, apparently made by claws (four each for each wound).

Closer examination (Spot Hidden or Medicine or First Aid rolls) will detect the odd burns around the wounds and traces of a green ichor still in them. The police will not allow anyone to take any samples of the ichor and will quickly usher everyone away from the scene as soon as anyone tries to see the body. Dr. Radswood's Biology skill does not enable her to identify what kind of animal made the wounds—just that, whatever it is, it isn't human. She's reasonably certain it's not a big cat, but the body is so mangled that she can't be 100% sure. Anyone viewing the body, other than Dr. Radswood—or anyone unaccustomed to seeing such carnage, such as Calhoun—must roll CON x 5 to avoid losing breakfast.

The area around the body seems coated with blood—with splashes up to 10 feet away (which means that little or none is left in the victim). Yet no footprints of any kind were found in the blood. (Any there now are from the police.) The body appears to have fallen right where it was found. The guard's gun is still in his holster, so whatever happened didn't give him warning enough to draw it. A Medicine or First Aid roll will suggest that Jones was dead when he hit the ground. He may have been further mauled after he was dead.

Gaining Access To The Museum (Later that Day)

If the Investigators return to the museum at or after the time that Damery specifies, they will find that the museum is now open and all the police have gone, except for a single officer who is standing guard at the spot where the murder occurred. The crime scene is now hidden behind a six-foot wooden screen. Other than a chalk outline marking where the body lay, there is no trace of the murder—the blood has all been washed away (although a Spot Hidden will detect traces of it). The officer is merely attempting to keep people from going

behind the screen. He can provide no information to the Investigators except that Randolph had the scene cleaned up and the screen set up after receiving a phone call, and he was told to stay here until relieved. If the Investigators get favorable rolls on Fast Talk or Persuade skills in trying to pump the officer for information, he will not object to them snooping around a bit at the spot, but there is little left to show for the loss of a man's life.

A CLUE!

If any Investigator searches the area, either now or at some point later in the scenario, a successful Spot Hidden roll will reveal, in a crack in the floor, a tiny spot of the green acidic slime left by the moon creatures. (The cleanup crew overlooked it.) If an Investigator uses an instrument—a pen, a key, etc.—to pick it up (DEX x 5 to get it from the crack), he will have a biological sample that he can use for independent testing, either by sending it to a lab or by having Dr. Radswood examine it in her lab at the zoo. (Sending it out would take two days minimum to get results back.) If the zoo's lab becomes unavailable for any reason, they can also try the science lab at City College, where Thin-Trees can gain them admission. If an Investigator touches the slime directly, it will burn his or her flesh. The brief contact isn't enough to cause damage, unless he fails to wipe it off immediately (in which case, he will take 1 point of damage). But it is enough to reveal the acidic nature of the substance. (Dr. Radswood can confirm that it appears to be the same slime that she observed on the victims, although she will not want to do so if the officer is in hearing range—that is, he makes a Listen roll.)

If the Investigators do locate the slime and do not attempt to hide it from the officer, he will ask them to hand it over, as it may be important evidence. He apologetically explains that he could get into trouble if he just lets them take it with them. If they refuse to give the sample to the officer, he will draw his weapon and insist they do so. If they still refuse, he will arrest them for obstructing justice—unless they either give up the sample or make a Fast Talk or Persuade roll to convince him otherwise. (If it's a Fast Talk

roll, they will need to leave immediately before the officer changes his mind.) He will also call the station and report what has happened to Randolph, which will result in further problems for the Investigators in general—and Calhoun in particular. If the Investigators make successful Sneak rolls while obtaining the sample—or distract the officer as they view and collect it—they can avoid a confrontation and can later subject the sample to analysis. (If the Investigators find the slime later in the scenario, after the scene is no longer guarded, they can simply keep the sample. If Damery is present at the time, he will not stop them from taking it.)

For the results of any analysis of the slime, see the section on the San Diego Zoo, under “Admin Building, Offices, and Labs.”

MEETING WITH DAMERY

If the Investigators return early, the museum will still be closed, and they can go to the side personnel door. Ringing the bell or knocking will attract the attention of Damery’s secretary, Lucy Ferrier, who will let them in after learning who they are, and she will escort them into Damery’s office. He will be friendly and cooperative, saying that he’s happy to see them (those he knows, at least), although he wishes it were under better circumstances. He will comment that the police have just left and the museum will be opening in a few moments. After talking with them (see below), he’ll offer to show them the area where the killing took place, if they want. He’ll add, however, that a policeman is still guarding it. He’ll also take them to see the moon rocks now, if they’d like, so they can observe them before the crowds return with the museum’s reopening.

If they have come through the museum itself at or after the appointed time, after it reopens, the Investigators can press a buzzer outside the locked grating that cordons off the museum offices from the exhibit halls—see the map of the museum. Damery’s secretary will admit them and take them to the curator’s office. (If they come in this way, they will pass the guest office, which has Dr. Philbeus Morgan’s name on the door. If they attempt to go in, the secretary will try to discourage that,

saying that Dr. Morgan doesn’t wish to be disturbed. If they enter anyway, Morgan will be absent if all those entering make a Luck roll. If anyone misses the Luck roll, Morgan will be in his office and will not be pleased at the intrusion. He will order them to leave at once. If he is absent and they attempt to ransack the office at this point, the secretary will get Damery. The curator will not be pleased at their actions, which may affect his cooperation with the Investigators from this point on.)

When the Investigators do meet with Damery, he will be friendly and cooperative with them (unless he’s found them ransacking Morgan’s office). He will tell them what he knows of the situation, which really isn’t much more than what they will have learned from the newspaper report or their own observations. (He won’t mention the slime on the victim’s wounds unless they do first, in which case he will look uncomfortable and say that the police asked him not to mention it. But if they reveal that they already know about it, he’ll confirm it.) He will tell them that he expected the museum to remain closed for much longer, but Dr. Morgan was outraged that the investigation was interfering with the viewing of “his” moon rocks, and somehow the man was able to do something about it. After Morgan returned to his office, the police lieutenant got a call, apparently from his superior. After arguing for a few minutes, Randolph agreed to something—reluctantly—and then closed down the investigation, ordering the blood cleaned up and the area cleared so that visitors could access the moon rocks. He left only the chalk outline, protected by the one police officer and the screen he set up.

If asked, Damery speculates that Morgan contacted someone higher up than Randolph and called in some favors—adding that the man is a master manipulator. This caused the police to cut the investigation short. By his tone, he’ll make it clear to the Investigators that he is not pleased with Morgan’s actions, nor with the man himself. Damery is too polite and professional to actually make such a statement to them, however, unless they manage to convince him (through Persuade



rolls, etc.) to open up with his feelings and thoughts about Morgan. He'll still be reluctant to talk ill of a "professional colleague." (The quote marks will be evident in his tone.) But if successfully persuaded, Damery will express his distaste for the man—confiding that Morgan is more concerned with his own advancement and importance than with science. The moon rock tour is Morgan's chance to further advance himself, and he will let nothing come between him and that goal.

If asked about Morgan being in the museum at the time of the killing and claiming to have heard nothing, Damery will seem to think that the geologist has no reason to lie about such a thing, regardless of how unpleasant he is. He speculates that Morgan was probably so absorbed with his work at the time that he wouldn't have heard an elephant fall over outside his door. If the Investigators advance the idea that Morgan may have somehow been involved with the killing, Damery will express shocked disbelief. He'll state that he couldn't believe that Morgan would cover up something like that or be in any way involved . . . Then he'll stop and look thoughtful, as if recalling something, muttering, "Oh, my . . ." If pressed Damery will seem even more reluctant to speak without a successful Persuade roll (at half normal skill). If the roll is missed, he'll change the subject. (The Investigators can try again later, especially if they believe that they have evidence of Morgan's involvement. If they can show what they believe to be actual physical evidence to Damery, that Persuade roll will be at normal value.)

If someone makes the Persuade roll, Damery will, again reluctantly, tell them what he learned in a routine background check on Morgan. It seems that the man suffered a nervous breakdown some years back and attacked one of his assistants with a leopard's claw glove that he'd picked up during some travels in Africa. The assistant suffered only minor injuries, but Morgan had to spend some time in an asylum after the incident. He seemed to recover with no ill effects, and the whole thing was pretty much swept under the rug, thanks to Morgan calling in some favors. (The background check uncovered it only

because Damery insisted on such a thorough inspection of the man.) Damery will state that he's seen no evidence of Morgan's mental state having so deteriorated that he could have injured—much less killed—anyone. Although, he'll add, Morgan did seem a bit jumpy and somewhat nervous when informed of the murder. (When questioned by the police, however, the geologist seemed quite calm—and every bit as manipulative as usual.)

Damery can provide the Investigators no further information, other than letting them see the area where the guard's death took place, if they haven't already, and taking them to see the moon rocks should they wish. If they ask him, he will introduce the scientists in the party (at least) to Morgan—unless they already intruded on the geologist when they first arrived. In that case, he'll suggest that they let the man alone, at least for now.

MEETING DR. MORGAN

If the Investigators did not intrude on Morgan earlier, Damery can get them in to see the geologist, although he will unpleasantly tell them that he is quite busy and doesn't appreciate the intrusion. (If they barged in on Morgan earlier and Damery didn't know, he and the Investigators will be the recipients of the geologist's full wrath. Morgan will tell them in no uncertain terms to leave and, if they don't, tell Damery to get them out if he "knows what's good for you." They can, however, try again at a later point, using Persuade skill to get Morgan to see them.) If the Investigators attempt to question Morgan about what he was doing at the museum so late that night, he will brusquely ask them who they are and why they want to know. He will not be at all forthcoming, other than to state that he was working—and that was his business. He's already given his statement to the police, he'll add, and refuses to cooperate with the Investigators further, asking them to leave, as he's quite busy. (If they accuse him of any involvement with the guard's death, he'll become indignant and respond the same as if they'd barged in earlier.)

The only way to obtain any sort of cooperation from Morgan at all is for the Investigators to play on his vanity. (This will

require successful Psychology and Persuade rolls.) If they attempt to butter him up, asserting what an expert he must be to have been chosen as the custodian of such valuable geological finds, he will soften somewhat and will answer their questions—unless they begin to pry into his past or about any events of the tour before San Diego. If they ask such questions, he will immediately become abrupt and ask them to leave, as he has important work that can't wait. (If they seem to be implicating him in the killing, he'll react as above—although a Psychology roll will indicate that he seems to have been very unnerved by the accusations, covering it up with bluster.) Even if all goes well in questioning Morgan, he will tell them nothing more than that he was working late last night and heard nothing until the janitor came to his office and told him about the guard. He then called first Damery and then the police, answering all their questions to their satisfaction, and that was that. Regardless of the circumstances, however, he will seem quite impatient with the Investigators' questions and will do his best to get rid of them as quickly as possible.

Transporting The Guard's Body

At some point, the guard's body will be taken to the morgue at the nearby seventh precinct police station for examination and autopsy. If any of the Investigators stick around at the museum for a while, they will witness a hearse pull up to the personnel door around the side of the museum. The corpse will then be brought out and placed in the hearse, which will leave. If they try to engage any of the coroner's people in conversation, the most that they will learn is where the body is being taken—and they may get reported to Randolph, who will not be happy with their queries (especially if they tried to get into the museum earlier). If Calhoun is there, he will be recognized and can get the information without threat of police intervention as long as Randolph doesn't catch him snooping around.

If the Investigators leave the museum to follow up on other leads, they will spot the

hearse at the building only if they come back before the appointed time Damery gave them. As they arrive, they will see the hearse pulling away from the museum and will not be able to find out where it is going unless they follow it at once. (Calhoun, if present, will know it's going to the seventh precinct morgue on a Know roll.) If they don't either follow it or go to the personnel door, Randolph and his men will come out the front entrance of the museum, with the lieutenant seemingly in a huff. He will not be pleased to see any Investigators with whom he's already tangled that day (especially Calhoun or Fowler).

If the Investigators return to the museum only at the time Damery asked, the hearse will have already taken the body away. They can learn this from Damery or from the officer guarding what remains of the crime scene, but neither knows where the hearse has taken the body. (The officer, however, can guess its destination on a Know roll, and Calhoun can do so as well).

Dramatis Personnel

Following are descriptions of the important NPCs the Investigators are likely to encounter as they follow up on the situation at the museum. (For full characteristics, see the NPC section toward the end of the adventure.)

LT. LESTER RANDOLF

Lt. Lester Randolph is the cop in charge of the official investigation into the murder(s). He is a by-the-book police officer and will not put up with any interference or unorthodox methods on the part of the Investigators—especially talk of monsters and the like, even from supposed “experts” (if the Investigators are so bold as to make that claim). Dirty-Harry-type tactics won't wash with Randolph, and unless the Investigators can give him indisputable evidence—such as a face-to-face encounter with a moon monster (which Randolph is unlikely to survive)—he won't hesitate to throw them in jail if they bother him or get in the way of his own investigation. Although prissy and anal-retentive, Randolph is an honest cop (if a self-serving one). He's never taken or given anyone a bribe, and he's



never used excessive force—only just what was needed for the task at hand. (More precisely, he'd order his men to do so and, if necessary, look the other way.)

Randolf intensely dislikes Calhoun for his rough and tumble methods (and, probably, because Calhoun gets results with his unorthodox ways, whereas Randolf often fails in his by-the-book approach). Fortunately, Randolf is a master of office politics and manages to come out smelling like a rose no matter what results he gets; he knows who to puff up with flattery and how to stay on the chief's good side. Randolf also knows and intensely dislikes reporter Donald Fowler. The man simply won't obey the rules that Randolf has set down, and Fowler has disrupted too many of his crime scenes with his brash intrusions. Randolf would love nothing better than to find an excuse to lock up the reporter and throw away the key. (He feels the same about Calhoun, for that matter, and was gratified when the man he considers a disgrace to the force was suspended—thanks, oddly enough, to Fowler.)

Randolf will also remember briefly meeting Evo Simpson when Calhoun used the so-called "medium" on one of his cases. Randolf wouldn't accept the man then and won't now—he's simply not by-the-book enough. (It galled him that he couldn't do anything about Simpson's involvement at the time and that Calhoun actually managed to solve the case, despite the little man's obvious insanity.) If he were to see Simpson doing anything the least bit illegal, he wouldn't mind jailing him either. He'll do the same for anyone else who gets in the way or fails to cooperate. He has his eye on that Dr. Morgan—who claimed "not to have heard anything" the night of the murder. But he has no evidence that Morgan's involved, so he can't do anything unless the man slips up—assuming that he is in on the guard's death somehow.

Randolf will present at press conferences various times throughout the adventure his own interpretations of the killings. At one point, for example, he will claim that they were the result of an escaped lion gone missing from the nearby zoo. If that scenario proves unviable, he'll announce that they were

the work of a madman—perhaps even Dr. Morgan, should the Investigators provide evidence that seems to implicate the geologist (or should Randolf uncover it himself). All such theories will be totally wrong, of course, and Randolf will get farther and farther from the truth as he conducts his investigation, because the real cause of the killings are far outside of his narrow worldview. Unless he finally listens to the Investigators (little chance), he'll be just another thorn in their sides. If he survives the scenario, he is certain to take credit for ending the killings—whatever he finally claims to have been the cause.

DR. JAMES DAMERY

Dr. James Damery is chief curator of the San Diego Museum of Natural History. He is a distinguished looking gentleman, with wire-rimmed spectacles, grey hair and mustache, and a firm, warm handshake. Although he's getting older and is often bound to his desk, he remains fit. He spends as much time overseeing the museum's projects as he can, given that he must spend a lot of time dealing with government and other bureaucracies, such as the museum board. (He is no Indiana Jones, however—far from it. He keeps a .22 automatic in his desk drawer at the museum, but only for emergencies, and he has never used it since first learning how.) Damery is well-educated, erudite, and has at least some familiarity with all branches of science, especially the natural sciences, given his choice of work. (His Cthulhu Mythos knowledge is limited to beings or creatures from the lore of the Southwestern U.S.: Yig, sand dwellers, and so on.)

Damery knows and likes Dr. Whitestone and Dr. Radswood. (He was sorry to see them separate.) He also knows Samuel Thin-Trees professionally and respects the man. Fowler he's not overly enthused with because of a past story that put the museum in a bad light. If the Investigators deal with him properly, however, Damery can let them in on inside information about the investigation that the police may not give them. Plus he may allow them private access to the moon rocks after museum hours—provided they can do so

without Morgan finding out. Damery detests the self-absorbed geologist and is looking forward to when the man leaves his museum. Morgan, however, has the ears of Damery's superiors on the museum board, following an earlier misunderstanding about security for the rocks. So it wouldn't go well for Damery to openly oppose the man, no matter how much he'd like to do so. Because of that, he is likely to believe the worst of Morgan if the Investigators implicate the man in the murders. Damery knows of Morgan's earlier breakdown from a routine background check, and may think that cause enough to believe the Investigators. If the Investigators go behind Damery's back, however, or cause damage to the museum or moon rocks, he'll have them barred from the premises or even arrested, depending on the severity of the offense. He takes his job very seriously, and not even a past or current friendship can help the Investigators if they cross the line.

If the investigation stretches out over several days, Damery may eventually encounter one of the moon creatures in the museum. If he is alone, he will be killed. If he is with any of the Investigators, his fate will be determined by how they play the hand.

DR. PHILBEUS MORGAN

Dr. Philbeus Morgan is a Ph.D. in geology and is in charge of the moon rocks on the tour. He is a prissy, anal-retentive man, very unpleasant and very unsociable with those he considers his inferiors (although he knows how to finesse his superiors at the Smithsonian to keep his job and get special assignments, such as the moon rock tour). Although he does have his skills as a geologist, he's reached his current position more through knowing how to manipulate others, despite his distaste for most people, than for his scientific knowledge and abilities. Outside of geology (and advancing himself at others' expense), his only interest is in African artifacts, a hobby he picked up—along with a small personal collection—while touring the Dark Continent a few years back. (His Cthulhu Mythos knowledge is limited to what he learned through African tribal lore—the Chthonian, etc.) Unless someone seems able to help him attain even greater

professional and personal success, he is likely to have little to do with that person. (He dislikes Damery intensely for the curator's own abilities and success and finds working with him distasteful, so he spends much of his time at the museum to himself, staying in the temporary office set up for him.)

Morgan is overprotective of his charges and will prove to be a real pain in the rear to the Investigators as they attempt to examine the rocks. Although he was present at the museum during the time of the most recent murder (and, if they check, the first incident in the park), he was so absorbed with his work at the time that he heard and saw nothing. Eventually, however, he may himself become a suspect in the killings, as careful checking will reveal that Morgan once suffered a nervous breakdown and nearly killed one of his assistants—with an African leopard's claw weapon from his collection. (He keeps the item in his drawer at his temporary office at the museum, although he will later move it to his hotel room should the Investigators begin to poke into his business.)

Morgan also keeps a diary, normally left in his hotel room. (If the Investigators fail to find it there, the Keeper may assume that he's moved it to his office; if so, it will be in a false bottom inside his desk drawer, requiring a Spot Hidden to find.) In the diary, following the second incident, Morgan mentions the killings and wonders, fearfully, whether he has "lost control again" and is committing the murders himself. He'll never, however, reveal that to the Investigators—unless they confront him with actual evidence of his past and his current fears. (This is, of course, a red herring, as Morgan has nothing directly to do with the killings, but the man will be so unlikable that the investigators may wish to attempt to implicate him anyway. Such a course will do nothing, however, to stop the real killers and will make the Investigators an enemy who is already half-crazed.)

KEEPER'S NOTE: Morgan could be driven totally over the edge, thinking he's being singled out for unjust persecution (if, for example, the Investigators accuse him of being the murderer) or that perhaps he really *is*



doing the killings and just doesn't remember it. If this occurs, the geologist will be driven temporarily insane (in addition to his current indefinite insanity). His paranoia and persecution complex will grow even worse, and he may gain additional symptoms, as the Keeper chooses—hysterics, one or more severe phobias, brief reactive psychosis, and homicidal mania are all possibilities. At that point, he'll gain an additional 1D6+1 points of (maniacal) STR, which will give him a damage bonus of +1D4 to all his hand-to-hand attacks. (It will not affect his pistol skill.) This additional STR will last until Morgan is killed or cured of his temporary insanity.

If Morgan does go insane and escapes the Investigators or the authorities, he could prove a threat to his persecutors. At the Keeper's option, he learned some tribal magic while he was in Africa (partly the cause of his earlier breakdown and insanity) and knows a spell to command leopards. (If he should make his way to the zoo and its leopard enclosure, he could command the beasts to attack the Investigators, if they're after him.) Also at the Keeper's discretion—should he wish to make Morgan an even greater threat to the group or distract them further from the real source of the killings—he can assume Morgan also learned the Contact Chthonian and Red Sign of Shudde M'ell spells. (These would be especially appropriate if the Keeper wishes to stretch the scenario beyond a session or two.)

If Morgan remains on the loose for long but stays in the general area of Balboa park and the museum, perhaps hiding in other park buildings, he is likely to encounter one of the moon creatures as he skulks around the area at night. If that occurs, the Investigators (or the authorities) will find his mangled body the next morning. (If the Investigators believe Morgan is the killer and the Keeper wants to inject a bit of irony, he can have Morgan first contact one of the Investigators by phone—most likely Dr. Whitestone or Dr. Radswood—and ask to meet with that Investigator alone that night in the park. He will say only that he needs to confess something. When the Investigator makes the rendezvous, however, alone or with others, he will either find Morgan already dead at the

hands of a roving creature or in the process of being killed by one. Either of these outcomes should handily dismiss Morgan as a suspect—or as a further threat.)

SANDOVAL GARCIA, THE JANITOR

The Investigators may wish to question Sandoval Garcia, the janitor who found Jones' body the night of the murder. As he works evenings, they would need to wait until he comes in after hours at the museum (9 p.m.). There is a 50% chance, however, that Garcia will not come in to work the night after the killing, as he will still be pretty shaken up. If he doesn't come in, Damery's secretary can obtain Garcia's home address for the Investigators, and they can visit him at home. (It will take about 20 minutes to reach his house on the outskirts of the city.) Once there, however, the Investigators will find that Sandoval speaks broken English at best. (The reporter at the *Chronicle-Ledger* and the police took his statement in Spanish and translated it.) So unless the Investigators speak to him in Spanish and make their rolls, Garcia will stare at them and say "*Nolo comprehendere.*"

If the Investigators manage to communicate with Garcia, either on their own or by obtaining someone to translate, he cannot tell them much more than appeared in the story in the newspaper: He found the body after gathering some supplies in the janitorial closet and heading off to clean up on the second floor. It was around 2:30 in the morning. He immediately ran to the offices area, as he remembered that the man with the moon rocks was still working when he cleaned up the offices. (If the Investigators ask, he has keys to the iron-lattice door separating the offices from the galleries, along with keys to the back door, where he comes in to work, and to all the offices. If they don't ask, he will not volunteer the information, as it doesn't seem pertinent to him.) He states that Dr. Morgan was very nasty toward him at first, until he managed to convey to the man what had happened. Morgan then returned to his office and called Damery and the police. (If asked, Garcia will say that Morgan looked disheveled and wild-eyed, but he noticed nothing else unusual about the man.)

Garcia can affirm that all the outer doors to the museum were locked—he made sure that he locked up the back door on arriving. (He is always extra careful when special traveling exhibits are at the museum.) Garcia saw Jones doing his rounds of the second floor just before he finished up and returned to the supply closet. He didn't see Jones again until he found the body.

Garcia has little else to offer, unless the Investigators manage to Fast Talk or Persuade him out of his keys—which would require rolls at half skill levels (with +10% to skills for every \$10 they offer him) and the promise to return them before he must go to work. Garcia declares that he can't afford to lose his job, although he's not sure if he really wants to return now, with the killings and all. (If other murders occur in the museum, Sandoval will quit and will leave town after the next one; if the Investigators fail to return his keys,

he also will not return.) Garcia's keys will grant the Investigators entrance to the museum through the back doors and to any offices they wish to ransack—including Morgan's.

If the Investigators think to ask, Garcia knows "Old John," the Groundskeeper at the zoo; they both work similar hours and see each other going to and leaving work often. He thinks Old John is an okay man—maybe a little loco. (He thinks this mainly because John is old and eccentric, but he also notes that, recently, the man's been acting even odder than normal whenever Garcia has seen him—that he kept looking around as though he thought someone was following him.) Garcia did not see the man the night of the killing.

If Garcia does not leave town—or the Keeper simply wishes—he, too, may become a victim of the moon creatures.

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Gardens**

**Proudly Presents . . .
The Beauteous Selina
And her charge, the amazing
Mr. Fluffy Pants!**

Two shows daily,
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Mr. Fluffy Pants

Important Locations

The following sections describe the major locations that play a role in this adventure. Some are real, while others are fictional—and a few are fictionalized versions of real locations altered for the purpose of the scenario. All except Mt. Wilson Observatory are located in San Diego.

San Diego

San Diego in the 1920s was a growing West Coast city. In 1915-16, it hosted the Panama-California Exposition in Balboa Park (and would hold yet another such exposition in the mid-1930s). During WWI, it served as a key military base. Its mild, temperate climate made the city an ideal location for businesses and recreational areas to take root. For the most part, however, the Keeper won't need to worry about details of the city during play of the game. Most of the action takes place in Balboa Park, and any other locations to which the investigation takes the players can easily be summed up by stating how long it takes to arrive there from the park. For the Keeper who wishes a little more detail, general maps of the San Diego area are provided on pages 89-90, and he can easily pinpoint locations on these maps if he desires. (As some of the locations are fictional, he may place them where he wishes and adjust travel times accordingly.) He may also copy the maps as handouts for Investigators if they should ask (and some may, being strangers to the city). Most of the pregenerated Investigators, however, are San Diego natives and can be assumed to know their way around the city without such an aid. (If the Keeper desires additional historical information about the city, a useful Web site is that of the San Diego Historical Society at www.sandiegohistory.org, where you'll find timelines, photos, maps, and a wealth of other information about the city.)

Balboa Park

By the end of the 1920s, Balboa Park was a major tourist attraction in San Diego. Many museums, exhibition centers, and other attractions were located among the buildings that had served as sites for the 1915-16 Panama-California Exposition. Most of the

buildings in the park, which were built for the Expo, were designed in the Spanish Colonial Revival style. In 1929, one of these buildings housed the Museum of Natural History, until it moved to its later site a few years afterward. The San Diego Zoological Gardens were first established in 1922 as a permanent home for a number of animals that had been left over from the Exposition. Although most of the action in the park will take place in the Natural History Museum and the zoo, the Keeper may feel free to use the other buildings and features shown on the map of Balboa Park during the scenario, perhaps as locations for further killings by the moon creatures if the Investigators are slow to determine the cause behind the atrocities.

The Park Map

The map of Balboa Park (on page 91) can be obtained by Investigators at the museum's gift shop, at the zoo, or at any of the other open attractions in the park. The locations shown on the map are as follows:

A. The Administration Building: Currently houses offices of the San Diego Park and Recreation Department and the San Diego Park Commission.

B. The California Building: Current site of the San Diego Museum.

C. The California Tower: Part of the California Building; it now houses a science reference library and an Egyptian collection.

D. New Science of Man Museum: Originally the Fine Arts Building.

E. Science and Education Building: Deserted by 1929, except for a refreshment stand run by the Park Department.

F. Indian Arts Building: Deserted by 1929, except for a refreshment stand and some flower shops.

G. The Fine Arts Gallery: AKA the San Diego Museum of Art; originally the Sacramento Valley Building.

H. American Legion Building: AKA the American Legion War Memorial Building, used by the Legion for meetings, dances, concerts, and lectures; originally the Home Economy Building.

I. Foreign Arts Building: Empty and condemned in 1929.

J. The Botanical Building: Popularly known as the Lath Palace; aside from botanical exhibits, it has an open patio in the back, with a rustic fountain and two ponds in front of the building (see **Q**).

K. The Varied Industries and Food Product Building: Actually two buildings—Varied Industries in front and Food Products in back. Site of the San Diego County Fair (through 1930). Buildings are used for the main exhibit space (in 1929, an exhibit of the latest in radio by the San Diego Radio Dealer’s Association); they are surrounded by special buildings for cattle, horses, poultry, and pigeons; the area is fenced in, with the main gate on Alameda.

L. San Diego Museum of Natural History: Originally the Commerce and Industry Building. (See section on the museum for details.)

M. Japanese Teahouse: An ornate Japanese temple with gardens.

N. Former site of the Southern California Counties Building: The building burned down in 1925. It will become the Museum of Natural History in the 1930s.

O. Morton Bay Fig Tree: Planted during the 1915-16 exposition.

P. The Carousel: Built for the Expo.

Q. LaLagunita and LaLaguna: Parallel ponds, the first holding 50,000 gallons of water (43'x50' long, 8" to 5' deep) and the second 250,000 gallons (43'x195' long, 2-7' deep), respectively.

Other features on the map include the Cabrillo Bridge, to the left; El Prado, the main east-west road through the park and the Expo buildings; several plazas (from east to west, these are Plaza de California, Plaza de Panama, and Plaza de Balboa); Alameda, the road running north from El Prado up to the zoo; and Park Boulevard, running north-south to the east of the park. Also to the east of the park is an electric railway station and rails; to the southeast is the U.S. Naval Hospital; and to the north is the zoo. The Spreckels Organ Pavilion lies south of the buildings along El Prado. The zoo’s administration building lies

just inside and to the north of the zoo entrance, and the lion area is to the north of that.

Not every feature of the park is shown on the map provided. Balboa Park has many other gardens, pathways, trails, and similar attractions, as well as plenty of parking spots; the Keeper may feel free to elaborate on the map as much as desired, especially should Investigators go off the beaten path. The location where the first body was found is not listed on the map either; the Keeper may feel free to place it wherever he wishes in the general vicinity of the museum.

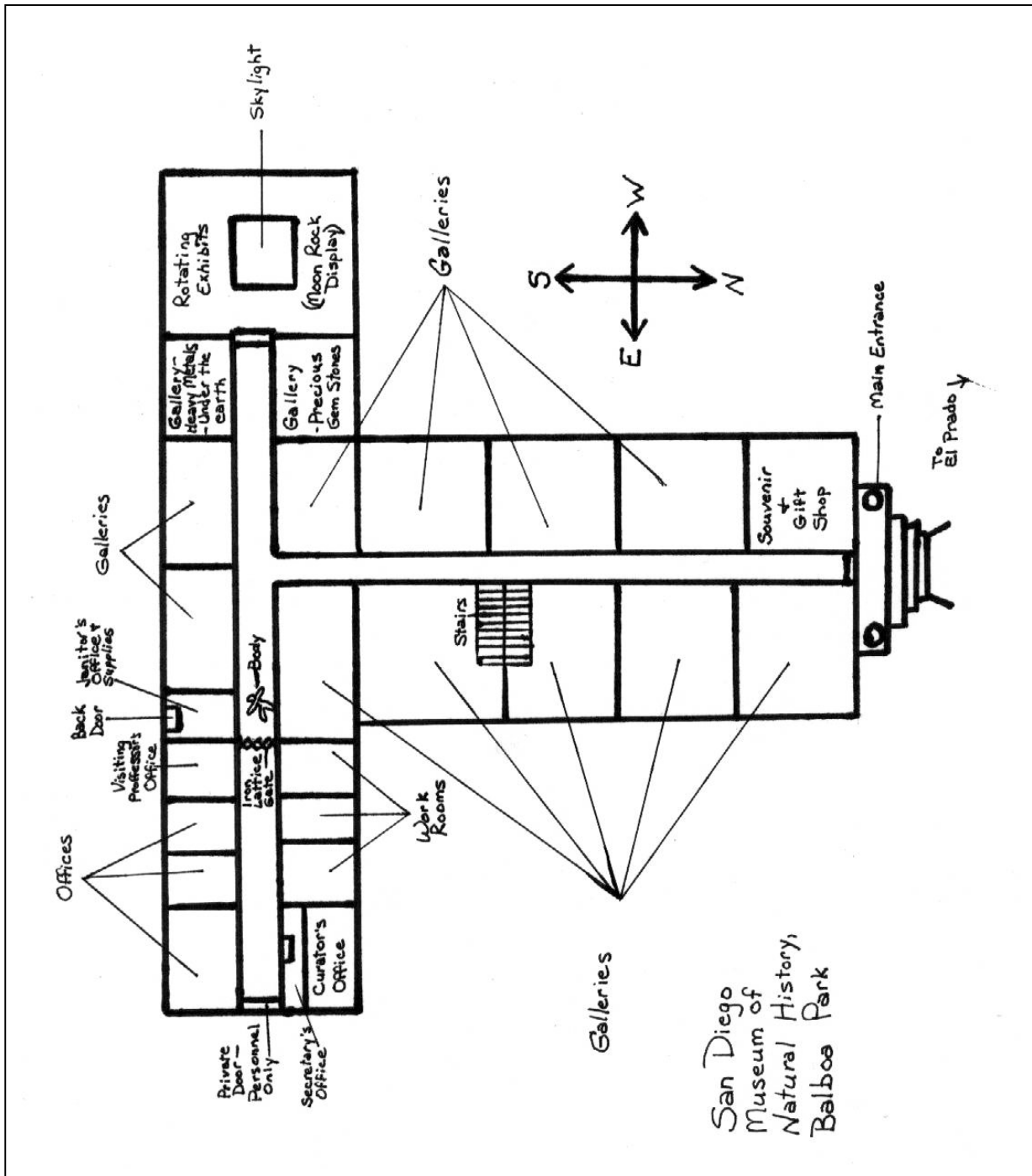
The San Diego Museum Of Natural History

The Natural History Museum was housed in three different locations in Balboa Park from the '20s to 1930. In 1929, it was in the original Commerce and Industries building at the southeast corner of the main exposition area, along El Prado. For purposes of this scenario, the building is depicted in the shape of a T (see the accompanying plans), although the actual building at the time was more of a rectangular shape. Keepers who prefer historical accuracy may redraw the plans for the museum to more closely reflect the actual building at the time.

EXTERIOR: The exterior of the building is solid stone—only heavy explosives (or semi-solid creatures) could breach it. There are windows all around the building, but these are all barred so that, again, short of using explosives, no one can enter the museum through the windows. (None of the bars are loose—unless an Investigator makes 10% of his Luck roll and can then overcome a STR of 25.) Aside from the main entrance at the front of the museum, there are two other doors inside—one at the back of the building, about in the center, and one on the left side of the T, looking from the main entrance. The first is a door to the janitor’s area. The second is the private door to the office area. Both have a STR of 16 for Resistance Table rolls, and would take a roll of half Locksmith skill and 10 minutes to lockpick. (A Spot Hidden before attempting to break in will reveal that all the



The San Diego Museum of Natural History, 1929



doors are wired to an alarm; it will take an Electrical Repair roll and a DEX x 3 roll to disarm the alarm.) The doors at the front entrance are very sturdy, with a STR of 22; requirements to lockpick them and bypass the alarm are the same as for the back and side doors.

INTERIOR: Inside the museum is a central hallway leading down the stem of the T, where it branches off into two side hallways. The right hallway leads past several exhibit galleries to the gallery where the moon rocks currently reside, and the left one leads to the offices of museum personnel. The latter are separated from the public area of the museum by an iron-lattice gate. A buzzer next to the gate can be used to signal a desire for admittance to the office area. At the end of the main hallway, where the other two branch off, is the custodian's area. (This is also where the guard's body was found.) Immediately to the right upon first entering the museum is a gift shop, where typical souvenirs—including floor plans to the museum and maps of Balboa Park and San Diego—may be purchased. (**Note:** The Keeper may want to white-out the body outline on any museum plans that he hands out to the players, since it obviously wouldn't appear there.)

Halfway down the main hallway, on the left, are stairs up to the second level of the museum and down to the basement. The upper level contains more exhibit halls (which the Keeper may fill as desired should anyone venture upstairs during the scenario). The basement contains storage and work rooms, which are off limits to the public. The Keeper may designate public restrooms wherever he wishes, should the subject come up. These will be typical institutional restrooms, cramped and of moderate cleanliness. The second story of the building does not extend over the visiting exhibits gallery, where the moon rocks are currently exhibited, and a skylight over that gallery lets in natural lighting (as well as rays from the comet).

OFFICES

Several offices and work rooms take up the left wing of the museum, although only those

of Dr. James Damery and Dr. Philbeus Morgan are of any consequence to the scenario.

DAMERY'S OFFICE: Dr. Damery's office is the largest of those in the office wing of the museum and is located at the end of the wing, on the northeast side. His secretary sits at a desk in a smaller outer office. In Damery's office are shelves full of books on natural history, anthropology, biology, and museum administration, as well as journals relating to his work at the museum. His desk is at the back of the room, in front of the rear bookshelf. He keeps his desk drawers locked when he's out (STR 8 to break open, easily lockpicked). There is nothing in them, however, that one wouldn't expect to find in such an office, other than Damery's .22 revolver, which he keeps for self-defense. The door to Damery's office has a STR of 10 for Resistance rolls, and is easily lockpicked. The outer door to the secretary's area has a STR of 12 and gives a -20% to Locksmith skill to enter.

MORGAN'S OFFICE: Dr. Morgan is using the visiting professor's office on the south side of the hallway, just inside the iron-lattice gate separating the office area from the rest of the museum. It's smaller than Damery's office, the door has only a STR of 10, and it is easily lockpicked. The office is nondescript, although Morgan has hung on the walls some souvenirs from his travels in Africa—ceremonial masks, African weapons (nonfunctioning—they would break on use), and similar knick-knacks. His desk is in the middle of the room, and papers and journals are scattered around the rest of the area. His desk is always locked. (He keeps the key with him at all times—although Garcia, the janitor, has a spare.) The drawers have a STR 8 to break into, and are easily lockpicked. Inside his desk, with what one would normally expect to find, is his Lugar pistol (if he's still elsewhere in the museum—otherwise he carries it with him).

If an Investigator searching the drawers makes a Spot Hidden, he'll notice that one of the drawers seems to have a false bottom



under a mound of papers. Upon opening it, the Investigator will find Morgan's leopard's claw glove. A second Spot Hidden will reveal traces of dried blood on it. If Morgan is confronted about the claw, he'll blanch, tell the Investigators that it's none of their business—he collects African artifacts, if they hadn't noticed, he declares, pointing at the walls—and insist they give it back to him. If they refuse, he will complain to Damery. He will not, however, involve the police, which may seem suggestive to the Investigators. If the Investigators have not ransacked Morgan's office till later in the scenario, the claw will not be there but will be moved to a hiding place in Morgan's hotel room—although a few hairs from it can still be found in the false bottom on a Spot Hidden, which Dr. Radswood can identify as from a leopard on a Biology roll.

At the Keeper's discretion, if the Investigators haven't searched Morgan's room and found his diary—and framing Morgan as a red herring seems profitable to the scenario—the diary may also be found under the drawer's false bottom. (See the description in the section on Morgan's room at the San Diego Hotel.)

EXHIBIT HALLS

The museum contains a number of galleries with displays running the gamut of the natural sciences, from rocks and fossils to pressed plants and stuffed animals. Other than the exhibit hall temporarily housing the moon rocks and those next to it in the right wing of the building, most of the exhibits are unimportant to the scenario. If the Keeper finds it necessary, he can designate the contents of any of these other exhibit halls as he pleases.

For information on the moon rock display in the Rotating Exhibits gallery, see the section "Moon Rocks." The other galleries adjacent to the moon rock hall contain other geological displays, one labeled "Under the Earth," containing displays of heavy metals such as lead, gold, and so on, and the other labeled simply "Precious Stones," containing various gem stones—diamonds, rubies, and so on. (See the plan of the museum.)

JANITOR'S AREA/ SUPPLY CLOSET

Essentially, this is a small area where Garcia, the janitor, comes in and changes into and out of his workclothes. There is a sink there, along with a locker for Garcia's personal items, which are mostly work-related. A small supply closet is also in the area, containing cleaning supplies, mops, brooms, and so on. (If the Investigators search the supply closet, have them make a Spot Hidden roll; even if they make it, however, they find nothing but cleaning supplies.) Someone with Chemistry skill could perhaps use these supplies to mix up a solution that would be mildly harmful to people and perhaps even blinding (treat as a weak acid); whether it would affect the creatures is up to the Keeper.

The janitor's area is also where the dead museum guard had his locker. The police have already searched it, and nothing unusual was found. It is empty now, and its routine contents are in the evidence room at the seventh precinct.

The San Diego Zoological Gardens

The grounds of the San Diego Zoo encompass the entire northern portion of Balboa Park. Except for two areas, however, most of the zoo is irrelevant to the scenario. Keepers who wish to provide Investigators with a greater idea of the zoo's layout may find a map of the grounds (albeit a modern-day map) at www.sandiegozoo.org/zoo/zoo_map.html. The zoo is full of walking paths for visitors to use to see the various areas, and tours of the grounds by bus are also available. The areas that the Investigators are likely to frequent (unless the moon creatures later move into the zoo area) are all near the entrance. So bus tours are unlikely, except perhaps to kill time while waiting for night to fall and the moon creatures to emerge.

LION AREA (AND CAGES)

The lion area (and holding cages) lie along the pathway to the right of the zoo entrance, past the administration building and offices, with the path circling around again to the left. Behind the open areas where the lions are free

to roam is a building with a series of outdoor and indoor cages. Here, the Investigators can find Selina Whitestone. She is currently standing outside an empty cage, tearfully talking to several reporters about how distraught she is to have found her Mr. Fluffy Pants missing. If the Investigators wish, they can get Selina off to themselves to talk about the missing lion. If Dr. Whitestone is with the group at the time (and he almost certainly will be, considering it's his daughter who's going through such a crisis, and is currently being preyed on by reporters), Selina will hug him and cry on his shoulder about the missing lion.

Selina can tell the Investigators that Mr. Fluffy Pants was moved last night to the cage that they are standing by, as he needed some dental work that the zoo vet was going to do today, with Selina assisting. Mr. Fluffy Pants was in the cage when Selina left the zoo late last night—she stayed to soothe the lion, who didn't like being caged. She then got so worried thinking about him in that cage all alone that she couldn't sleep, so she came back to the zoo earlier this morning to cheer up the poor animal. When she arrived, however, he was gone! The cage was empty, although it was still locked, just as she had left it. The only sign that the lion was ever there was a black patch on the straw on which he'd been lying when she left.

As she tells the tale, Selina will tear up again several times, moaning about her poor lost Mr. Fluffy Pants, and wondering where the poor scared thing is right now—she's so afraid that something bad has happened to the lion . . . (and she breaks down again). If asked, Selina will deny that Mr. Fluffy Pants could ever hurt anyone—he's as kind and as gentle as a lion can be! She's also distraught that the police haven't seemed to take an interest in the missing lion—they were too busy with something going on over at the Natural History Museum they told her when she called them. Nothing, of course, could be more important to her than her missing leonid friend—although if told that someone died at the museum last night, she will be horrified. If anyone implies that Mr. Fluffy Pants could be involved, however, she will become indignant, defending the lion vigorously.

If asked whether anyone else may have been around the zoo when she left, she at first says that she was the last to leave and that the offices and grounds were empty by then. Then she'll add, "Well, except for Old John." When asked who he is, she'll reply that he's the groundskeeper—he works at the zoo mostly after hours, so it wasn't unusual that he was still there when she left. In fact, he'd helped Selina move Mr. Fluffy Pants to the holding cage before she left. She didn't notice anything unusual about Old John—he's really such a nice old man—although, come to think of it, he did seem more nervous than normal, especially around the lion. But as usual, she just attributed that to him being old. She can describe Old John as an elderly—but spry—black man with white hair and mustache. Again, she adds that he's just the nicest old man she's ever met—but she'll admit she doesn't really know that much about his personal life outside the zoo. In fact, she doesn't even know his last name. Everyone always just calls him "Old John." He'd been there since before both she and Dr. Radswood began working at the zoo.

If anyone wants to examine the lion cage now, they can look at it only from the outside; Old John has the keys, and he won't be back in till that night. (She does add that keys can be obtained at the administration building.) Examining the cage from the outside reveals a large black patch in the center of the cage, where the straw appears to have been burned. The patch is about the size of an average-sized lion. (Selina can confirm that it's about Mr. Fluffy Pants' size and is where the lion was lying when she last saw it.) A slight smell of burnt straw remains, although it is barely detectable. If anyone checks, the cage is still locked, as Selina had said. If anyone examines the lock, a Spot Hidden will reveal no unusual markings to indicate it had been picked or tampered with.

Anyone with Tracking skill who examines the area around the cage will find no animal tracks leading out—only those left by the lion and Selina when she escorted it into the cage the previous night. Near the edge of the walk, Tracking skill can detect a set of foot prints that appear to have been left by someone



standing a ways off, facing the cage. And then, based on the marks, whoever made them abruptly left the area. (No further tracks can be found.) A Know roll by the Investigator with Tracking skill (most likely Thin-Trees) can determine that the prints were probably made by a man, slight of build—which Selina confirms describes Old John. (But she can never believe he'd do anything to hurt Mr. Fluffy Pants.) No tracks go close to the cage, however.

Entry to the cage can be obtained only with the keys (from the Admin building) or by picking the lock to the cage (-10% to Locksmith skill)—although both Selina and Dr. Radswood would be uncomfortable seeing the latter happen. If anyone does manage to get inside the cage, they can determine that the straw was indeed burned in the black spot—but that the straw immediately around it was completely untouched. An Occult roll will suggest a possible link to examples of spontaneous human combustion, where a victim burns rapidly and hotly, but leaves the surrounding area untouched. (Although no one's ever heard of spontaneous lion combustion.) No other clues can be found—the cage is empty otherwise, and there is no sign of what may have happened to the lion, other than the suggestive burned area. (If anyone blurts out in Selina's presence that her "pet" was probably burned alive, she will become extremely distraught and agitated and then faint dead away.)

If the Investigators linger at the lion cages, eventually Lt. Randolph will come by with two of his officers. He will chase the Investigators away, declaring this another official crime scene. (He will be especially hostile to the Investigators if they earlier tried to slip into the museum during his investigation there.) Randolph will eventually decide that, somehow, the lion got loose and made its way to the museum and killed the guard—case closed (at least until further killings take place). If anyone tries to point out the impossibility of that scenario—lion in a locked cage, museum locked up tight, etc.—he will ignore them and tell them to leave the detective work to professionals. If anyone is trying to pick the lock to the lion cage when he arrives, Randolph

will arrest that Investigator on the spot if he sees it. (Really good Fast Talk, Persuade, or other rolls are necessary to get him to overlook it.)

ADMIN BUILDING, OFFICES, LABS

The Administration building is just to the right of the entrance to the zoo. It contains all the offices of zoo personnel, along with veterinary facilities, a locker room and shower area, and Dr. Radswood's biology lab.

THE LOCKER ROOM: If the Investigators try to follow up on Old John, to learn his last name and where he lives so that they can question him, they will quickly find out how anonymous an older black custodian was during that period. No one knows his full name—everyone knows him only as "Old John." And they can't locate anyone who doesn't remember him being there when they started working at the zoo. They can find his locker in the locker room, and it can be forced open with a Locksmith roll or by applying STR vs. its STR of 10 on the Resistance Table. (They need to make sure no one else is around when they break in, however.) The locker is empty, except for Old John's civilian clothes—which means he left wearing his groundskeeper uniform and didn't change, suggesting a sudden departure. (If no one picks up on this, give all present an Idea roll to figure it out.) A Spot Hidden roll while searching the locker will find bits and pieces of what looks like yellowing parchment with a few partial handwritten letters scrawled on them, but nothing complete enough to be legible. (If they find the book of voodoo hexes and curses at John's apartment, they can determine that the scraps were from that book.)

ADMINISTRATOR'S AND PR OFFICES:

If they decide to go to the office of the zoo's administrator, Dr. Hal Forster, the Investigators will learn from his secretary, Helen Stoner, that Dr. Forster is on vacation and obviously can't help them. (She knows the groundskeeper only as "Old John" as well and has no idea what his last name is.) If asked about personnel records, she can direct them

to the office of the zoo's publicity manager, Don Stake, who is filling in for Dr. Forster during his absence. Stake's office is just down the hall, but to see him requires a Fast Talk or Persuade roll to get past his secretary, Sarah Cushing. (And they need a very good story—although if Fowler says he wants to do a story about the zoo and Stake in particular, she will let them right in, as she knows Stake would never pass up an opportunity for publicity.) She doesn't know Old John's last name either.

Stake is a self-important, conceited man, who believes that the zoo would fall apart without him. He is happy to be filling in for Forster and sees it as his opportunity to advance himself—perhaps even putting him in line for the administrator's job when Forster retires. If the Investigators play to his ego, he will give them any information that they want, including access to the personnel files (which he's had brought to his office while he's in charge, as that makes him feel even more important). If they try to bully or threaten him, especially with bad publicity for the zoo (such as that an escaped lion may have killed someone at the museum), he'll hunker down and refuse to cooperate—unless he's convinced that to do so would put both the zoo and him in an especially bad light. Fast Talk or Persuade rolls will help him see the light in cooperating. (He doesn't know Old John's name either—and doesn't care, as he's as prejudiced as Dr. Morgan, although he covers it up better.)

Successfully finding Old John's personnel record requires a Library Use roll—the files are not in the best of shape, as Stake refuses to let his secretary straighten them out after he's read through them. But if successful, the Investigators learn that John's last name is Stanton, and they get his address—a location in the seedier part of Old Town. As soon as they have the address, Stake will press them about interviewing him for the paper, if that's how they got him to talk. He will not be happy if they blow him off and leave. (They can hear him shouting and throwing things around as they leave the office.)

DR. RADSWOOD'S LAB: Should any of the Investigators manage to obtain a sample of the

moon creatures' slime at the museum, they can test it here—or, rather, Dr. Radswood can do so. Because the sample is so small and so out of Dr. Radswood's normal experience, it will take her at least 12 hours and two successful Biology and Chemistry rolls to be able to analyze the substance. If any of the rolls are missed, add an additional six hours of analysis time and another roll of each skill. Continue until she makes both skill rolls successfully (or gives up). If successful, she can determine that the slime is organic in nature and that it is acidic—but it has odd properties as well that defy analysis. She will state that, if she didn't know better, she'd have to swear that whatever produced the ichor was not of this earth. (It will be up to the players to make the logical leap here.)

No amount of Occult or even Cthulhu Mythos skill can identify the slime, although the Keeper can let players make rolls on these skills if they wish. If Walker Rhodes is with the party, none of his Mythos knowledge helps either (nor would any Mythos book, should the Investigators gain access to any). Jasmine, with her experience at herbs and healing compounds, also will have no clue as to the origin of the ichor—just that it's something that should not be. If Evo is present, and Yar-Surmazto is contacted, the Atlantean priest will recognize the ichor as being from the same creatures that ravaged Atlantis thousands of years ago—the same ones that he thought he'd destroyed (along with the entire lost continent). Whether he will identify the substance to the Investigators or not—or will try to take command of the situation by possessing Evo and dealing with the creatures himself—is up to the Keeper.

SELINA WHITESTONE

Selina Whitestone is the daughter of Dr. Harris Whitestone and Dr. June Radswood. She loves both her parents and was saddened when they separated. She still hopes that they will get back together someday. She currently lives with June in an apartment in the city. Selina has loved animals all her life and always wanted to become a veterinarian. When her mother got her an internship at the San Diego zoo one summer, Selina fell in love



with the lions—and one in particular, which she named “Mr. Fluffy Pants.” She began training to become a lion trainer and is still apprenticing in this position. Because of her bond with Mr. Fluffy Pants, she has been allowed to work as his main trainer and primary human contact, which she loves. (She doesn’t so much like using the whip on her charge and only does so when she’s not alone with the animal; she knows he understands, as he’s such a gentle beast.)

Selina left the zoo later than usual the previous night. Mr. Fluffy Pants had developed an impacted tooth, and she had to move him from the main lion compound to one of the holding cages near the lion area. He was okay when she left, but she was so worried about him, she came in early to make sure he was okay—she was only gone for a few hours. (She noticed some kind of commotion going on over at the Natural History Museum as she arrive at the park—unusual for so early in the morning.) When she got to the zoo, Mr. Fluffy Pants was missing from his cage, and she couldn’t find him anywhere. Panic-stricken, she called the zoo authorities, and before long, she was swamped by reporters and policemen (although the latter seemed in a hurry to go somewhere else). Selina has been distraught ever since Mr. Fluffy Pants went missing and she is upset and angered at any suggestion that he may have gotten loose and hurt somebody—he’s so gentle, she just knows that he’d never do such a thing. She will welcome any comfort by her father, who is due in on a visit this morning, and from her mother, who wasn’t home when she called her. And she’ll be very grateful to anyone who offers to help find her beloved lion.

Seventh Precinct Police Station

The Seventh Precinct is where both Calhoun and Lt. Randolph are based. Its basement houses the morgue where the body of the dead museum guard was taken. Should any Investigator be arrested during the scenario, this is where he will be taken and put in a cell until released. If any Investigators come here

to report on anything they’ve seen or think may be behind the killings in the park, their statements will be taken and they will be treated according to the type of information they provide. (Talk of monsters will either get them tossed out or, if they persist, arrested for interfering in a police investigation. If they attribute the killings to a zoo animal or a person, such as Dr. Morgan, the information will be taken and they will be thanked for providing it.) It is highly unlikely that the Investigators will get to speak with Randolph here, unless they make Fast Talk or Persuade rolls and insist on talking only to him. (He will be even more skeptical of their stories than the policeman who otherwise would take their statements.) Because he is on suspension, Calhoun will not be able to accomplish any more here than any other Investigator—and probably even less.

The Investigators may, however, find a source of information about the investigation in the form of Alice Rucastle, a less-than-attractive female clerk at the station who happens to be sweet on Calhoun. If he calls her, she will provide him information on the sly if he promises to take her out, etc. (The more he sweet talks her, the more information she is willing to give, including access to the evidence room. How much she actually has to give is up to the Keeper.) If Calhoun should fail to keep any promise he makes to her—and she will insist that he take her out to a fancy restaurant that evening and make similar romantic demands—Alice will instantly dry up as a source of information to the detective. If he promises to make it up to her (and makes a successful Fast Talk roll for info on the spot or a Persuade roll for additional info later), she will give him one last chance. If he stands her up again or otherwise takes further advantage of her, Alice will report him to the chief. (And the chief will tell Randolph that Calhoun is working his case.)

THE MORGUE

The Seventh Precinct Morgue is in the basement of the police station. It is a small facility, mainly used for convenience in deaths that occur nearby. Since the first victim in Balboa Park was brought here, the second is as

well (as will all additional victims of the moon creatures). The facility is run by the coroner, Dr. Truman Cauling, assisted by his orderly J.C. Brisco. Dr. Cauling is an older gentleman who's seen it all—but even he is unnerved by the nature of the park and museum killings. As an official of the county, he will not divulge information about the bodies to anyone who has not been cleared for such information by the precinct chief. He may, however, provide information as a professional courtesy to Dr. Radswood, since he knows she has been called in as a consultant on the case. He may also provide information to Calhoun if the detective makes a Luck roll so that Dr. Cauling does not know Calhoun is on suspension. He will provide no information to Fowler, especially if the doctor knows him to be a reporter, or to Evo. If Dr. Whitestone and/or Thin-Trees are with Dr. Radswood, he will let them know his findings, too, if Dr. Radswood vouches for them.

If Dr. Cauling is out at the moment (50% chance) and the Investigators encounter J.C. Brisco, he will provide information to anyone who offers him money to do so, but a Fast Talk or Persuade roll is necessary, with an additional +10% to the skill roll for every \$10 offered him to talk. If Cauling should return, however, and find the Investigators paying Briscoe for information about a confidential police investigation, he will not be so open to helping the Investigators; they will need to make Fast Talk rolls to get out without being reported or Persuade rolls to convince Cauling that it is okay for them to be there and for him to give them the information they require.

The findings so far on the two bodies (although only the one from the park two nights ago has been thoroughly autopsied as of yet) is that the victims died of massive trauma and blood loss probably inflicted by a wild animal, type unknown. (Cauling will offer that it could have been a lion, although that seems unlikely. Other than that, he hasn't a clue.) All the wounds contained traces of green ichor of an acidic nature, causing chemical burning around the wounds. Cauling has only just sent the ichor from the guard's body to the lab across town for testing, although he has just gotten the results back on the first body. The

ichor—a kind of acidic slime—is organic in nature, but otherwise unknown. (Cauling can provide all this information; how much of it Brisco knows is up to the Keeper; but even if Brisco doesn't know something, he's more than willing to make up a good story for the money.)

If Dr. Radswood or Calhoun (should his suspension not be known by the doctor) make Persuade rolls, Dr. Cauling will allow them to stay and witness his autopsy of the guard's body. This will only confirm what they already know. (Those viewing the corpse for the first time who are not biologists or medical doctors suffer 1/1D4+1 Sanity loss on first seeing it, and for any Investigator who wouldn't be accustomed to the sight of a human body being cut open, a CON x 5 roll is necessary to avoid losing dinner.)

Other Outside Locations

The following locations are farther beyond Balboa Park and the museum. Times listed are how long it takes to get there from the park.

JOHN THE GROUNDSKEEPER'S APARTMENT (15-minute drive)

John Stanton, the groundskeeper for the zoo, lives in an especially seedy part of old San Diego. Investigators who visit the area will be quite aware of the rough nature of the surrounding community. And if they leave their cars unattended for long there, the vehicles may be vandalized or even stolen. (Luck roll to prevent either from occurring; how badly it's missed determines what happens to the car.) John usually rides the bus to work and back.

On arriving at the address for Stanton that they can get from the zoo offices, they'll find that the basement apartment lies at the bottom of a stairwell in desperate need of repair—much like all the buildings in the area. A roll of DEX x 5 is necessary to descend the steps without incident. A missed roll results in 1D3 damage from falling on the rough, broken concrete. If an Investigator knocks on the weathered door to the apartment, those who are in front of the door will hear a voice from inside telling them to go away. (A Psychology



roll will detect a strong note of panic in the voice.) If the Investigators persist, asking if this is John Stanton they're talking to, the door will suddenly burst open and they'll be face-to-face with a 12g. double-barreled shotgun, which is wielded by a feeble-looking, white-haired black man in sooty work clothes. He'll again tell them to go away, waving the shotgun.

At this point, the Investigators have three choices: They can turn around and leave; they can attempt to Fast Talk or Persuade the old man to let them in and talk to them; or, if they are foolhardy, they can attempt to grab or knock away the shotgun barrel and enter by force. The first path will get them nowhere, and if they want to follow up on this lead, they will eventually have to return, where they'll face the same reception from Stanton. If they go the third way, whoever tries to knock or grab the shotgun needs to make either a Fist/Punch parry (to knock it away) or a Grapple (to grab it). If the gun is knocked away, the knocker must make a Luck roll to avoid it going off. If the roll is missed, the Keeper rolls Stanton's Shotgun skill, first to hit the character who tried to knock the weapon away; if he misses that character, he continues to roll for each Investigator standing at the door, from closest till farthest, until an Investigator is hit or the blast misses them all. (As they are so close to it, there is no dispersal of the buckshot it fires, so only one person will be hit.) If an Investigator grabs the shotgun with a successful Grapple roll, he must roll his STR against Stanton's on the Resistance Table. If he wins the roll, he has the gun; if he misses, he must make a Luck roll to avoid the gun going off, with the same results as already described.

If the Investigators take the second path and try to reason with Stanton, whoever is there and able to speak to the old man must make a Fast Talk, Persuade, or Psychology roll. (The latter will give the Investigator an idea of the state of Stanton's mind now—he is dangerously paranoid and a probable threat to them if they don't deal with him just right.) If they miss the roll(s), Stanton will tell them to go away again and try to slam the door in their faces. (They can either keep trying to talk to

him through the door, or attempt to stop him from closing the door, again rolling STR vs. STR on the Resistance Table—and Luck so that he doesn't simply shoot them as they try.) If they succeed on one of their rolls, Stanton will stop for a moment, lower the gun slightly, and ask cautiously if they are here for the rats.

If the Investigators respond positively to his question, Stanton will lower the gun, back off and let them in. He'll show them into his sparse, dingy apartment and tell them that the rats have been bothering him for months now, scampering around in the walls, slipping out and whispering to him at all hours. He'll complain that he hasn't been able to sleep and asks the Investigators to kill them for him. If they ask him what kind of rats they are or what they look like, he'll state that they have human faces and speak to him in a distorted kind of English. He'll also note that they have human hands in place of their front feet—and he'll suddenly break down crying, begging them to get rid of the rats—*please* get rid of them!—especially now that they're "working with the lion." (Investigators with Mythos knowledge who make their roll will recall hearing of the Rat-Things and think that these descriptions sound very much like those creatures.)

KEEPER'S NOTE: Whether there really are Rat-Things in Stanton's apartment or whether they're simply delusional hallucinations by a man going rapidly mad is at the Keeper's discretion. If he prefers not to add another supernatural element to the scenario, the "rats" can all be in Stanton's mind—or merely ordinary rats that he's seeing as things with human faces and mistaking their squeaking for human speech. On the other hand, the Keeper may find that the more scientific types such as Drs. Whitestone and Radswood are having trouble believing that anything supernatural or unearthly is behind the murders in the park. If so, seeing an actual Rat-Thing could go a long way to opening their minds beyond purely naturalistic causes. (It may, however, cost them a bit of SAN as the admission price to such a viewpoint.) In that case, the Keeper may feel free to have one or more Rat-Things run out from behind the furniture, leaving the

Investigators to deal with this threat before getting on with events at Stanton's apartment. (Or he can throw in a real rat or two instead of, or in addition to, the Mythos beasties.)

Depending on the situation with the rats (or Rat-Things), Stanton may break down further. If the threat seems to recede, however, due to their words or actions, and the Investigators continue to make Fast Talk, Persuade, or Psychology rolls, Stanton may seem to warm up to them and even thank them for their help. That is, unless they mention the missing lion or start questioning him about the zoo. Then he'll get defensive and tell them that everything was fine when he left the zoo. He'll claim that Mr. Fluffy Pants was doing fine, and that he left just a bit after that nice girl, Selina. If they ask him why he left so suddenly or why he didn't come into work this morning, he'll claim that he's sick. Got the flu. And gout. If they persist in questioning him, he'll get increasingly nervous, break out in a sweat, and wave the shotgun around (unless they've disarmed him by now). He'll quickly become more defensive and start saying things like "It's not my fault! I didn't mean to do it. It were him—he made me do it! It were me or him, I tell you. I had to do it!" Although he won't mention Mr. Fluffy Pants by name or even confirm that he's talking about the lion, he'll finally scream, "I didn't know they'd burn him all up—I thought they'd just singe him, teach him a lesson, make him leave me alone!" He'll then run into the bedroom at the back of the apartment and shut and lock the door.

If Stanton still has the shotgun, before the Investigators can do anything else, they'll hear it go off behind the closed door. (If they've disarmed the old man, they'll instead hear on a Listen roll sounds of him opening a cupboard drawer and muttering that "It must be here somewhere." Then they'll hear the retort of a pistol.) If the Investigators break down the door (STR 10), they'll find Stanton lying dead on the floor from a gunshot wound to the head, an old .41 revolver next to him. (If it's from the shotgun, most of his head will be gone, requiring a SAN roll.) From what's ensued, they should conclude that whatever happened to Mr. Fluffy Pants was at the hands

of the old man and probably had nothing to do with the murder at the museum. (If any are unsure and think maybe Stanton was talking about doing in the guard at the museum or the other victim in the park, the Keeper should avoid confirming that the lion was Stanton's only victim—other than himself.)

If the Investigators choose to search (and loot) Stanton's apartment, they'll need to move quickly, especially if there's been much gunfire. (In this area, it'll probably go unnoticed, but the Investigators won't know this.) If they choose to leave immediately, they're unlikely to find what few treasures Stanton's apartment has waiting for them, making the investigation of what happened in the zoo a total waste of time (other than getting some idea of what happened to the missing lion). They can, of course, take the shotgun (and the revolver if it was used) and run, giving them something for their trouble. But if they take the time to look further and make successful Spot Hidden rolls, they'll find several items of use. The revolver is in one cupboard drawer (if John didn't use it)—although it has only 4 shots left, and .41 bullets are difficult to come by. In another drawer, they'll find an old, tattered book, full of crabbed handwriting, with a title scrawled across the cover. On an English roll (it is difficult to read), they'll discern the title to be *Voodoo Hexes and Kurses*. If they search John's body, they will find a set of keys to the zoo, which open various cages, John's locker, and the zoo's offices.

VOODOO HEXES AND KURSES: This is a new Mythos book, primarily a grimoire, handwritten by John's late great-aunt, a voodoo priestess in New Orleans. The writing is crabbed and difficult to read, especially as it is written in a mixture of English, French, and a Cajun/Creole patois. To successfully read the book, Investigators must make half their skill rolls in both English and French to piece it together. (Someone who knows both languages plus Cajun/Creole, such as LeRocque, may roll at full skills.) If only one of the Language rolls is successful, the Investigator will gain only half the available benefits from reading the book (but take only



half the SAN loss). The book is rambling, and mixes voodoo rituals with spells and horrid descriptions of what the old woman had done to her enemies.

(OPTIONAL: The Occult skill gain is limited to information about voodoo.) *Sanity loss 1D3/1D6; Cthulhu Mythos +2 percentiles; Occult +10 percentiles; average 1 week to study and comprehend**. *Spells:* Komand Fyry Swurm (Command Fire Swarm: special—see below), Dust fur them Not uv thiz Urth (Baneful Dust of Hermes Trismegistus), Kurse uv the Ratt (Curse of the Rat-Thing), Kall Baron Samadhi (Contact Nyarlathotep), and 1D5 voodoo spells (Keeper's choice—choose among Contact Deity/Loa, Enchant Candle, Enchant Doll, Enchant Gris-Gris, Enchant Ju-Ju, Enchant Wanga, Sending of the Dead, Soul Extraction, and Summon/Bind Baka).

**At the Keeper's option, the book may be broken down into sections so that it takes only a day or two per section to study and comprehend and to learn spells. This approach may prove helpful if the scenario runs for only a few days. Each section will give a Sanity Loss of 1, to a maximum of 6 total, and Occult +1D3 percentiles to the maximum of 10. Each section contains 1-2 spells. No Cthulhu Mythos skill will be gained until the entire book is read.*

COMMAND FIRE SWARM SPELL: This spell summons 2D10 Fire Vampires, which the caster can command to attack one target. (He must maintain a mental image of the spell's target). The swarm will attack the designated target until it is consumed, at which time the Fire Vampires will leave. The attack is extremely precise—only the target and the immediate surroundings are affected so that only a small patch of burned ground or floor is left around the spot where the target stood. (The results could be mistaken for a case of spontaneous human—or other—combustion from the residue left behind.) The magic point cost for the spell varies, just as for a regular Summon Fire Vampire spell; for each magic point sacrificed, the chance of a successful casting increases by 10%. No

existing fire source is needed, however, and while the spell is best cast while Fomalhaut is in the sky, it can also be cast at other times of the year, but with the chance for success decreasing by 10% for every month before September and after November, up to a total of -50%. Each cast of the spell costs 1D3 SAN (plus that for seeing the Fire Vampires, if successful).

JOHN STANTON

John Stanton is known merely as “Old John” by most of the personnel at the San Diego zoo, where he works as a groundskeeper, janitor, and sometimes handyman. He is an old, white-haired black man, nearing the end of his working days, yet fiercely clinging onto what little usefulness he has left in him. Unfortunately, he's also barely clinging onto his sanity. This is the result of reading and inadvertently casting spells from an old book of voodoo curses that was left to him by his great-aunt from New Orleans, after she died a few years back. John was originally a kindly old man, loved by everyone who knew him at the zoo, including Dr. Radswood and, especially, Selina Whitestone. (Selina took to him as if he were the great-grand-uncle she never knew.) He's now delusional, paranoid, and fast becoming dangerous (although still capable of being reasoned with by anyone who seems sympathetic to his plight and who claims to want to help him.)

A few nights ago, John was tending grounds around the lion area, and he noticed Mr. Fluffy pants “staring” at him. In his rapidly deteriorating state of mind, Old John decided that Mr. Fluffy Pants was just lying in wait for the first chance to pounce on and eat the stringy old man. He tried to steer clear of the lion after that, but last night, when Selina was taking the beast to the holding cage near the lion enclosure, she asked John to help her. In his misery from an impacted tooth, Mr. Fluffy Pants irritably took a swipe at John, missing the old man, but fueling his paranoid belief that the lion was out to get him. Crafty in his dementia, John told Selina to go on home; he'd close up and make sure everything was set in for the night. Then he went to his locker, where he'd hidden his great-aunt's voodoo

book, planning to use a spell from it to avenge himself on the murderous lion. He took the book to the cage, read the spell, and watched in horror as a swarm of flaming *things* descended on Mr. Fluffy pants, completely immolating the lion, leaving nothing but a burned patch in the straw on which the beast rested.

John totally lost what sanity he had left at the sight of the burning creatures and what they did to poor Mr. Fluffy Pants, and he ran screaming from the lion's enclosure. He left the zoo, and ran until he reached his own neighborhood. (Somehow, he'd managed to hang onto the cursed book he'd carried with him.) The old man locked the door of his apartment, hid the book away in his bedroom chest of drawers, grabbed his old shotgun, and sat quaking behind his couch, certain that someone—the police, an angry Selina, the fire monsters, Mr. Fluffy Pant's ghost—would soon come for him. That is, if the rats with human faces that had been infesting his apartment for months now, whispering to him as he slept, didn't get him first . . . John doesn't show up for work on the morning of the murder—or ever again. He will stay in his apartment until he dies or is forcibly removed (and taken to a hospital, jail, or, more likely in his state, an asylum).

KEEPER'S NOTE: If the human-faced rats that John has been seeing and hearing are actually Rat-Things, their growing presence have driven the man further mad than what merely reading the book has done to him. John inadvertently created them from several derelicts who died nearby; John was reading the Curse of the Rat-Thing spell out loud one night. (The unfortunate souls had been mugged and killed for fun by some of the toughs in the neighborhood.) Since then, the Rat-Things have been visiting John nightly from their haven in the walls of his apartment building, whispering blasphemies and curses to him as he slept—at least at first. Now they brazenly visit him at all hours, driving him even further insane. (Even if they aren't real Rat-Things, they're very real-seeming hallucinations, which are having the same effect—or real rats onto which he is projecting

his delusions. In either case, Old John is all but lost.)

John knows and likes Selina, although he's sure now that she hates him and wants revenge on him for killing Mr. Fluffy Pants. He also casually knows Garcia, the janitor at the museum.

KYLE T. OATES' LAB/HOME (20-minute drive)

Oates lives and works in a makeshift lab that he's build in his home on the outskirts of the city. It resembles nothing so much as an old ramshackle garage added onto with little rhyme or reason. To complicate matters, the front, side, and back yards are strewn with half-finished, cannibalized, and discarded inventions, the purposes of which are indecipherable to most people (takes 10% of a Mechanical Repair roll to figure out what any of them are—and the Keeper should use his imagination if anyone succeeds in a roll). Fortunately for Oates' neighbors, a tall fence surrounds the property, shielding the eyesore from view. A Keep-Out sign hangs on the front gates, but they are unlocked and anyone can gain entrance (though few would want to). Making one's way through the debris-strewn yard requires a roll of DEX x 4 to avoid tripping on the mechanical detritus. (If anyone falls, a Luck roll is required to avoid taking 1D3 damage from the ragged edges of the orphaned machinery.)

Investigators who make their way safely to the front door will get no answer if they knock on it; a buzzer at the side of the door makes no noise but delivers an electrical shock to anyone who presses it. (Unless the presser misses a CON x 5 roll, no damage results. A missed roll gives 1 point of damage.) Knocking on the door will cause it to swing open into a dimly lit "living" room, strewn with more mechanic parts and discarded machines of unperceivable purpose. (A Mechanical or Electrical Repair roll will discern that they are operable). Also piled in waist-high stacks and strewn everywhere across the floor are scientific and engineering journals, mixed liberally with what appear to be pulp magazines. (A small bookshelf on one wall contains more of the same, as well as



tattered volumes by Jules Verne and H.G. Wells.) If anyone examines the magazines, they'll see them to contain cheap sci-fi novellas with lurid covers of robots and aliens attacking barely dressed women (for the '20s). The journals cover a wide range of scientific and engineering topics, but the details would be evident only to Investigators with the pertinent skills.

If someone wants to investigate the room more thoroughly, a Spot Hidden roll will reveal one of the pulp magazines lying open on a dingy armchair (the only recognizable piece of furniture in the room). On the cover is a picture of a bat-winged lobster walking upright and holding a ray gun in its claws. A banner under the picture reads, "Face the Indescribable Horror of . . . LOBSTER MEN FROM NEPTUNE!!!" If the finder further examines the magazine, he'll find that the cover story is quite worn; smudgy fingerprints mark most of its dog-eared pages, and unreadable notes are scribbled in the margins, underlined several times and sporting numerous exclamation marks. An Idea roll will bring the Investigator to the conclusion that this story holds some kind of special meaning for Oates. A second Spot Hidden roll (or one by a second Investigator) will find a letter lying on the floor, addressed to Oates and signed by inventor Nikola Tesla; if he reads it and makes a successful English roll, much of it will still go over his head, but he can glean the fact that Tesla and Oates have been corresponding for some time and hold a mutual respect for one another.

If the Investigators linger in the front room for any length of time, they'll be surprised by a wild-haired, goggled Oates emerging from the door at the back of the room. He is carrying a welding torch in his hands, its hose dragging behind him into the adjacent room. (If they don't tarry but go directly into the next room, they'll see Oates bending over yet another mechanical device, welding a plate on it.) Oates will be surprised to see them—if they'd called out when they entered the house, he was concentrating too much on the job at hand to have heard them. He'll ask angrily who they are and wave the torch at them if they fail to answer soon enough, telling them

to leave. They will need to either Fast Talk or Persuade the inventor to let them stay and hear them out. (One tact would be to tell him that they are here to interview him—something easier to convince him of if Fowler is among the party—as they don't believe he got a fair hearing in the *Chronicle-Ledger* story. Doing so adds +10% to Fast Talk or Persuade skill. As long as they emphasize that they are from a different paper and seem to honestly care to hear what Oates has to say, he will grant them an interview.)

If Oates does react favorably to the Investigators, he will take them into his inner lab (a smaller room beyond the first) to show them some of the wonders he's been working on. There they will see a huge tarp-covered telescope sticking through a rough-cut hole in the ceiling; Oates has obviously cobbled the telescope together by cannibalizing other devices. Another bulky device that appears attached to the telescope Oates declares to be a special spectroscope he's built. He tells the Investigators that they can see the insidious rays coming from Comet Negretto through this and, thereby, know that his claims about the comet are no joke. (Unless they arrived at night, however, there is nothing to see. Unless they want to wait till dusk, Oates will invite them back that evening to see the threat for themselves.) He'll also show them the mechanical computing machine he's built from an old Babbage difference engine. He tells them that it's more efficient than the most accurate slide rule. He adds that he used it to calculate the effects the comet will have and when they will spell the world's doom. (If they ask for a demonstration, it will clatter, rattle, hum, and then do nothing. Oates will kick it, and tell them he needs to tinker with it a bit more.)

Oates will also regale them of his stories of having observed through his telescope winged lobster men flying through the ether of space from unknown worlds at the far rim of our solar system. (If they've seen the pulp magazine about the lobster men, they may conclude that he's gone off the deep end and is imagining a pulp story to be real. If not, and someone can make a Cthulhu Mythos roll, they may believe that he's seen the Mi-Go

with his viewing device.) If they mention Tesla, Oates will warmly describe his correspondence and friendship with the famed inventor; he'll confide to them that, someday, his name will be as well known as Tesla's and that . . . er, Edison fellow—what's his name? Oates will be unaware that Tesla is in town and surprised that his friend hasn't called. (He did, but Oates was wrapped up in another project.) If they ask, he'll be happy to give them a letter of introduction to Tesla—or, if they make a Persuade roll, go with them to see the inventor.

If the Investigators and Oates hit it off, he'll appear pensive just as they're leaving and then suddenly ask them if they want to see his secret invention—something he's not shown anyone yet. If they decline the honor, he'll seem miffed, but will invite them back again when they have more time. If they accept the offer, he'll take them to yet another back room, one bare except for a tarp-covered device in the center and a slab of metal standing up at another end. The metal slab appears to have burn marks in the center, surrounding a small hole. He'll proudly pull the tarp off to reveal what looks like some kind of futuristic ray gun projector, cables running from it back into the other room. He'll tell them that he got the idea from Tesla, but that this baby is all his—it'll revolutionize warfare. He'll offer a demonstration, if they'd like, and will promptly turn on the weapon. It will emit a rising hum as it appears to charge up, vacuum tubes glowing. Oates will aim it at the metal slab, tell them not to look directly at the beam, and pull the trigger . . . but nothing happens. The hum will die down, the tubes darken, and the machine will become inert. Oates, in frustration, will kick it, and it will seem to hum to life again. But then it dies for good. He'll cover it up and smile, saying "Ah, well—back to the drawing board. Another time, perhaps?"

If the Investigators fail to hit it off with Oates, he'll chase them off with his welding torch and tell them not to come back—he doesn't need any more harassment from small minds. He'll come across as not only a total crackpot, but a deranged one at that. Oates is likely to receive them with better graces,

however, if the Investigators return at a different time, or send other Investigators (perhaps because Fowler's paper really *has* asked him to do a story on Oates). Should they come back with a letter of introduction from Tesla (assuming that they've actually managed to gain an audience with the inventor), Oates will welcome them back with enthusiasm. (If they're returning at his earlier invitation, of course, he'll welcome them back regardless.)

If the Investigators return at night to view the comet, Oates will allow them to gaze through his spectroscopic attachment, and they'll see the comet bathed in oddly colored rays—death rays, Oates will proclaim. If Dr. Whitestone is with the party, he'll realize that he's seeing stronger versions of the faint radiation detected earlier; on successful Physics or Astronomy rolls, he may begin to believe that they do pose a danger, although of what kind he's not yet certain. If at any point the Investigators ask Oates to examine the moon rocks for similar radiation, he'll agree, as he can remove his spectroscopic attachment from his telescope. (To do so will take 1 day—half a day with help from Investigators who make successful Mechanical and Electrical Repair rolls.) He'll then haul the spectroscope to the museum in an old beat-up pickup he has in the back yard—if he can get the vehicle running. Getting the device inside will be a chore, however, as it's the size of a small refrigerator (and twice as heavy). Getting it into the museum will be especially difficult if Damery hasn't agreed to such an examination or if Morgan is present and learns of what the Investigators are up to. If the Investigators can bring one or more of the rocks to Oates' house, he can examine the stones there—and both he and Whitestone can confirm that they are emitting the same radiation as the comet. (Getting the rocks out of the museum, however, will require sneaking them past Morgan and persuading Damery to turn a blind eye.)

KEEPER'S NOTE: Oates' ray gun is unlikely ever to actually work. And even if he did get it in shape, he'd have to haul it and a (huge) portable generator in his pickup to the park or wherever else the Investigators needed it. And



maybe even then he'd need to rig it up to the local power lines to get enough juice to fire it up. If the Investigators are totally stumped, however, and Oates' weapon is their only hope, the Keeper may choose to allow it to come into play as a last resort; if so, simply treat it for play purposes as one of the alien weapons listed in the CoC Weapons Table—either the Mi-Go Electric Gun or the Yithian Lightning Gun would be appropriate.

KYLE T. OATES

Kyle T. Oates epitomizes the typical eccentric (read “mad”) scientist/inventor/gadgeteer of the '20s and '30s—wild-haired, wild-eyed, and wearing a stained lab coat with a well-worn slide rule sticking out of his pocket. A self-taught genius, Oates loves gadgets of all kinds and is always tinkering with them. (He sometimes tinkers so much that he forgets what kind of gadget he was working on in the first place, resulting in a number of Rube Goldberg-looking contraptions strewn throughout his garage-like house and the surrounding yards.) Among his inventions are a particularly sensitive (and unusually bulky) spectroscope, which he's fixed to a homemade telescope that juts out of a hole he cut in his roof. He's also cobbled together a mechanical computing machine from an old Babbage difference engine he found in a junkyard, as well as a “secret weapon” that hardly ever works. (See the section on Oates' lab and home.)

Oates not only looks like something out of a pulp magazine, he loves to read the pulps as well—especially lurid scienti-fiction and cosmic horror. (H.P. Lovecraft is one of his favorite authors . . .) He avidly devours the pulps, just as he does the countless scientific and engineering journals that lie in piles around his house. Oates is used to being considered a crackpot, so he no longer fears what people may think of his theories—although he still gets frustrated when people fail to listen and dismiss him as a fruitcake. Still, he'll loudly and at length proclaim to anyone who'll listen his theories about the dangers of the radiation from Comet Negretto and his belief that passing through its tail may spell the end for life on Earth. (He may be

right, although for reasons other than he believes.) He thinks the comet' radiation will be deadly to humans and animals alike and that anything that survives—plants, animals, people—will mutate horribly into hideous monsters. (Again, he has part of it right—he's just projecting something that happened in the past into the future.)

If anyone is willing to listen and *not* dismiss him as a crackpot, Oates will permit that person to look at the comet through his spectroscope to see the deadly radiation it emits. Oates will be just a little more reluctant to discuss his earlier claims of seeing through his telescope flying lobster-like creatures winging through space from the outer solar system. But if anyone gains his confidence, he'll gladly elaborate on that as well and offer to let them look for the creatures through his telescope. At the Keeper's discretion, Oates' story can be true, and he's actually seen the Mi-Go in space; the Fungi can be observed only through Oates' telescope as they fly around the comet, where they are mining the rare mineral at its core. Or Oates can simply be delusional, having gotten wrapped up in a pulp story from a magazine that he reads over and over again, so that he now believes its tale of lobster men from Neptune to be true.

Along with all the various devices at his lab, and a .22 rifle that he sometimes uses to shoot rats in the yard, Oates can probably repair or cobble together any number of helpful gadgets for the Investigators, given sufficient time and materials. He also has an old beat-up pickup truck out back at his home for any heavy hauling that may be necessary. He's unlikely to leave his lab unless there's a real necessity to test one of his inventions in the field—or perhaps to visit his old friend and correspondent Nikola Tesla once he learns the inventor is in town.

JASMINE'S PLACE (in Chinatown) (15-minute drive)

San Diego's Chinatown, where Jasmine lives, occupies only a few blocks between Market and K streets and 2nd and 5th avenues in the southwest side of the city, near the bay. (It lies about two-thirds of the way from the park to the bay.)

If Jasmine and Evo are not currently with the party, Calhoun knows where Chinatown is and can remember where Jasmine's apartment is if he makes an Idea roll. (If not, anyone who knows Chinese can ask around in Chinatown and, on a Luck roll, find someone who knows where it is.) If Jasmine and Evo are with the group, they can take them to Jasmine's any time that the Investigators ask (or if Jasmine needs something from her apartment).

INSIDE JASMINE'S

Jasmine lives in a single-room flat over a Chinese restaurant. A rickety staircase in the alley at the side of the restaurant leads up to the apartment. If anyone tries to break in, they can easily pick the lock on a Locksmith roll or attempt to break down the door, which has a STR of 10. Inside, the kitchen area is on the wall opposite the door; a living area is in the middle of the room; and a sleeping area is to the left. To the right are two windows looking out over the street below. The room is sparsely furnished, with a chair and a davenport in the living area (the latter appears to be where Evo is sleeping); a bed, a dresser, and a wardrobe in the sleeping area, behind a Chinese screen; and a small table, two cane chairs, a stove, a sink, and an ice box in the kitchen area. Between the two windows is a bookcase with a number of books in it (along with several Chinese knick-knacks). There is no phone. The Investigators will also find on the davenport a crystal ball and a brazier that appears as though something has been burnt in it recently. These are Evo's.

If Jasmine isn't currently present and the Investigators search the apartment, all they will find out of the ordinary is as follows: In the dresser in the sleeping area, they will find Jasmine's acupuncture needles. (If she is not carrying them, they may also find on a Spot Hidden her throwing stars and nun-chuks in a false bottom to one of the dresser drawers.) In a small chest on the floor of the wardrobe, they will find various dried plants and herbs. (A Pharmacy or Biology roll will reveal them to be medicinal in nature.) Most of the books in the bookcase are written in Chinese (see below), but several are in English. These are *House Without A Key*, *The Chinese Parrot*,

Behind The Curtain, and *The Black Camel*, all attributed on the spine to a writer named Biggers. Skimming the books will reveal them to be novels, centering on a Honolulu police detective by the name of Charlie Chan. (This is "the Master" that Jasmies often talks about.) On a Know roll, Investigators will be familiar with the Chan character.

If any Investigators know Chinese and make a skill roll, they can determine from reading the spines that most of the books in Chinese are about herbal medicine. Two, however, are not. The title of one is *I Ching (The Book of Changes)*; an Occult roll will reveal it to be a Chinese system of divination. The second is *Seven Cryptical Books of Hsan*, the significance of which a Cthulhu Mythos roll will identify. (If no one has Mythos skill or misses the roll, an Occult roll can at least identify it as an ancient occult book of great power and evil.) This is an abridged version, hand painted in Chinese characters, so even if anyone in the party successfully reads it, it will give only +4 to Mythos skill. It has only the following spells: Call Down Air Spirit (Summon/Bind Byakee), Call Forth the Earth Spirit (Contact Chthonian), Door to Kadath (a Gate), and Restore Life (Resurrection). Jasmine has already read this book and knows the last spell. (She could locate and use the other spells if she was carrying the book to read from.)

If anyone opens the ice box in the kitchen area, some kind of fleshly blob with tentacles falls out at their feet. The Keeper should require a SAN roll of whoever opens the door, but no SAN will be lost either way, except as follows. This tentacled blob can be one of two things, as the Keeper desires: 1) A fresh baby octopus that Jasmine is planning to cook later; 2) the head of a dead immature Cthulhu Spawn that Jasmine was planning to use in a magical ritual should Evo's fear that something terrible was going to happen prove true. In the latter event, SAN loss is 1D3/1D10. After the horrid mass falls out of the ice box, it will begin to steam and, within 10 minutes, dissipate completely if not returned to the ice box. If exposed to a very bright light—such as the flash of Fowler's camera—it will melt away within seconds,



leaving only a smear on the floor. Other than the tentacled mass, the ice box contains only perishable food and a few herbs that need to be kept cool. If Jasmine is present, and the mass in the ice box *is* a Cthulhu Spawn, she will attempt to prevent the Investigators from opening it, and she will use the gruesome sample only if necessary. (If it's just an octopus head, it will simply lie there on the floor until returned to the ice box. Jasmine, however, if present, will not be happy that her meal has been spoiled and will "generously" offer to feed it to the Investigator who found it—in fact, she will insist! To appease her, the Investigator must offer the proper apologies.)

JASMINE REVELLE

See the section "Additional Investigators/Helpful NPCs" for details about Jasmine.

SAN DIEGO HOTEL

(10-minute walk, 5-minute drive)

The hotel is only a couple blocks from the park—a short walk and even shorter drive. It's neither a five-star hotel nor a complete dump (although closer to the latter than the former), but it is cheap and relatively clean. It has a small restaurant off the lobby. Currently, Dr. Whitestone, Walker Rhodes, LeRocque and Winker, and Dr. Morgan are all staying here, although only Rhodes and Morgan checked in prior to the night or morning of the murder. Whitestone is in Room 203; Rhodes in Room 145 (he asked for a ground floor room for his stay); LeRocque and Winker are sharing Room 334; and Morgan is in the "Presidential Suite" on the fifth floor. None of their paths have crossed at the hotel so far.

The desk clerk at the hotel, Roger, is a chatty fellow, and he will be willing to tell anyone who asks where others are staying in the hotel, provided they make a Fast Talk or Persuade roll and bribe him \$5. (For every additional \$5 he's offered, add 10% to the Investigator's Fast Talk or Persuade skill for that roll; add an additional 10% if Calhoun flashes his badge at the man. If the first roll is missed, it will take a \$10 minimum bribe to make the next roll at normal skill level.) As the Investigators attempt to pump him for more information, the clerk will keep

indicating that he needs more money. After the initial roll, every \$5 bribe will gain them another piece of information (Keeper's choice what the man tells them and whether it's helpful, a lie, or inconsequential.). If the Investigator doing the asking makes another Fast Talk or Persuade roll and offers the man \$20, he'll give them a key to one of the other guest's room. (Each additional key will cost them an extra \$20.) Again, for each additional \$5 more that they give him, the briber gets an extra 10% added to the roll, as does Calhoun if he's already flashed his badge or does so now. (The only exception is if they ask for the key to Dr. Morgan's suite. This would require a \$50 bribe, as Roger believes Morgan to be some kind of a VIP—aside from an extremely unpleasant man—and won't give up the key to the suite for anything less.)

If Investigators attempt to break into one of the other guest's rooms, all but the presidential suite are quickly and easily entered on a Locksmith or a Mechanical Repair roll. The lock on the suite requires at least five minutes work before a roll can be attempted, and half the roll must be made on the first attempt. (Each additional five minutes working on it adds 10% to the roll up to the full skill percentage. If the roll is missed even at full skill, that Investigator will be unable to open the lock.) Most of the guest doors have a Resistance of 12 to break down; the presidential suite door has a Resistance of 16.

RHODES' ROOM: If the Investigators enter Walker Rhodes' room, they'll find maps of the area, some papers that appear to be a treatise of some kind that the man is working on, and a few occult books (Keeper's choice; Occult roll to identify). On a Spot Hidden, they'll find some scrawled notes that seem to pertain to the murders, reading, "Are they here now, too? Have they followed me all the way from Arkham?" and similar paranoid ramblings that may lead them to think Rhodes is somehow involved in the murders.

LEROCQUE AND WINKLER'S ROOM: If LeRocque's and Winkler's room is broken into, the Investigators will mainly find a mess, as the detectives arrived in a hurry and quickly

left for the park. If it's later in the day than the morning of the murder and they've not hooked up with LeRocque, they'll find on a Spot Hidden a piece of paper with a single term scrawled on it: "Loup Garou!!!???" (An Occult roll will reveal the significance of the term.) If the investigation has been going on for a while and LeRocque and Winkler have been working on their own, the Investigators may even find on a Spot Hidden roll some pertinent evidence they've been looking for that the French-Canadian got to first.

DR. MORGAN'S ROOM: Dr. Morgan's suite is one that the Investigators may be most interested in, especially if they suspect him of any involvement in the murders. (This could be partly because of his claims not to have heard anything the night of the museum murder or just because of his generally unpleasant nature.) If they break in soon after the killing, they'll find the room relatively neatly arranged, with a Do Not Disturb sign still on the door; later in the investigation, especially if Dr. Morgan has begun to come unhinged and suspect himself of the killings, the room will become increasingly messy. Its general state will reflect that of Morgan's current mental health.

Morgan keeps his diary in the room—his own little method of self-therapy. Early on, the diary will be tucked away in Morgan's belongings; a Spot Hidden roll is necessary to find it. Later, it will be left out in the open and easily found. Morgan had started a new diary at the time the moon rock tour began, and it contains mainly routine information—things about the rooms he's stayed in, the museum facilities in the host cities, people he's interacted with (always described negatively, as fools, buffoon, and pretenders), and so on. But the diary will also comment on the murders that have occurred in the host cities so near to the museums in which the rocks are displayed—and where Morgan has had temporary offices. At first, the mentions will be incidental—tragic thing to have happened, especially when he had the misfortune to be in town at the time, and so on.

As the entries continue to record other fatal incidents on the tour, Morgan's tone begins to

change. At one point he starts to compare them with "what happened before—but it couldn't be! That was a long time ago, and I'm so much better now." Morgan's handwriting in the diary will appear to be getting more crabbed and less smooth as the tour has progressed; it's as though his hands are shaking slightly and then becoming increasingly unsteady (although it will take a Spot Hidden to notice the subtle change). After the second San Diego murder, however, the handwriting in the diary will appear visibly and unquestionably more erratic, and the tone of the entries will take on more than a hint of fear and desperation. The last entries will speculate, "Could it be? Could it have happened again? How could I have done this again? How could I not know? How???" The diary will then end, the last words trailing off as though Morgan had lost all interest in continuing to record his thoughts.

If the Investigators examine Morgan's rooms later in the investigation—especially if they've accused him of any involvement in the murders, the doctor's leopard claw glove will be hidden away in the room (even if the diary is still in plain sight). A Spot Hidden in ransacking the room is necessary to find it. Traces of freshly dried blood can even be seen on the claws. (There is too little blood for it to have come from one of the murders, although the Investigators may not care; any amount may seem to vindicate their suspicions if they believe Morgan to be the killer.) The blood is actually Morgan's; he had become so fearful and distraught when he moved it that he carelessly cut himself.

SAN DIEGO CITY COLLEGE (5-minute drive)

This small college, located to the northeast of Balboa Park, has an equally small library, a modest geology lab, and similar resources. (It has a small but serviceable biochemical lab as well, should June need some place to work other than her own lab at the zoo.) Thin-Tree's office is on campus, and he may keep there various Indian artifacts, weapons, etc., as the Keeper determines. (Mainly the same kinds of things he'd keep at home.) Many of the students at the school like and respect Thin-



Trees, and they would be willing to assist him in any way they could, especially if they think he's in some kind of trouble. (Thin-Trees, however, would be extremely reluctant to get them involved.)

BRITISH CONSULATE (15-minute drive)

The British Consulate is a small but stately appearing building, with a columned porch at the front and several classical statues around its perimeter. (It has a number of grotesques attached to the roof and gargoyles at each corner.) On entering, the Investigators will see a visitor's desk at which sits a tidy young British man. Per his nameplate, this is Leslie Armstrong, who is the consulate secretary. If the Investigators ask for Sir Woodrow Peck, Armstrong will ask their business with him. The Investigators may give any story they like, attempt to use Fast Talk or Persuade skills, or attempt Psychology on the young secretary—none of it will matter. He will tell Peck that they are here to see him regardless, as the old man gets few guests and likes to talk with whomever is willing to come by to see him. (Because of the story in the *Ledger-Chronicle*, however, Armstrong will grow reluctant to let them in should they state that they're from a paper seeking an interview. But Peck will overhear and invite them in anyway—as he loves to see his name in the newspaper.)

Armstrong will usher the Investigators into Peck's presence in the consulate library, the largest room in the building. It has a central table, several plush chairs, and rows and rows of books on the walls; the entire room smells strongly of tobacco. Peck will be sitting in the most comfortable chair, smoking his pipe. He will greet the Investigators, invite them to sit, and ask their business, listening intently to whatever they have to say.

SIR WOODROW RANDOLPH PECK

Sir Woodrow Randolph Peck is nearing retirement in the British diplomatic corps and has been sent to the British consulate in San Diego to end his service to the crown in relative comfort and anonymity. Peck is a typical British gentleman—stiff upper lip and all that—a throwback to the Victorian era. The

lack of anything resembling the kind of work that he, as a peer of the realm, was accustomed to in his younger days drove Peck first to boredom. Then it drove him to the library of occult tomes he'd collected over the years, now kept in the consulate library. Dwelling on lost continents, ancient mysteries, and the like has finally driven Peck slightly mad. He is now laboring under the delusion that the United States is still a British colony and that he is the crown's official representative in San Diego, as well as regent of the entire West Coast territories.

In his days at Oxford, Peck enjoyed physical activities and was proficient at fencing and boxing in particular. His skill levels are still quite high in these disciplines, and he'd love to demonstrate them to any blighter who deigns to mock either him or the British crown. He spent some time in Africa on safari as well, and would love to get the head of yet another exotic animal as a trophy. (His past conquests also adorn the walls of the library.)

If the Investigators seek an audience with Peck (perhaps as an assignment for Fowler's paper), he will greet them graciously as long as they treat him with respect and feed his delusion. He will gladly loan them any book in his library (although they'd have to find it first). Peck would even join them as comrades should they persuade him that this corner of the Empire is in grave danger and needs his experience and bravery to again come to the aid of crown and country. (If he thinks he can get a new trophy out of it, he'll load up his elephant gun, strap on his ceremonial saber, and head out to Balboa Park with the Investigators in tow.)

CONSULATE LIBRARY

The library in the consulate is quite extensive, with a wide assortment of books, ranging from histories, biographies of prominent Britons, war reports, and atlases of various lands of the Empire to the rousing adventure novels that Peck enjoys reading—Rudyard Kipling, H. Rider Haggard, Sir Arthur Conan Doyle, and their kin. The library also has a selection of occult—and even some Mythos—books that Peck has collected over the years. To locate

any specific books that may be of use to the Investigators, however, will require several hours of search (Peck doesn't mind), a Library roll, and an Occult roll to identify specific books. If the desired tomes are of a Mythos nature, a Cthulhu Mythos skill roll is necessary to identify them (although half an Occult roll will still identify them as potentially very dangerous occult tomes). If the Investigators can enlist Peck in the search, he can cut the search period by half (although no quicker, as he's rather hap-hazard in returning books to their place in the library and had no real method of cataloguing them in the first place).

Among the books the Investigators may find in the consulate library, all of which are written in English unless otherwise noted, are:

Atlantis: The Antediluvian World, by Ignatius Donnelly. (1895 edition, written in English.) *No Sanity loss, +5 to Occult skill, 1 day to read and comprehend.* This is the classic work on the lost continent that popularized Atlantis during the late 19th-century.

Cultus Maleficarum (the *Sussex Manuscript*), trans. by Baron Frederick This copy is in bad condition, and its usefulness to the Investigators may be limited, as the Keeper determines (see description in CoC rules).

Polynesian Mythology, with a Note on the Cthulhu Legend Cycle, by Harold H. Copeland (see description in CoC rules).

Prehistory in the Pacific: A Preliminary Investigation, by Harold H. Copeland (see description in CoC rules).

Prehistoric Pacific in the Light of the Ponape Scripture, by Harold H. Copeland (see description in CoC rules).

Remnants of Lost Empires, by Otto Dostmann (German) (see description in CoC rules).

KEEPER'S NOTES: Following are a number of other Mythos books that, at the Keeper's option, may also be in the consulate library (although it should take longer for the Investigators to find them, even with Peck's help):

A folio copy of *Monstres and their Kynde*, which has a British Museum stamp on it. (Peck will offer that he bought it off "a rather shady collector—bug-eyed chap, foul-smelling, kind of a cross between rotting fish and a swamp.")

An English translation of the *R'yleh Text*. (The text is in bad condition, with many missing pages; half any SAN loss and Mythos skill gains; only the spells Call Cyaegha, Curse of the Stone, and Wave of Oblivion can be learned from what is left).

The *Zanthu Tables: A Conjectural Translation* (copy #357), by Professor Harold Hadley Copeland (see description in CoC rules).

A hand-written copy of Dr. John Dee's *Necronomicon*. (This volume, however, is a fake and is useless except for adding +2 to Occult skill; it has no spells and garners no Sanity loss.)

Other occult books, useful or otherwise, may also be in the library—I Ching, Madame Blavatsky's *The Secret Doctrine*, and so on—at the Keeper's discretion.

Because this scenario may take place only over the course of a few days, depending on the Investigators' actions, the Keeper may want to compress the time that any of these books can be read, comprehended, and spells learned from them. On the other hand, the Keeper is in no way obligated to allow any of these books to be in the consulate library.

MT. WILSON OBSERVATORY (Approximately 6-8 hours drive from San Diego)

Dr. Whitestone works at the Mt. Wilson Observatory, in the San Gabrielle Mountains, just outside of Pasadena, California. By 1920s travel means, the Observatory is several hours away from the main action in San Diego, so it's unlikely that the Investigators will spend much—if any—time there during the scenario. Possible reasons for some or all of them to travel to the Observatory and/or Whitestone's home are basically limited to three:

ONE: Dr. Whitestone wishes to retrieve some equipment he'd left there—for example,



his target rifle, which he's familiar with, should he feel the need for self-defense (or monster hunting).

TWO: Whitestone and other Investigators wish to view Comet Negretto in more detail from the observatory, using more precise instruments. (This is probably unnecessary, as they could observe the comet through Kyle T. Oates' telescope and spectroscope, provided they've met the man by then.)

THREE: In desperation, they've decided to magically contact the Mi-Go to combat the moon creatures (if Walker Rhodes is with the party and suggests it) and need to do so from a mountainous area. Normally, of course, the San Gabrielle Mountains wouldn't be an adequate location from which to attempt contact with the Fungi. But because they are

mining the comet as it nears earth, they can be drawn there with the Contact Mi-Go spell.

OTHER LOCATIONS

The Keeper may designate and describe other locations as necessary should the Investigators go off the beaten track. These may include the apartment that Dr. Radswood and Selina share, Thin-Trees' modest home, a local hospital if injuries need more extensive treatment, and perhaps even the San Diego Sanitarium (should any Investigator go temporarily insane). The last of these is best located near the bay on the north outskirts of the city, away from the main action. The others the Keeper can place as necessary.



“Mad? *I’m* not mad! I’m Kyle T. Oates—I’m a genius! And there *are* flying lobster men in space!”

Subsequent Murder Locator

If additional killings occur during the course of the scenario, but happen “off-stage,” so to speak, at a time when all the Investigators are elsewhere, the Keeper may either choose a location or can use the following table to randomly roll locations on 3D6-2, as he pleases.

1. The Natural History Museum
2. California Building/Tower
3. Japanese Teahouse
4. The Zoological Gardens
5. The Carousel
6. The Varied Industries and Food Product Building (at the County Fair site)
7. The Botanical Building/lagoons
8. Indian Arts Building
9. Fine Arts Building
10. American Legion Building
11. The Natural History Museum
12. Spreckles Organ Pavilion
13. New Science of Man Museum
14. On a park trail.
15. Outside the park (Hospital, etc.)
16. The Natural History Museum

If you roll a location twice, either roll again or assume a second murder occurs there as well.

The Moon Rocks

The moon rock exhibit consists of a dozen porous black stones, discovered on the floor of the Atlantic Ocean during attempts to lay the Trans-Atlantic cable in the late 19th century. They vary in size, but none are more than about eight inches in diameter nor smaller than four. Other than some signs of slight melting from when they entered Earth's atmosphere, they appear to be quite ordinary stones—only geological examination showed them to be at all unusual and suggested that their point of origin was the moon. They do seem to weigh a bit more than their size and texture would indicate, but unless the Investigators attempt to throw them or carry them long distances by hand, this shouldn't be a problem or even seem that significant.

THE MOON ROCK GALLERY: As the scenario begins, the rocks are in an open display case in the center of the Museum's special exhibits galley, behind ornamental roping and directly under the room's skylight. A plaque on the case's pedestal describes their discovery and the scientific evidence that they are, indeed, moon rocks. (If the Investigators try to illegally obtain the rocks in any way, they will later find them to be fully enclosed inside a locked glass display case, protected by alarms and a guard.) The gallery has double doors that slide into the wall so that the special exhibits are locked in for the night. The doors are made of very sturdy metal, of the same STR as the front entrance doors, and are wired to the burglar alarm. The lock is the same as the outdoor locks on the museum for purposes of using Locksmith skill to pick it. Of course, the creatures can phase through these doors, just as they can the walls of the gallery.

THE DANGER IN THE ROCKS: In attempting to discover the source of the killings in and around the museum, the Investigators should eventually come to focus on these moon rocks. That the rocks are somehow involved should become obvious before long to all but the densest of Investigators—but to determine exactly *how* they are involved will require additional investigation. This is especially true as the

rocks are considered priceless geological specimens, and the authorities are not likely to tolerate attempts to destroy them, remove them from the museum, or otherwise handle them. Depending on the Investigators' research, newspaper reports are likely to surface of similar murders having occurred in other Western cities along the rocks' tour over the past few months. Deaths did not occur in all the cities on the tour, however. The rocks weren't always exposed to open sky; sometimes they were under overcast conditions, sometimes far from windows to the outdoors, and so on—factors that become obvious only through newspaper research or, if time permits, visits to other museums in various tour cities nearby. (Visits to locations outside San Diego are possible only if the scenario should continue long enough to permit such long-distance travel.)

If carefully examined with use of a spectroscope, the rocks will be discovered to faintly emit a previously unknown radiation. Further investigation into Comet Negretto will reveal that spectroscopic analysis of the celestial visitor detects a similar radiation faintly emitting from the comet and bathing the Earth on evenings that the comet is in the sky. This fact is known to most astronomers and physicists, who attribute no significance to it. Most scientists declare this radiation to be perfectly harmless—no worse during the comet's entire passage near Earth than you'd experience getting a single chest X-ray. There is one notable exception to this blasé assessment: Kyle T. Oates, who believes that the comet radiation *is* extremely dangerous (although not in the way that it actually is). Dr. Whitestone in his professional capacity will be aware of the radiation from the comet if he makes a successful Know roll to recall the fact. But until the rocks are demonstrated to show the same radiation under a spectroscope, he is unlikely to attach significance to it either. (If necessary and the player doesn't connect the dots, allow a second Know roll.)

Should the Investigators manage to gain access to the rocks for closer examination, all regular tests will reveal nothing, other than the same unknown radiation that appears under



any spectroscopic examination. X-rays, for example, show the rocks to be just that—solid black rocks, with nothing concealed inside (no hidden chambers or hollow recesses, etc.). Only the presence of the comet in the sky will release the creatures and reveal the menace that the rocks actually pose, as only the combination of the stronger rays from the comet interacting with the rocks' inherent radiation trigger the creatures' liberation. (Unless, of course, the Investigators can rig up some way to create and project such rays on the rocks themselves—possibly with the help of Oates.)

Even after the Investigators determine that the moon rocks are the source of the killings, however, no one is likely to believe them, even given what evidence they may present. So they'll probably have to go it alone, perhaps even with the authorities actively working against them, depending on how they handle various situations involving the rocks and the investigations into the killings. Certain NPCs may prove helpful—if the investigators can persuade them of the truth of what they believe to be happening. Damery, as a friend or acquaintance of several of the Investigators, can be especially helpful in this regard, as long as the Investigators can provide sufficient proof of what they believe is occurring. If they can't offer such proof, he's highly unlikely to let them remove the rocks from the museum or, especially, to damage them. He still may allow them to examine the rocks more thoroughly in private, however, simply through professional respect and courtesy and/or friendship with Dr. Whitestone and others.

Morgan, on the other hand, will rabidly oppose any attempts by the Investigators to remove or even to handle the rocks. Any attempts by them to do so will lead to his insistence on their being banned from the building—and perhaps even complaints to the police as well. (Damery will initially resist such tactics, although if Morgan goes over his head to the museum board, he'll be forced to comply.) Lt. Randolph, too, will be more than happy to eject Investigators from the building or even arrest them if they appear to be obstructing or intruding on his investigator—

especially if it's Calhoun and others who seem to have no real business there, such as Fowler and Simpson. (He may be more sympathetic toward Dr. Radswood, since she is helping in the investigation, and may listen to her when he wouldn't the others—as long as she doesn't push things too far.)

Moon Rock Timeline

If the Investigators decide to research any occurrences similar to the killings in San Diego on any earlier stop in the tour, they can obtain this information by sifting through newspaper accounts from other cities that hosted the moon rocks. The most obvious place to do so is at Fowler's own newspaper, which collects in its library other papers from around the area that it considers competition. (This means that any reports the Investigators find will probably be sensationalized, but such records can at least provide them the basic information that they need.) The nearby San Diego Public Library (15 minutes from the park) also carries newspapers from around the area, so if for any reason the Investigators fail to find what they're seeking at Fowler's newspaper, the library would serve as an alternative. Library Use rolls will be necessary for the Investigators to recover the information from either source.

Another possibility would be if the Keeper determines that some of the Investigators have contacts in other cities that could provide the information. (But let the players think of it, or, all else failing, give them an Idea roll to do so.) Determine which Investigators are most likely to have such out-of-town contacts—Fowler at other newspapers, Calhoun through fellow police detectives, Evo through his wanderings, and perhaps even the scientists from acquaintances made at conferences and so on. Those attempting to phone (or telegraph, if they choose) contacts in other cities first need to make a Luck roll for their contact to be available. Other rolls may be necessary, at the Keeper's discretion. (A rival reporter that Fowler contacts may, for example, want to keep the story for himself, giving little to no information while trying to pump Fowler for information about the San

Diego events; in such a case, rolls against Fast Talk, Persuade, and even Bargain skill, if money is offered, may prove necessary.)

In either event, Damery can give the Investigators a copy of the tour's itinerary so that they know which cities the rocks have been in and where to start looking. To get the full picture, the Investigators may also need to obtain information about weather conditions (available from city papers) and the layout and structure of the museums where the rocks were exhibited. Library books can give them such information, as can museum guides and journals, which they can find in Damery's office. (It takes a Library Use roll to find what they need, however, due to Damery's unorthodox "filing" system.) If all else fails, they can perhaps prevail upon Damery to call his colleagues at the museums in question to obtain information for them.

Checking the cities on the tour route, the Investigators can find the following information:

SANTA FE, NEW MEXICO, 3 ½ MONTHS AGO: Santa Fe was the first stop in the current tour. There are no newspaper reports of killings in or around the museum there. The weather was inclement—cloudy or raining—the entire time the rocks were on exhibit.

BOULDER, COLORADO, 3 MONTHS AGO: Two unusual deaths were reported near the museum where the rocks were exhibited, occurring two nights apart. The nights were clear, and Comet Negretto was in the sky. It was also the full moon. The museum had a skylight in the gallery where the rocks were shown. The deaths were attributed to animal attacks, but seem less severe in nature than those in San Diego.

SALT LAKE CITY, UTAH, 2 ½ MONTHS AGO: One death was reported near the museum showing the moon rocks. It was a clear night, with the comet just over the horizon, before clouding up later. The moon was not full. The rocks were kept in a gallery with an open wall, where light from other windows could reach them. The death was reported as "causes unknown," but any contact

in the city can confirm that it resembled an animal attack. (*Keeper's Note:* This attack is designed to help the Investigators realize that moonlight has nothing to do with the murders, if they've come up with that theory. If the Keeper wants the Investigators to continue to labor under such a belief, however, he may make this particular story more difficult to locate, letting the information come to the Investigators at a later time.)

PHOENIX, ARIZONA, 2 MONTHS AGO: While the rocks were in Phoenix, three deaths occurred on the same night, one in the museum and two nearby. It was a clear night, with both the full moon and the comet in the sky. The rocks were kept in a gallery with a skylight, but after the killing, for safety, they were removed to another, interior gallery, with no windows. All three killings were attributed to animal attacks because of severe mauling, and the police were baffled as to how an animal got into and out of the locked museum. (A confidential contact on the police force—or possibly a reporter friend of Fowler's—can confirm that a strange greenish ichor was found in some of the wounds. The substance defied their tests, although it was definitely organic.)

CARSON CITY, NEVADA, 1 ½ MONTHS AGO: No deaths were reported; the rocks were kept in an interior gallery with no windows or skylight. The moon was not full, but the comet was in the sky.

SAN FRANCISCO, 1 MONTH AGO: No killings occurred. The rocks were kept in an interior gallery with no openings to the outside. The nights were clear, the comet was in the sky, and the moon was full.

LOS ANGELES, TWO WEEKS AGO: A single killing was reported near the museum where the rocks were on display during their tour in the city. It occurred on an dark, overcast night, and the comet was not visible in the sky; the moon was not full, and the rocks were in an interior enclosure. (*Keeper's Note:* This killing had nothing to do with the creatures; it was a random homicide but is



thrown in as a red herring to keep the Investigators guessing. Further investigation through contacts in the city will clearly show that this killing has no connection to the rest of the deaths along the tour.)

The Keeper can elaborate on this information as he pleases—adding names, more detailed descriptions of the killings, and so on. Investigators seeking to remember whether they heard anything about similar killings in these cities can make Idea rolls; if they succeed, they recall that they had read something about some unusual deaths in a few of those cities. Details require the necessary research. If the Investigators wish to know where the rocks are going after San Diego, the Keeper can designate another city, as he pleases (Portland, Oregon, for example, or something farther east). Or he can declare that this is the last leg of the tour, and the rocks will be here several more weeks (until just after Earth is to pass through Comet Negretto’s tail). If the rocks go to another city, they do so two weeks from the start of the scenario. If the Investigators fail to stop the moon creatures by that time, the killings will start up again in that city, where the rocks will remain until the comet’s passage—unless the Investigators somehow manage to stop the rest of the tour altogether.

Weather Conditions And Phases Of The Moon

The weather can play a large part in the scenario, depending on how the Keeper wants to use it. He can, for example, designate that some nights during the investigation are overcast or otherwise blocking the rays of Comet Negretto from reaching the moon rocks. Thus, on such nights, no creatures will appear. The Keeper should also, at least at first, make every effort to lead the investigators to conclude that the presence of the full moon in the sky is what determines whether anyone is killed. As the first killing takes place on the first night of the full moon, and the moon is still full the night of the murder inside the museum, this is a logical first deduction. If the players hit right away on

the comet as being the deciding factor, however, more power to them. (Although the killing in L.A., with the comet blocked by heavy cloud cover, may cause them to stumble in realizing Comet Negretto’s key roll in the scenario.) As the moon begins to wane, however (should the scenario run that long), it will become increasingly obvious that it plays no part in releasing the creatures.

If the Keeper wishes, he can simply declare which nights the comet appears in the sky and thus keep tight reign on when further killings take place. If he prefers, however, he may use the following Weather Chart to determine randomly what the conditions are on any given night in the scenario. Whether killings occur or moon creatures may be encountered, therefore, becomes as unpredictable as . . . well, the weather.

Weather Chart (Roll 1D6)

1. Clear
2. Cloudy (partial overcast)
3. Overcast
4. Clear
5. Rain (overcast)
6. Clear

Clear = Comet is in the sky; creatures emerge.

Overcast/Rain = No comet is visible; no creatures emerge

Cloudy = 50% chance of creatures emerging; roll once per hour; if missed, clouds cover the comet and no creatures appear (or they disappear if any have already emerged).



Wrapping It Up—Stopping the Creatures

After the Investigators have finally discovered the existence of the moon creatures, they will, of course, need to devise some way to stop the beasts. Because of the monsters' extraterrene makeup and regenerative abilities (see the creature descriptions), this can be tough. Even if Calhoun, for example, manages to hang on to his Tommy gun long enough to pump sufficient lead into them, they'll most likely simply return to the rocks and regenerate (unless he manages to kill one or more outright).

Burn 'em! Other methods that could be used against the creatures pose hazards for both the Investigators and the surroundings. Using fire or electricity, for example, could burn down the building and would endanger the Investigators and any NPCs there at the time. (But ironically, it wouldn't actually hurt the rocks, since they've survived entry into Earth's atmosphere, nor the creatures inside.) That's not to mention the serious legal trouble such arson could land them in, despite their good intentions. (Of course, some Investigators may think that a little jail time for arson is a fair enough exchange for ridding the world of such a horror as the moon creatures.)

That ol' black magic! The creatures are vulnerable to magical attacks—especially those involving fire or that otherwise work directly on them—so the players may be able to take advantage of that weakness to destroy the monsters. If the players have discovered the spell book used by Old John to immolate Mr. Fluffy Pants at the zoo, they may be able to learn the spell for calling down a swarm of fire vampires to attack the creatures before time runs out. The moon creatures also especially hate and fear the Mi-Go from vestigial memories of their past encounters with the Fungi from Yuggoth. Mi-Go attacks (especially weaponry), therefore, would be devastating to them. (Investigators are not likely to know about the enmity between the creatures and the Mi-Go, however, unless the Keeper wants to make this a piece of information received from Yar-Surmazto. Should they obtain knowledge of the Fungi, most likely through Walker Rhodes, they may

just decide to try involving the Mi-Go as a case of fighting fire with fire.)

The Mi-Go, amigo! Bringing the Mi-Go into play would require someone with at least some Mythos knowledge who also knows the Contact Mi-Go spell—which could be cast by or learned from Walker Rhodes. That Investigator would then need to cast the spell from a high, mountainous place. Normally, no place where the Mi-Go could be contacted would be nearby. Since Comet Negretto has returned to the inner solar system, however, the Mi-Go have rediscovered it and have been mining it. So they are currently close enough to be contacted from any high place on Earth as long as the comet is in the sky and nearing our planet. Mt. Wilson Observatory is one such location and would be an obvious one from Dr. Whitestone's work there (although such a course would take the characters from San Diego for an extended period). If the Investigators do manage to contact any Mi-Go and to describe to the Fungi the creatures from the rocks, the Mi-Go may recognize the descriptions as their old enemies from the long-dead fifth planet. Having thought that these beings had all died with their planet's destruction and the ensuing bombardment of the solar system, the Mi-Go may decide to spare the Investigators and instead descend on San Diego to finish the task once and for all—and that's the best-case scenario. (The Mi-Go could also decide that the Investigators know too much and return to deal with them after disposing of the moon creatures—or for revenge, if they are unable to accomplish that task.) Whether the Keeper chooses to employ such a method should depend on how well the players do otherwise and whether he wants to introduce additional Mythos monsters into the mix.

Put some lead in—er, on—'em! If the Investigators manage to observe the creatures sufficiently (rather than just running from them or attempting to kill them), they should notice the monsters' inability to pass through lead, gold, and other especially dense materials. (Examples of these minerals are on display in adjoining galleries, where the creatures may follow the Investigators—or



simply pass into while moving through the walls of their gallery.) If so, and the Investigators can obtain sufficient quantities, they may be able to snare one or more of the creatures in a makeshift trap or enclosure. They would need to do so when the creature is far enough away from the rocks not to return to any of the stones when the comet sets. After finally realizing that the creatures are coming from the moon rocks, the Investigators could also try to prevent the monsters from re-emerging by wrapping the stones themselves in lead, gold, and so on. This would also cut off the rays of Comet Negretto from reaching the rocks, further trapping the creatures. The problem is finding sufficient quantities of the minerals. (Again, Kyle T. Oates may be able to help; among the junk at his place is sufficient lead shielding to encase all the rocks—as well as the tools to fashion such casings. An Idea roll can help an Investigator who's been to Oates' residence recall such materials.)

Dunk 'em! Another way to defeat the creatures is by dropping the rocks into water—the deeper the better. Figuring out the effect that water has in preventing the creatures from leaving the rocks may, however, take a bit of ingenuity on the part of the Investigators. They may be able to reason that, since the stones were discovered on the ocean floor and no creatures have emerged before now, perhaps water has something to do with keeping them inert. (Of course, if they've surmised that the comet is involved in awakening the creatures, someone could also point out that the comet hadn't come close enough to Earth before to release the creatures. Such reasoning could wrongly cause the Investigators to dismiss the possible effects of water.)

Should one of the creatures somehow end up submerged in water long enough, seeing the effect the water has on the beast may also suggest to the Investigators that doing the same thing to the stones may render them harmless. (See the section on the Creatures for more information.) If all else fails and he thinks it reasonable, the Keeper can let the Investigators make Idea rolls figure out the water connection.

Another way the Investigators could be tipped off about the effectiveness of submerging the stones is through Yar-Surmazto, assuming that Evo can summon him and the Investigators are able to successfully question him—and think to ask him such a question. (If Evo fails to do so and the scenario is going badly for the Investigators, the Keeper should make certain that the Atlantean is able to take over Simpson at least temporarily and provide some helpful information. If Evo has seen the creatures, enabling the priest to know of their existence, Yar will at least describe how he stopped the ones ravaging Atlantis. He may even himself attempt to end this infestation with a final solution similar to the one he used on Atlantis—see below.)

Balboa Park has a number of small bodies of water—the two lagoons in front of the Botanical Building in the Expo complex, for example. Here the Investigators could test out the water theory by throwing one or more of the rocks in to see whether any creatures emerge while the stones are submerged and the comet in the sky. They could also attempt to transport the rocks through the city and to the coastline, throwing them into the Pacific Ocean. (This would work, at least temporarily; unless they are dropped farther out at sea than just off the coast, however, the smaller stones could wash back onshore—either before or after the comet has left the inner solar system—and none of them may wind up deep enough to prevent the creatures from emerging after the comet's tail dusts the Earth.) Of course, if you're talking about submerging the stones in deep water, there is always Yar-Surmazto's "final solution" . . .

Zap 'em! If the Investigators are doing really badly and the Keeper feels the need to end the scenario, either successfully for them or otherwise, he could provide one or more *deus ex machina* solutions—powerful magic, for example, from Walker Rhodes (or Jasmine) or learned by the Investigators from John's voodoo book or Sir Woodrow's consulate library. (This would require that the Keeper's opted to increase the magical levels of the scenario by assigning additional spells to the NPCs/Investigators.) The Keeper could

even allow some sort of futuristic weapon to eventually be devised by Kyle T. Oates that could more readily destroy the creatures—although that should be a last resort type of situation, where Oates (with the help of one or more of the Investigators) shows up at the last minute to barely save the day. Such a course might give the scenario more of a pulpy feel than of Mythos horror, but could provide some interesting possibilities.

Yar! And finally, if all else fails, Yar-Surmazto will gladly take charge and implement his final solution: summoning a great tsunami to wipe away San Diego and the threat from the rocks. This will occur only if the Atlantean priest has taken over Evo so that he can use Simpson's body as a platform from which to work his magics. The Investigators, however, may not be overly enamored of this solution (for good reason) and may then be tasked with stopping not only the creatures, but the destruction of the city at the hands of Yar-Surmazto. (By this time, Simpson—or someone else that the priest has possessed—will no longer be in play, except as a puppet of the Atlantean.) If they are unable to stop him, they will need to leave the city as soon as possible to themselves avoid falling victim to the torrents of water designed to end the threat of the moon creatures. (If the Investigators simply leave without even attempting to stop the destruction of San Diego, however, it should cost them at least 1D4 SAN at witnessing the catastrophe—1D8 if they leave any of their party behind—and they should only barely escape the waters.)

We got it! Of course, the players themselves may discover other possibilities or ways to successfully end the scenario, and the Keeper should reward them for any such creative thinking—if, of course, their solution seems plausible, given circumstances. (Suppose, for example, that one of the players thinks calling in the army would be a good idea after seeing that overwhelming firepower can actually kill a creature—thus reasoning that even more would be better. The Keeper could determine the likelihood of any of the Investigators having a military background and, therefore, still having contacts in the military. He could then determine how well the characters'

chances are of convincing someone—preferably with enough authority to send in troops—that the danger is real and requires a military solution. A platoon of soldiers armed with BARs and machine guns could do a lot of damage to the creatures—as well as to the surrounding area. Or they could end up slaughtered if not enough of them are sent to take out all the monsters in time. Again, however, such a course would probably serve as a last resort, should every other ploy fail. On the scale of desirable solutions the military option probably ranks only slightly higher than Yar-Surmazto's final solution.)

Possible Aftermaths

Assuming that the Investigators are successful in ending the current threat from the moon creatures—and that San Diego doesn't wind up submerged by a tsunami—the Keeper could still reuse the moon creatures in a subsequent adventure, either with the same Investigators or a different group of characters. The Earth is still due to pass through Comet Negretto's tail soon. And unless the moon rocks are completely contained in lead or another dense substance or are submerged in water at least 50 feet deep, the creatures can re-emerge from the rocks when the comet's tail dusts the planet, bathing them with radiation. (This assumes that neither the rocks nor the creatures have been totally destroyed.) And if any more of the moon rocks exist somewhere else—the Smithsonian in Washington, D.C., for example—creatures will also emerge from them, especially as the comet's tail encompasses the Earth.

Furthermore, any creatures who emerge from existing or noncontained moon rocks when the comet's tail passes will receive a sufficient dose of radiation to remain free from the rocks permanently, unless the creatures are subsequently destroyed. So even if the current threat is successfully ended, the Investigators (or their gaming heirs) may need to tackle the moon creatures again in the near future. And this time, they will do so without any respite from creatures that need to return to their rocks when a comet sets.



Even if no rocks are left from which creatures can emerge at this time, the dust from the comet will retain its effectiveness for 1D10 years. After that, it will become inert in our environment. Should any more moon rocks be brought up from the Atlantic floor during that time, the creatures will emerge from those rocks after 1D20 days of exposure to the radioactive dust that permeates the planet. (The same would occur with the original rocks if removed from the Pacific, assuming that's where the Investigators deposited them at scenario's end.) After the dust becomes inert, the rocks and the creatures inside will no longer be a threat—at least till Comet Negretto returns in a few millennia. If all the rocks remain on the ocean floor for ten years, they will pose no threat even after the comet dusts the earth, as they are submerged too deep for the radiation to reach.

Should San Diego go the way of Atlantis, such an ending could still open additional possibilities for follow-up play, with Investigators combing the waterlogged ruins of the city after the waves recede for anything—or anyone—they've left behind. And they may want to check to make sure that the moon rocks have actually washed out to sea (and the creatures destroyed). In such conditions, they may face Deep Ones washed ashore from the Pacific or other amphibian menaces in the sodden streets of San Diego. If Yar-Surmazto has somehow survived the tsunami and is still in possession of the body he took over, he may pose an additional threat to the Investigators. Finally, the army is likely to be called in to quarantine what's left of the city and martial law declared—making it even riskier for the Investigators to search through the city, as they may be mistaken for looters . . . at best.

SAN Rewards

For every moon creature that the Investigators manage to destroy, they regain 1D8 SAN. (If they simply drive them back into the rocks and don't destroy them, they get no SAN reward.) For ending the threat of the moon creatures by

deeply submerging the rocks or encasing them in lead or a similar dense material, 1D20 SAN points. If the Investigators stop Yar-Surmazto from flooding San Diego, they gain another 1D8 SAN.

So How Did It Go?

As a scenario designer, I'm always interested in how well—or how badly—one of my scenarios turns out in the hands of others. Did your Investigators quickly catch on to the existence of the moon creatures? Did they dispatch them handily by one of the methods described above? Or did they think of something else entirely? (Or, on the other hand, did they get sidetracked by one or more of the red herrings—the missing lion, the trapped sewer worker, or Dr. Morgan's madness? Worse, did they die at the hands of the moon monsters—or in a watery grave, thanks to Yar-Surmazto?) Or did things go in a totally different way than I, your humble creator, envisioned? I'd love to hear about it!

I'd especially like to hear if you set the scenario in a different place and/or era than 1920s San Diego. (As the author of *Cthulhu By Gaslight*, I'd really like to hear about variations run in Victorian London if you took that tact.) How did the transplant go?

If you'd like, write up a description of your campaign—as detailed as possible—and send it to me at Bill Barton Games, P.O. Box 26290, Indianapolis, IN 46226-0290 (or use the e-mail address on my Web site—see the author bio on the Table of Contents page). Who knows? If it's intriguing enough, I may even post it on my Web site—or, if it's different enough, work with you to write it up as an entirely new scenario!

So drop me a line or an e-mail about your own *Menace from the Moon* experience.

Alternative Scenario Possibilities

Should the Keeper wish to either incorporate the scenario in an ongoing campaign or simply want to move the time or location of the adventure, following are some guidelines.

USING EXISTING INVESTIGATORS

If players prefer to use Investigators they've generated themselves, the Keeper needs to check the makeup of the party for play balance. If the group is lacking in any areas of importance—muscle, scientific knowledge, psychic or magical skills—simply incorporate as NPCs any of the pregenerated player Investigators to aid the group. (Evo Simpson is almost certainly a must as an NPC in such a case.)

The Keeper must also devise a strategy to get nonresident Investigators to San Diego—unless, by chance, he's already running a '20s campaign in or nearby the city. (The same is true if running the scenario as a present-day adventure.) Perhaps one of the player's Investigators knows one of the pregenerated Investigator/NPCs and is visiting his friend at the time that the murders start. More likely, if an entire party of existing Investigators is involved, he'll have been called in by someone who's noticed something unusual happening. Perhaps the summons may be in response to one of the other murders along the moon rocks' tour route, but by the time the investigators arrive, the exhibit has already moved to San Diego. Following it to that city, they would reach the scene on the morning of the second murder and end up in the crowd outside the museum.

MOVING TO LOVECRAFT COUNTRY

One option is to move the scenario from 1920s San Diego to one of the cities in or around Lovecraft country. Of course, the scenario requires the presence of a Natural History Museum (or some similar type of museum where the moon rocks could be on display), a nearby park, a local zoo, and an observatory not terribly far away (for Dr. Whitestone to visit from). These requirements eliminate most smaller towns such as Dunwich, Innsmouth, and so on. Arkham is perhaps a possibility, with much of the action taking place on or near the campus of Miskatonic University.

Since that city is not on an ocean or similar large body of water, there is little danger of Yar-Surmazto calling down a tsunami on the town to wipe out the infestation of moon creatures. (Unless, that is, you assume he can do so via a wave churning down the Miskatonic River.) New York City may prove to be the best choice for this option, as it fulfills all the criteria necessary for the scenario—on an ocean, parks, museums, zoos, and so on. (The Keeper would want to do a bit of research on these elements as they were in the 1920s if he chooses to relocate the adventure to the Big Apple.)

MOVING TO 1890S LONDON

Transporting the scenario back to 1890s London (for a *Cthulhu By Gaslight* adventure) is a bit more difficult than modernizing it (see below) or moving it elsewhere in the United States. Still, such an option shouldn't pose the creative Keeper too many problems. Look over the Investigators for anachronistic skills and equipment and change them as appropriate for the time period. (They'll have no Tommy guns or other auto-weapons, for example—unless somehow an Investigator can obtain access to a Maxim machine gun.)

As to the Investigator's backgrounds, Dr. Whitestone could work at the Royal Observatory in Greenwich, while Calhoun has been suspended from Scotland Yard's CID for being too rough on suspects than was common for the day (which is saying a lot). Fowler can work for any London newspaper (and the handout with the news stories can be renamed for a different paper). Simpson can be one of the era's many mediums. London's Chinatown was in Limehouse, in the East End, which is where Jasmine would reside. LeRocque, should he come into play, can actually be from France, while Winkler is an American who traveled to Europe after college and became the detective's assistant. Rhodes can remain a Miskatonic professor, only he's now visiting London to calm his nerves.

Dr. Radswood, as a woman, and Thin-Trees, as an American Indian, are a bit more difficult to transplant to the Victorian age, although not impossible. June could be an example of one of the "new women" of the



last decades of the 19th century—educated, professional, and liberated (as much as was possible, given the era). She could work at the London Zoological Gardens in Regents Park in Northeast London. Thin-Trees could be one of the rare examples of a “Christianized heathen” who’s come to London to escape his heritage (although never fully able to do so). He could perhaps be affiliated with the British Museum or one of the others in the metropolis. An alternative might be to change his nationality from American Indian to a native of one of the Empire’s conquests—a real Indian from the subcontinent, educated in England, for example. Sir Woodrow Randolph Peck could similarly become an eccentric American (Woody Peck), declaring himself “President of England” and keeping his occult library at a country cottage he’s rented just outside London.

Other location changes should be relatively obvious. The museum where the murder occurs, for example, can be Natural History Museum in Kensington, south of Hyde Park. The first murder could occur anywhere near the museum, in the park or in the streets and mews of London. (If the Keeper possesses a copy of any edition of *Cthulhu By Gaslight*, that supplement should prove an excellent resource for a 1890s transplant. For reprints of old maps, guidebooks, and other resources concerning Victorian London, the Keeper is directed to the Old House Books Web site at www.oldhouse.books.co.uk.)

MOVING TO TODAY

Moving the scenario to 21st century San Diego is simply a matter of giving the Investigators modern skills such as Computer Use, Electronics, and so on and updating their equipment (weapons, electronic devices, etc.). Such updates should be obvious. (Evo, for example, would become a “New Age” channeler rather than a medium.) The Keeper would also want to seek out more modern maps of the city (easily available on the Internet through any search engine), as well as more up-to-date maps of Balboa Park and the zoo.

See the following Web sites, among others, for such modern maps:

www.accessmaps.com/show/map/sandiegogo_metro

www.alaskaair.com/www2/Destinations/Maps/san_maps.asp

www.signonsandiego.com/citysearch/feature/48.gardensmap.html

www.signonsandiego.com/citysearch/feature/48.museummap.html

www.accessmaps.com/show/map/balboa_park

www.hillquest.com/maps/v1blaboa.html

www.alaskaair.com/www2/Destinations/Maps/san_maps_balboapark.asp

See also the Web site for the San Diego zoo given earlier in that section.

The Natural History Museum is now at a different site in Balboa Park than it was in the late 1920s, and the current building is shaped quite differently as well. Keepers who are sticklers for accuracy can find floor plans of the modern museum at www.sdnhm.org, although for the sake of the scenario, you can retain the fictional plan provided earlier.

One other obvious change for a modern-day scenario is that the moon rocks, rather than being those ejected to Earth by past meteor bombardment, can be the actual rocks brought back from the moon by the lunar astronauts in the late 1960s and early 1970s. This would remove any doubt as to the rocks’ origins and may even be cause for the Investigators to focus on them as a source of the danger sooner than otherwise. Of course, if the rocks were never on the ocean floor, that would remove one clue as to the effectiveness of water in containing the creatures. (Those that ravaged Atlantis would still have come from the sea bed, however, enabling Yar-Surmazto to provide the clue to the possibilities of H₂O as a weapon—unless, of course, the Keeper is assuming that Atlanteans visited the moon during the lost continent’s heyday.)

Another consideration for the Keeper in moving the adventure to the early 21st century is that modern weapons are so much more deadly than those of the 1920s. So despite how tough the monsters are, killing the creatures would prove much easier today than it would have been eight decades ago. The Keeper may, therefore, want to limit the amount and type of firepower available to the Investigators to

retain balance. Or he may opt to increase the amount of damage that the creatures can take or regenerate before dissipating. Calling in the Army or National Guard to contain the menace—if the Investigators can persuade anyone in authority to actually believe them about the threat—would also require beefing up the creatures so that they aren't all simply gunned down by automatic assault rifles, light machine guns, and rocket launchers. Of course, calling in the military today may backfire on the Investigators, and they may find themselves under a deadline to defeat the creatures themselves or see San Diego nuked!

Integrating into an Ongoing Campaign

Although designed as a standalone adventure, this scenario can easily be integrated into an existing campaign. The Keeper needs to check the balance of a preexisting group of Investigators, as above, and should drop hints

into other adventures along the way prior to introducing this one—the moon rocks being on tour, Comet Negretto's impending arrival in Earth's vicinity, and so on. If the campaign takes place much earlier in the '20s than 1929 (or in the 1920s), some of the Balboa Park buildings may carry different names and functions than as described in that section. The Natural History Museum was in a different building in the 1915 Exhibition complex until 1922, and moved to yet another one in 1933 (where it remains today). In most cases, however, unless players are scholars specializing in San Diego history, this won't matter, and the existing maps and plans can still be used. Again, Keepers who are sticklers for historical accuracy can find a wealth of historical information on the Internet at www.sandiegohistory.org/bpbbuildings/ (and other places on that Web site).

Additional CoC Settings

Moving *Menace from the Moon* to other settings in the *Call of Cthulhu* system may prove a bit more problematic than those describe above—with the exception of *Pulp Cthulhu*, of course. For that game, all the Keeper needs to do is push the date back a few years and run the scenario essentially as is. (You may want to check for dates of the full moon during the year you decide to run the adventure.) If the scenario is reset into the mid- to late '30s, the Natural History Museum will have moved from its location in 1929 to location N on the Balboa Park map. Other than that and some historical changes, the scenario can be run the same as here.

To fit *Menace from the Moon* into either the *Cthulhu Dark Ages* or *Cthulhu Invictus* eras would take more adjustment than I can provide here. The moon rocks may be found on land other than at sea, and they would be on display at a monastery in the former setting or in a temple in the latter (perhaps to Vulcan, as they are fire stones from the sky). They could also have been in orbit until just recently and have just been found and brought in as curiosities (or sacred symbols of God, Satan, or the gods). From there, insert the moon monsters coming out while the comet is in the sky—the celestial visitor being an omen of doom—into your own setting for either game, making adjustments as necessary for the era. (A large nearby body of water is another essential—the French or Italian coast, for example, or a major river.)

Menace from the Moon can even fit into the future settings of *Cthulhu Rising* and of other futuristic worlds. Instead of the moon rocks being on earth, however, they are actually still on the moon, and the creatures emerge from the Luna landscape and enter the nearest earth colony dome (New San Diego?) or military outpost to do their killings. Again, adjustments will need to be made based on the Keeper's particular campaign setting. And, of course, Yar-Surmazto will be unable to create a tsunami on the waterless moon—unless you assume that he can call down waters or ice from outer space (perhaps frozen remnants of the fifth planet still in orbit around the sun . . .?).



NPCs

Following are game descriptions of the primary NPCs appearing in this scenario, followed by CoC statistics for the moon creatures.

Dr. James Damery, age 52, Museum Curator

STR 10 CON 12 SIZ 11 INT 15 POW 13
DEX 12 APP 12 EDU 21 SAN 12 HP 11

Damage Bonus: none

Skills: Accounting 55%, Anthropology 70%, Archaeology 65%, Art (Primitive) 60%, Astronomy 35%, Bargain 45%, Biology 70%, Chemistry 30%, Craft (Museum Administration) 85%, Credit Rating 40%, Cthulhu Mythos 05%, Dodge 25%, Geology 60%, History 80%, Law 35%, Library Use 65%, Medicine 20%, Natural History 90%, Navigate 40%, Occult 20%, Other Language (Spanish) 45%, Other Language (Indian Dialects) 30%, Other Language (Chinese) 15%, Other Language (German) 55%, Other Language (Latin) 50%, Other Language (Greek) 25%, English 95%, Persuade 30%, Pharmacy 15%, Photography 20%, Psychology 25%, Spot Hidden 55%.

Weapons: .22 Short Automatic 30%, damage 1D6

Dr. Philbeus Morgan, age 46, Geologist

STR 12 CON 10 SIZ 11 INT 14 POW 11
DEX 10 APP 9 EDU 20 SAN 9 HP 11

Damage bonus: none (but see character description in the section “The Horror at the Museum”)

Mental Disorders: Paranoia, Persecution Complex, Obsession (fears he’s going insane [Lysophobia/Maniaphobia])

Skills: Accounting 20%, Anthropology 45%, Archaeology 20%, Art (African Tribal) 35%, Astronomy 20%, Bargain 60%, Chemistry 40%, Craft (African Artifacts) 35%, Credit Rating 20%, Cthulhu Mythos 05%, Disguise 30%, Dodge 20%, Fast Talk 55%, Geology 80%, Hide 30%, History 35%, Law 30%, Library Use 55%, Medicine 10%, Navigate 30%, Occult (African) 20%, Other Language (German) 45%, Other Language (Latin) 30%, Other Language (Greek)

15%, Other Language (African Dialects) 40%, English 95%, Persuade 50%, Pharmacy (African) 30%, Physics 10%, Psychoanalysis 10%, Psychology 45%, Sneak 30%, Spot Hidden 40%, Track 20%.

Weapons: Leopard’s Claw 55%, damage 1D6+1 (see character description)

Spells: Command Animal (Leopard), (**Optional:** Contact Chthonian, Red Sign of Shudde M’ell)

Lt. Lester Randolph, age 34, Police Lieutenant

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

Damage bonus: none

Weapons: Fist/Punch 55%, damage 1D3
Kick 30%, damage 1D6
Head Butt 20%, damage 1D4
Grapple 40%, damage special
.38 Revolver, 40%, damage 1D10

Skills: Accounting 30%, Bargain 35%, Climb 40%, Conceal 20%, Credit Rating 35%, Dodge 25%, Drive Automobile, 45%, Fast Talk 20%, Law 60%, Library Use 30%, Listen 30%, Natural History 20%, Navigate 40%, Other Language (Spanish) 30%, Other Language (Chinese) 10%, English 60%, Persuade 60%, Psychology 55%, Sneak 20%, Spot Hidden 30%, Track 25%.

Kyle T. Oates, age 36, Engineer/Inventor

STR 11 CON 10 SIZ 11 INT 16 POW 12
DEX 12 APP 11 EDU 14 SAN 60 HP 11

Damage bonus: none

Weapons: .22 Rifle 35%, damage 1D6+2

Skills: Accounting 35%, Astronomy 55%, Bargain 20%, Chemistry 45%, Computing Machine (Babbage/Mechanical) 65%, Craft (Demolitions) 45%, Craft (Spectroscopy) 55%, Cthulhu Mythos 01%, Dodge 35%, Electrical Repair 75%, Inventing 85%, Library Use 45%, Listen 40%, Mechanical Repair 65%, Navigate 20%, Occult 15%, Operate

Heavy Machinery 45%, Photography 25%, Physics 50% Psychology 20%, Sneak 35%, Spot Hidden 30%, Swim 40%, Throw 30%.

Sir Woodrow Randolph Peck, age 55, Dilettante/Diplomat, British Consulate
STR 11 CON 12 SIZ 13 INT 14 POW 15
DEX 13 APP 12 EDU 18 SAN 45 HP13

Damage bonus: none

Weapons: Fist/Punch 65%, damage 1D3
Kick 35%, damage 1D6
Fencing Foil 65%, damage 1D6+1
Cavalry Saber 65%, damage 1D6+1
Cricket Bat 60%, damage 1D8
Elephant Gun (2B) 45%, damage 3D6+4

Skills: Accounting 45%, Anthropology (African) 35%, Archaeology (Pacific) 30%, Art (Writing Memoirs) 25%, Bargain 50%, Craft (Diplomatic Conventions) 65%, Credit Rating 80%, Cthulhu Mythos 05%, History 35%, Law (British) 55%, Library Use 40%, Martial Arts (Boxing) 65%, Natural History (Britain), 40%, Navigate 30%, Occult 45%, Other Language (German) 75%, Other Language (French) 65%, English 90%, Persuade 45%, Pilot Airplane (WWI Biplane) 35%, Ride 45%, Track 35%.

Mythos Books Read: *Cultus Maleficarum* (very corrupt copy); *Prehistory in the Pacific: A Preliminary Investigation* (others as the Keeper determines); **Occult Books Read:** *Atlantis: The Antediluvian World* (and others, as the Keeper determines)

Selina Whitestone, age 22, Apprentice Lion Trainer
STR 9 CON 11 SIZ 10 INT 14 POW 13
DEX 12 APP 15 EDU 14 SAN 65 HP 10

Damage bonus: none

Weapons: Bullwhip 30%, damage 1D3 or grapple

Skills: Biology 35%, Chemistry 10%, Conceal 20%, Craft (Lion Training) 40%, Credit Rating 20%, Dodge 25%, Library Use 30%, Medicine (Veterinary) 30%, Natural History 25%, Other

Language (Spanish) 40%, Psychology 20%, Ride 45%, Swim 35%, Throw 30%.

John Stanton, age 71, Zoo Groundskeeper/Janitor
STR 10 CON 11 SIZ 10 INT 8 POW 12
DEX 9 APP 8 EDU 8 SAN 35 HP 10

Mental Disorders: Schizophrenia, Generalized Anxiety Disorder, Pyrophobia

Damage bonus: none

Weapons: 20g. Shotgun (2B), 35%, damage 2D6/1D6/1D3
Mop Handle 30%, damage 1D8
.41 revolver, 30%, damage 1D10

Skills: Bargain 10%, Climb 20%, Conceal 20%, Craft (Groundskeeper) 45%, Craft (Janitor) 40%, Cthulhu Mythos 05%, Dodge 10%, Electrical Repair 20%, Listen 15%, Locksmith 15%, Mechanical Repair 25%, Natural History 15%, Other Language (Cajun/Creole patois) 25%, Other Language (French) 30%, English 40%.

Spells: Command Fire Swarm (**Optional:** Curse of the Rat-Thing)

Mythos Book Read: *Voodoo Hexes and Kurses*

Yar-Surmazto, age 12,147, Dead Atlantean Priest
INT 17 POW 38 (+ that of whomever he's possessing)

Mental Disorder: Megalomania, Thantaphobia (fear of death)

Damage Bonus: As whomever he is possessing at the time

Weapons: As whomever he is possessing at the time

Skills: Archeology 45%, Astronomy 70%, Cthulhu Mythos 65%, History (Atlantean) 65%, Law (Atlantean) 50%, Medicine 40%, Natural History (Atlantean) 80%, Occult 85%;

access to all other skills known by whomever he is possessing, at -5%.

Spells: Alter Weather, Breath of the Deep, Cause Disease, Cause/Cure Blindness, Cloud Memory, Contact Deep One, Create Mist of Releh, Create Scrying Window (Atlantis), Wave of Oblivion (**Optional:** Any other spell the Keeper desires).

OTHER NPCS

Additional NPCs may become involved in the scenario, too, depending on the Investigators' actions and travels: Generic police (next page) and museum guards, for routine encounters, for example, would be in line, as would Sandoval Garcia, the janitor at the museum who found the body there. The female clerk in the police records office who can provide the Investigators with confidential information if they blow skill rolls, etc., may also come into play. (If so, it will be at a price, as the unattractive lady has a crush on Calhoun—and will trade information only for his attentions.) The Keeper can construct such NPCs on the spot, giving them average characteristics and skill levels, or he can use stock characters that he's previously created for other games.

INVESTIGATOR CONTACTS

Being established in and around San Diego, the Investigators may have other contacts within the city that they may try to call on for information, aid, and so on. Calhoun and Fowler are the most likely to have such contacts. The Keeper may also assume that Drs. Whitestone and Radswood and Samuel Thin-Trees have any scientific contacts in the area that would seem reasonable, especially if their own skill rolls come up short and they need to call in consultants. (These should, however, be limited.) Evo (and Jasmine) may also have some contacts in the local occult community; should it come up, the Keeper may determine how many, what type (hucksters, real mediums, ghost breakers, etc.) and the chance of locating such individuals (50% or less, with the result kept from the player). On missed rolls, the Keeper may declare that the contacts are located, but they will give false—even wild—information of ancient cult rituals, voodoo sacrifices, and nameless abominations. (The last,

of course, is not all that far from the truth.) Jasmine may also have other useful contacts in the Chinese community (tong members she's healed, Chinese mystics, and so on), as the Keeper desires.

Fowler currently has 1D6+1 contacts that he can call on for information each week, one per game day. The chance of actually locating a contact is only 50%, and once found, the chance is only 15% that the contact can provide any useful information. (The Keeper should keep all the rolls to himself so that the player doesn't know whether he's getting useful information or not.) On a missed roll, the contact gives a wild story that's unrelated to the situation but that may sound valid: "There are beast things in the woods coming into town now—no one is safe!" Or "There's a heathen cult performing human sacrifices—watch out for your women!" Or "Things from the sewers are coming out and killing people at night!" (Working for a tabloid newspaper, Fowler's contacts are questionable at best.) Fowler's contacts may also send him off on one of the red herrings from the newspaper: "That crazy guy at the British Consulate—he knows what's going on!" If a roll is successful, the Keeper can feed to Fowler some real clue to aid the investigation (but not too much). Fowler's contacts always expect 1D10 x \$10 for information, though Fowler can try to bargain them down to 50% of their asking price (or less if Fowler makes a particularly good Bargain roll).

Calhoun has 1D3+1 contacts—mostly snitches—that he can check with weekly, one per game day. He has only a 40% chance of locating them, however, as they're not always happy to see him. If he finds one, there's only a 50% chance he'll talk to Calhoun at all and only a 10% chance he'll have any information useful to the scenario. Such information is mostly confined to who's not involved with the killings (the usual criminal elements). The Keeper again should make the info rolls and, if missed, the contact gives Calhoun false information. This info, however, may seem more plausible than anything Fowler's contacts may dish up—it's a tong murder or rival gangs are putting hits on each other, and so on. (In the latter instance, the contact may

claim that Calhoun’s old partner was on the take from one of them, which is why he was killed—a claim Calhoun will not like.) Calhoun’s contacts will ask for money in exchange for information, but if Calhoun refuses, they won’t push it. (They know what Calhoun is capable of.) The Keeper should add +10% to the chance that a contact will talk with Calhoun for each \$20 the detective offers for info.

No character stats should be necessary for any of these contacts, unless Calhoun gets

physical with his. If so, the Keeper can use any random NPC from any *CoC* scenario that seems to fit, simply give them average values across the board (STR 10, etc.), or use the generic policemen provided above. Scientific or occult contacts should have whatever skill the Keeper deems necessary to aid the Investigators.

Following are 6 generic NPC policemen, since the Investigators are quite likely to encounter—and end up in conflict—with several members of San Diego’s finest:

Six San Diego Cops

	STR	CON	SIZ	DEX	POW	HP
Ferguson	17	14	13	12	11	14
O’Reilly	13	16	14	16	13	15
MacDonald	16	10	12	9	15	11
Hopkins	13	12	12	11	8	12
Barker	15	13	13	10	11	13
Tobias	12	11	15	11	10	13

Damage Bonus: +1D4

Weapons: .38 revolver 40%, damage 1D10
Nightstick 50%, damage 1D6 + 1D4
Grapple 45%, damage special



A crazed Calhoun cuts loose on the moon creatures!

THE MOON CREATURES

As Comet Negretto nears the earth, the rays from it grow stronger, releasing one or more of the moon creatures from the rocks whenever the stones are positioned to be bathed in its radiation. As the scenario begins, the rays from the comet are strong enough to release the creatures only on clear, nonovercast nights, when the rocks are positioned near a skylight or window. Therefore, the creatures have emerged only a few isolated times on the recent leg of the moon rock tour—but where they have, mysterious deaths have followed in the wake of the exhibit.

The creatures emerge only while the comet is in the sky (nights only, as the scenario starts). After the comet sets—or becomes hidden behind thick cloud—they are drawn back to the rocks, into which they are reintegrated. (Later, as the comet draws closer, should the scenario run that long, cloud cover becomes less a hindrance, and the creatures may emerge for longer periods—perhaps even during the day if the comet is close enough to Earth.) When the comet is full in the sky, up to 1D8 creatures can come out of the smaller rocks, and up to 1D10 can come out of the larger rocks. (As the scenario starts, however, only 1D3 creatures total can come out, as the rays from the comet come through the skylight and only partially strike the rocks. By the first night after the murder, the total rises to 1D8+1 creatures that night. By the second night, 1D6 of the rocks are bathed by the comet's rays, and the full amount noted above may come out of each rock. After that, the comet's rays can reach all the rocks, so the appropriate number of creatures for each rock can emerge. This, of course, depends on the weather being such that the comet is visible in the sky.)

The creatures themselves are vaguely manlike in size and shape, though larger and hulking, slow-moving, and of barely animal intelligence now. They possess long, sharp claws (the remnants of bony fingers) and are irregularly coated with an oozing slime that is very acidic and burns when it touches human flesh (see below). The radiation has also put them slightly out of phase with solid matter (which is how it imprisoned them in the rocks). They can, therefore, move slowly through walls and other stationary obstacles. During such movement,

they cannot attack or be attacked, as the extraterrene matter they are composed of becomes fully noncorporeal until the passage is complete. They can, however, attack and be affected by attacks at all other times, although impaling weapons (unless enchanted or blessed) do only minimal damage. Plus the creatures regenerate some of that damage each round while the comet remains in the sky. They regenerate all damage while back inside the moon rocks. So even if wounded severely before returning to its rock, a creature will emerge the next time fully healed.

If any creatures do not remesh with the rocks on any night after the influence of the comet's rays have passed, they will be destroyed. (Extremely dense materials—lead, solid gold, etc.—will contain them, keeping them from returning to the rocks; they cannot pass through such minerals.) If a creature is totally submersed in at least six feet of water and cannot get out within 5 rounds, it will become inert and remain so until it is removed from the water. (If it is not removed from the water before the comet sets, it will dissipate, but the water prevents it from returning to the rocks, effectively destroying it.) If the creature is in less than six feet of water, it will become inert, but the comet's rays can still reach it. So it revives and can leave the water in five minutes (or, if the comet sets, return to the rocks upon dissipating).

The moon creatures are also vulnerable to magic attacks—especially those by creatures of fire or that work directly on them, such as the Baneful Dust of Hermes Trismegistus. They take full damage from all such attacks. They are, in fact, vulnerable to attacks by most Mythos creatures—and they especially fear and hate the Mi-Go, as they retain a dim memory of their bitter enemies. (Mi-Go weapons do full damage on the creatures as well.) Use of Prinn's Crux Ansata will banish a creature back to its rock, but it can simply re-emerge the next night. The Elder Sign will not work directly on the creatures, as they can simply bypass any door or opening marked with it and pass through the nearest wall. If an Elder Sign is carved onto a moon rock and the spell then activated, however, the creatures

inside that rock can no longer emerge as long as the sign is there and the spell retains its power.

The creatures also take full damage from any nonmagical attacks that use fire or electricity. Such attacks, however, will also be hazardous to the Investigators if used inside the museum—not to mention any damage the museum may undergo. The creatures' acid slime is, however, highly flammable—if a successful attack is made against a moon creature with flame (or electricity) of any kind, there is a 50% chance the slime will be hit and will flare up, causing 1D6 damage to the creature every round until the creature dies or returns to the rocks. (If the to hit roll is 10% of the Investigator's skill, the flame does double damage.) Ironically, a burning creature near a pool or other source of water may instinctively walk into it, possibly cluing the Investigators to the monsters' vulnerability to deep water.

For a moon creature to die by other means, it must receive sufficient damage in a single round to kill it—and the damage must be done by a weapon consisting of an extremely dense or hard material. Thus lead bullets *can* kill the creatures, if enough hit in a single round and do sufficient damage. This means, however, that all the Investigators armed with firearms—or one using a Thompson, a BAR, or a machine gun—must target a single creature at a time to have any chance of killing one by conventional means. Even then, the Investigators would need to sling a lot of lead. (And letting fly such a spray of bullets is a good way for an Investigator to end up in police custody.) Bullets or other impaling weapons made of steel, silver, wood, or any other substance (except gold) would do only minimum damage (if the Investigators should attribute the killings to some other occult creature and arm themselves accordingly). (**Keeper's Note:** Diamond arrowheads could have a similar effect to that of lead, should Thin-Trees somehow manage to rig up some gem-studded arrows for his hunting bow.)

If a creature is not killed in a single round, but has only 1 or 2 hit points left, it will dissipate and return to the rocks, provided they are at least within 100 yards of the creature; if not, the beast will move toward the nearest rock and, when 100 yards away, reemerge with it. It will then regenerate all damage. If the Investigators are

not aware that the creatures are simply returning to the rocks, they may think that they've destroyed a creature the first few times that this may occur. Unfortunately, they will be proved wrong when the creatures reemerge the next time the comet is in the sky.

The creatures' acid slime causes 1 point of burn damage to flesh for each round that it touches or remains in contact with an Investigator (and there is a 50% chance of touching the slime on any hand-to-hand attack against a creature). The slime is essentially harmless to inanimate materials, although if left on clothing for several hours it would eventually burn through to the flesh underneath. The slime is also a POT 8 poison if it gets into the bloodstream. (The chance of this occurring is 50% whenever a creature makes a successful claw attack on an investigator.) As a poison, the slime causes 1D3 damage each round a Resistance Roll vs. CON is missed until it is neutralized (by a Medical, First Aid, or Pharmacy roll) or until the Investigator is dead.

Although it is unlikely, it's possible the scenario may last up to several weeks of game time. By the third week, the comet will be so close that creatures can emerge even in the daytime if the sky is clear. The Keeper should determine how many emerge and at what times of the day—either randomly or through some other trigger. Within a month from the start of the scenario, Comet Negretto will sweep so close to the Earth that the planet will pass through its tail, as happened with Halley's Comet earlier in the century. When that occurs, not only will the Earth be subjected to much more intense doses of the radiation, but particles of the substance within the tail of the comet will also dust the planet. As a result, anywhere on dry land that moon rocks containing the creatures can be found (known and those yet to be discovered), the moon monsters all will be released—permanently. (The Investigators, however, will not know for certain whether other moon rocks in other museums or elsewhere have moon creatures or not; such an event is left up to the discretion of the Keeper.)

Following are characteristics for four moon creatures. Averages for the monsters are not



provided, as it is unlikely these particular creatures would ever again be encountered beyond this scenario (or its aftermaths). If

more creatures are needed at a particular time, during the scenario, simply reuse these or create more using similar values.

Characteristics	Monster 1	Monster 2	Monster 3	Monster 4
STR	21	22	20	23
CON	25	24	26	25
SIZ	15	15	16	14
INT	4	4	3	5
POW	16	14	12	15
DEX	10	9	11	10
Hit Points	20	20	20	20
Move	3/1 through walls, etc., as immaterial			

Damage Bonus: + 1D6

Weapon	Attack %	Damage
Claws	30%	1D8+4 +db, impales + 50% chance acid slime hit
Swipe	40%	1D6 + db + 50% chance acid slime hit
Bite	20%	1D3 + db + 10% chance acid slime in open wound
Grapple	30%	Special + 50% chance acid slime/round

Armor: None, but nonlead impaling weapons do minimal damage due to creature's extraterrene makeup; lead bullets do half-damage, and impale results are ignored except a roll of on 01 or 02; other physical weapons do only half damage. Regenerates 2 HP/round as long as the comet is in the sky and rays can reach the creature; regenerates all HPs on reintegrating with moon rocks. (**Note:** Creature HPs are somewhat higher than the average of SIZ and CON to account for their extraterrene nature. **Option:** The Keeper may, if he wishes, add +1D6 to the creatures' HPs for every night that they appear after the first time, representing the increasing effects of the comet's radiation as it draws closer to Earth and to the creatures.)

Spells: None

SAN: 1/1D8

Acid Slime: Burns for 1D3/round; then seeps into the bloodstream if a wound is from a claw hit and acts as a POT 8 poison until neutralized or the victim is dead. If the wound is a bite, the slime goes directly into the bloodstream. The acid automatically burns an Investigator each round he is held in a grapple by a creature after the first time the roll is made. A 50% chance of contacting the acid slime occurs on any hand-to-hand attack against a creature (only 25% if using Martial Arts skill).

Moon Creature Humor

Three moon creatures shamle into a speakeasy. One growls and pulls off the left arm of the bouncer. The second gibbers and bites a flapper on the . . . dance floor. The third moon monster moans and drips acid slime into the bathtub gin. Mobster Bugsy "The Dip" Schwartz opens up with a Tommy gun just as Comet Negretto sets and the creatures dissipate.

Q. What color are the eyes of the band's trumpet player?

Investigators

Following are full CoC descriptions of six Investigators designed for use in this scenario. Players should read carefully the descriptions of their characters and how they may interact with others in the course of play, since not everyone starts out knowing all the others in the group. Certain options are provided for the Keeper, and he may adjust the Investigators in any way he deems fit. He may also fill in any information missing from the character descriptions as he desires. He may, for example, allow the characters to possess any additional equipment or resources that the time period and their occupations make reasonable. Any skills not listed in the Investigator descriptions may be assumed to be at base chance. If the Keeper wishes to customize the Investigators' skills so that all aren't divisible by five, he may roll 1D6; if the roll is 1-3, he can subtract that amount from a skill before giving the Investigator to a player; if the roll is 4-6, he may add 1-3 points to the skill instead.

If fewer than six players are in the game, the Keeper may designate some of these Investigators as NPCs so that their resources become available to the player-characters. Investigators are best designated as NPCs in the following order, down to the actual number of players: Evo Simpson, Samuel Thin-Trees, June Radswood. Running the scenario for fewer than three Investigators is not advised (although, if he wishes, the Keeper may allow players to run more than one

Investigator). If the Keeper has more than six players, some of the more fully described NPCs/Alternative PCs can be brought into play. Walker Rhodes and Jasmine Revelle are most suited for this purpose, although New Orleans private investigators Earl LeRocque and William "Bull" Winker can also be employed. Which, if any, of these "extra" Investigators he uses depends on what kind of scenario the Keeper wants to run. Use of Rhodes and Jasmine is likely to result in a higher-level of magic use in the scenario; use of LeRocque and Winker may pull the scenario more into a "shoot-em-up" vein, depending on the players' actions and wishes.

Although it is not designed as such, the Keeper may also run the scenario as part of a campaign with Investigators created by the players. If he does so, he should carefully examine the makeup of the group to maintain play balance and, if necessary, make any or all of the following Investigators available as NPCs. (See the section on "Alternate Scenario Possibilities" for guidelines.)

The Keeper should copy the pertinent character information that follows to CoC character sheets. The personal information that follows each Investigator should be photocopied and given to the players to help establish the characters, as well as tell them who they know and why they are present as the scenario begins. They should each also receive a copy of the *San Diego Chronicle-Ledger* handout.

Additional Handouts

Following most of the character descriptions are additional handouts that the Keeper may give to the players, if he desires: IDs for Drs. Whitestone and Radswood; a press pass for Fowler; Calhoun's badge and ID, and so on. For those Investigators who don't have IDs, the Keeper may simply give them the rough sketches of their characters that appear after the Investigator names at the top of each character section.



Dr. Harris Whitestone



Name: *Dr. Harris Whitestone* **Occupation:** Astronomer/Physicist **College/Degrees:** Cal Tech, Ph.D.s, Astronomy/Physics **Birthplace:** U.S. **Sex:** M **Age:** 48 **Residence:** Mt. Wilson, California (outside Pasadena)

STR 11 **CON** 12 **SIZ** 12 **INT** 17 **POW** 14 **DEX** 13 **APP** 14 **EDU** 20 **SAN** 70 **HP** 14

Idea 85% **Luck** 70% **Know** 99%

Magic Points: 14 **Damage Bonus/Penalty:** 0 **Sanity Points:** 70

Skills: Anthropology 05%, Archaeology 05%, Astronomy 75%, Bargain 20%, Biology 10%, Chemistry 20%, Craft (Grind Telescope Lens) 40%, Credit Rating 25%, Dodge 26 %, Drive Automobile 30%, Electrical Repair 25%, Fast Talk 15%, Geology 20%, History 45%, Law 15%, Library Use 65%, Listen 35%, Locksmith 10%, Mechanical Repair 30%, Natural History 20%, Navigate 60%, Operate Heavy Machine 15%, Other Language (German) 75%, Own Language (English) 99%, Persuade 65%, Photography 35%, Physics 70%, Psychology 20%, Spot Hidden 40%, Track 35%.

Weapons: Fist/Punch 50%, Damage 1D3;
 Kick 25%, Damage 1D6;
 Head Butt 10%, Damage 1D4;
 Grapple 25%, Damage Special
 Pocket Knife 25%, Damage 1D4
 .30 Target Rifle 40%, Damage 1D6+4

You are an astronomer/physicist based at Mt. Wilson Observatory, in the San Gabriele Mountains outside Pasadena, and you are currently visiting your daughter, Selina, in the San Diego. (Selina works as a trainer at the San Diego Zoological Gardens in Balboa Park, where the Natural History Museum is also located.) You also look forward to seeing not only Selina but also zoo biologist June Radswood, your ex-wife and Selina’s mother. (The split between the two of you some years back was amicable; you simply grew apart as you each pursued your life’s work and separated once Selina was old enough to understand.) You are a very dedicated scientist, as well as a dedicated father, and believe that only knowledge obtained through the scientific method is valid. You have a low tolerance for charlatans and those who make wild speculations about the universe—especially in your areas of expertise. On the other hand, you do realize that not everything that can be known is yet identified—or understood. So unlike some of your

colleagues, you are open to new possibilities, however reluctant you are to embrace them until you see sufficient proof. Yet you're hopeful that science eventually will not only explain all there is to know but will lead mankind into a new utopia—if we don't use it to kill each other first.

You've recently been observing the new comet in the sky, Comet Negretto, the most exciting stellar event since Halley's Comet passed in 1910. You've noticed some strange spectroscopic wavelengths emitting from the comet, but you currently see them as merely interesting, but mainly insignificant, anomalies—possibly even the result of erroneous readings. You arrived in the city late last night—too late to stop by the apartment that Selina and June share—and checked into the San Diego Hotel, a few blocks from Balboa Park. On the morning of the murder, as you walk to the park to visit your daughter at the zoo and to stop by the museum to see the “moon” rocks, the Extra Edition of the *San Diego Chronicle-Ledger* catches your eye. You read the lead article with interest as you know both museum curator Dr. James Damery, an old friend, and visiting geologist Morgan, whom you've met professionally. (You like and respect the former and detest the latter—your personalities are at total odds.) You are also surprised to see your daughter mentioned in another article. You head to the museum, with plans to stop by the zoo afterward, to see what is happening . . .

KEEPER'S NOTES: Dr. Whitestone is the group's scientific expert in the area of astronomy and physics. He's not really a fighter, and his only sport is target shooting, which he's only moderate at. His rifle is back at his home at Mt. Wilson, so only if he returns during the scenario will he be able to access it. He has only necessary personal effects with him for a few days visit. He is fiercely protective of his daughter, Selina, as well as of his ex-wife, June.

**Mt. Wilson Observatory
Identification Card**



Dr. Harris Whitestone, Ph.D.

Assistant Directory,
Astronomy,
Physics
Departments



Dr. June Radswood



Name: *Dr. June Radswood* **Occupation:** College/**Degrees:** University of California, Ph.D. in Biochemistry **Birthplace:** U.S. **Sex:** F **Age:** 43 **Residence:** San Diego

STR 10 **CON** 10 **SI**Z 9 **INT** 16 **PO**W 15 **DEX** 14 **APP** 15 **EDU** 20 **SAN** 75 **HP** 10
Idea 80% **Luck** 75% **Know** 99%

Magic Points: 15 **Damage Bonus/Penalty:** 0 **Sanity Points:** 73

Skills: Anthropology 20%, Archaeology 05%, Art (Sing) 30%, Bargain 05%, Biology 75%, Chemistry 70%, Climb 45%, Credit Rating 25%, Dodge 35 %, Fast Talk 15%, First Aid 65%, Geology 10%, Hide 25%, History 40%, Law 15%, Library Use 55%, Listen 40%, Medicine 55%, Natural History 30%, Other Language (German) 30%, Other Language (French) 30%, Other Language (Italian) 25%, Other Language (Spanish) 45%, Own Language (English) 99%, Persuade 55%, Pharmacy 35%, Photography 20%, Psychoanalysis 10%, Psychology 35%, Ride 45%, Sneak 20%, Spot Hidden 45%, Track 40%.

Weapons: Fist/Punch 50%, Damage 1D3;
Kick 25%, Damage 1D6;
Head Butt 10%, Damage 1D6;
Grapple 25%, Damage Special
Scalpel 25%, Damage 1D4

You are a biologist based at the San Diego Zoological Gardens. You have been called in by the police to determine whether an animal made the wounds on the victims—both the one found this morning inside the Natural History Museum and the one from the nearby incident two days ago in Balboa Park. (The wounds on both bodies are, however, unidentifiable by you as any known animal. They consist of huge claw marks, with blood splattered yards away by the impact, and traces of a strange green slime around the wounds. These wounds show signs of chemical burns as well.) You are generally a no-nonsense scientist, not open to flights of fancy at all. But the unusual nature of the wounds and the strange slime and burns on both the victims have shaken you up and started you wondering. (These last facts about the burns and slime have not been released by the police to the papers, and you've been asked by Lt. Randolph, who is heading up the investigation, not to mention either one to anyone not officially involved with the case.)

As you leave the museum after examining the newest body, you pick up a copy of the Extra Edition of the *San Diego Chronicle-Ledger* from a newsboy in the small crowd that's gathered around outside the museum. You want to see what it says about the murder. As you see the article

about your daughter, Selina Whitestone, you notice her father, Dr. Harris Whitestone, walking up to the museum. Dr. Whitestone is your ex-husband; the two of you split up after drawing apart for professional reasons. You still are fond of him, however, and see him whenever he comes to the city from Mt. Wilson Observatory to visit Selina, who lives with you. You also see in the crowd an American Indian geologist of both your acquaintance, Samuel Thin-Trees. You've met Thin-Trees on occasion and know that he teaches at a local college, although you don't know him well.

KEEPER'S NOTES: Dr. Radswood is the group's biologist/chemist. Her main contribution will be in helping identify the acidic slime, which she can analyze in her lab at the zoo. She also is helpful in other areas involving the biological and chemical sciences. She is not a fighter, but, like Dr. Whitestone, she is very protective of their daughter, Selina. As she and Selina live in the city, they have access to whatever normal supplies a household would offer; she also has full access to her bio-chemical lab and equipment at the zoo.

**San Diego Zoological Gardens
Identification Pass**



Dr. June Radswood, Ph.D.
Director,
Biology Laboratory



Roscoe Calhoun



Name: *Roscoe Calhoun* **Occupation:** Police Detective **College/Degrees:** San Diego Police Academy, Certificate in Investigation **Birthplace:** U.S. **Sex:** M **Age:** 42 **Residence:** San Diego

STR 16 **CON** 14 **SIZ** 14 **INT** 12 **POW** 15 **DEX** 12 **APP** 10 **EDU** 14 **SAN** 75 **HP** 14
Idea 60% **Luck** 75% **Know** 70%

Magic Points: 15 **Damage Bonus/Penalty:** +1D4 **Sanity Points:** 75

Skills: Accounting 15%, Bargain 55%, Biology 10%, Chemistry 10%, Climb 50%, Conceal 50%, Craft (Law Enforcement) 65%, Credit Rating 15%, Disguise 35%, Dodge 40%, Drive Automobile 60%, Electrical Repair 30%, Fast Talk 65%, First Aid 35%, Geology 10%, Hide 55%, Jump 40%, Law 45%, Library Use 40%, Listen 55%, Locksmith 40%, Martial Arts 15%, Mechanical Repair 40%, Natural History 15%, Navigate 20%, Other Language (Spanish) 65%, Other Language (Chinese) 35%, Own Language (English) 70%, Persuade 25%, Pharmacy 10%, Photography 20%, Pilot Aircraft 15%, Psychology 45%, Sneak 60%, Spot Hidden 65%, Throw 35%, Track 55%.

Weapons: Fist/Punch 75%, Damage 1D3 + 1D4;
 Kick 45%, Damage 1D6 + 1D4;
 Head Butt 30%, Damage 1D4 + 1D4;
 Grapple 25%, Damage Special;
 Brass Knuckles 75%, Damage 1D8 +1D4
 Police Club 60%, Damage 1D6 + 1D4
 12g. Shotgun 55%, Damage 4D6/2D6/1D6
 Thompson SMG 25%, Damage 1D10+2

You are an unorthodox, hard-nosed policeman (you'd be called a "Dirty-Harry" type if you lived later in the century). You are currently in hot water with the chief and on two week's forced "vacation" (read suspension). This is because of the nonstandard (and especially rough) methods you used in a recent case. As has happened on more than one previous occasion, what got you into trouble with the chief was an extremely unflattering (if true) article by that sleazy tabloid reporter, Donald Fowler. You've crossed paths with Fowler on too many occasions, and if you see him again . . . well, he'd better hope you don't . . . Probably best that Fowler neglected to mention the unauthorized Tommy gun you carry in your car trunk for emergencies . . .

This morning, however, over coffee and donuts, you heard on your police radio about the murder of a guard at the Museum of Natural History in Balboa Park. You hopped in your car and

headed straight to the museum, as the guard killed there was your retired ex-partner and mentor. You want the killer—whoever or whatever it is—and will do anything to get him (or it), even if you have to bend all the laws of San Diego to do so. Arriving in the park, you pick up a copy of the Extra Edition of the *San Diego Chronicle-Ledger* and read its article about the murder. You're dismayed to learn that the case is in the hands of Lt. Lester Randolph. You hate Lt. Randolph, whom you consider a prissy, by-the-book brown-noser at best and a total incompetent at worse. You're certain he'll botch the case. So, despite the chief, you intend to find out who killed your friend, even if you have to cash in every favor you have at the department to do so. And you're especially prepared to squeeze out all the information you can from your weasely informants.

In the crowd that's gathered, you also spot—Donald Fowler! You see two other slightly familiar faces, a Chinese woman—Jasmine something or other—and her flaky friend. You remember them from a case a few years back involving a Tong murder in Chinatown. You especially remember how—somehow—her friend was able to discern certain clues that helped you crack the case. He claimed to be a medium of some kind, but you never did believe in such hooley. So either he was some kind of Sherlock Holmes or he was involved in the murder himself. You meant to keep an eye on him, but he left town soon afterward. But here he is, at the site of yet another murder. Hmmm . . . You also notice a few other suspicious characters—a ratty looking little guy (seems familiar somehow) and a big dumb-looking one with him; a really nervous-looking fellow who's muttering to himself; and even an "Injun" (not that you have anything against his kind, but still . . .). Finally, you notice a distinguished looking woman leaving the museum, with a couple beat cops leading her out. She looks kind of shaky, too; maybe she knows something . . .

KEEPER'S NOTES: As a grizzled police detective, Calhoun is the main fighter as well as investigator (with a small i) in the group. He's tough and mean and never says die. He is the most streetwise of the group and has a number of contacts on the street, in the city's underworld, and in both the Hispanic and Chinese communities. (Unfortunately, most will be of little to no use to him in this adventure.) He carries his pistol and a billy club, brass knuckles and handcuffs with him at all times, and he has a shotgun at his home. (He also keeps a Thompson SMG in the trunk of his car, although he'd get even more in trouble with his chief if anyone knew about it, especially in light of his current suspension.) He is one of only two characters in the party with his own vehicle—a beat-up old jalopy that manages to get him where he wants to go . . . most of the time. His living conditions are sparse, but he has access to most equipment that a cop could obtain—if he can get in and out of the station unnoticed.

Rosco Calhoun, Detective



**San Diego Police Department,
Seventh Precinct**



Donald Fowler



Name: *Donald Fowler* **Occupation:** Reporter **College/Degrees:** San Diego City College, B.A. in Journalism **Birthplace:** U.S. **Mental Disorders:** Overly cocky **Sex:** M **Age:** 29 **Residence:** San Diego

STR 12 **CON** 13 **SIZ** 11 **INT** 15 **POW** 15 **DEX** 15 **APP** 12 **EDU** 14 **SAN** 65 **HP** 15
Idea 75% **Luck** 75% **Know** 70%

Magic Points: 15 **Damage Bonus/Penalty:** 0 **Sanity Points:** 75

Skills: Anthropology 05%, Art (Sketching) 35%, Archaeology 10%, Bargain 40%, Biology 15%, Chemistry 05%, Climb 50%, Conceal 45%, Craft (Journalism) 60%, Credit Rating 15%, Cthulhu Mythos 10%, Disguise 50%, Dodge 30%, Drive Automobile 40%, Fast Talk 65%, First Aid 35%, Geology 05%, Hide 50%, History 30%, Law 15%, Library Use 65%, Listen 45%, Locksmith 15%, Natural History 20%, Navigate 15%, Occult 30%, Other Language (Spanish) 25%, Own Language (English) 90%, Persuade 30%, Pharmacy 05%, Photography 55%, Physics 05%, Psychology 55%, Sneak 60%, Spot Hidden 45%, Track 20%.

Weapons: Fist/Punch 50%, Damage 1D3;
 Kick 25%, Damage 1D6;
 Head Butt 10%, Damage 1D4;
 Grapple 25%, Damage Special
 .38 Revolver 25%, Damage 1D10

You are a sleazy reporter—and you make no bones about it. You’re a real wise guy, heavy on the sarcasm. (Some think it’s just a cover and, deep inside, you’re a real softy. You’re not.) You’re currently in search of a big scoop that will get you a job on a respectable newspaper instead of the rag you now work for (the *San Diego Examiner*). You’ll do just about anything to get a sensational story, even put your own life in jeopardy—although you’d rather put others’ lives in jeopardy instead, while you stay clear and get the scoop. (After all, you’re no hero—just a reporter doing his job.) You heard about the killing at the Museum of Natural History in Balboa Park on your own (illegal) police radio. So you drove over to the museum to cover the story (as you’re sure this is related to the other death in the park two days ago). You pick up a copy of the Extra Edition of the *San Diego Chronicle-Ledger* on the way to see what the competition says. With your “nose for news,” however, you sense that something more is up—and you’ll latch onto anyone else who seems to agree.

Outside the museum you spot Detective Calhoun of the San Diego police, whom you know and dislike. Calhoun, in turn, hates you for a bad (but true) story you did on the abrasive cop a few

years ago—not to mention a recent story that *really* painted him in an unfavorable light (and got him temporarily suspended from the force). You also know Lt. Randolph, who’s heading the investigation and who hates you because you won’t follow any rules—and because you’re always in his face whenever a potentially sensational case is under investigation. You spot a couple others in the crowd you remember interviewing for filler stories—an Indian who works at the city college, Sammy Skinny Trees, or something like that. (You pumped him for a story on how the red man is assimilating into our society—he wasn’t pleased with the results.) You also recognize a Chinese babe who sells exotic herbs over in Chinatown, Jasmine something-or-other. (Even if you hadn’t done a story on her, you couldn’t forget her.) You wonder about the strange little guy she’s with—really oddball looking, maybe worth a story (especially if it gets you back in touch with Jasmine). If nothing else, you hope that your contacts in the city may know something, and if not, well, you simply figure that you’ll have to nose your way straight into the confidence of anyone who may. Maybe the woman the police have just escorted outside the museum knows something . . . and who’s that old guy muttering “. . .not here, too . . .”?

KEEPER’S NOTES: Fowler is the annoying member of the group (although probably less so than Simpson). He’s cocky, overconfident, and brazen in his attempts to get a scoop. But he’s streetwise and sneaky, too, and good at digging into things, which are qualities needed in the investigation. Because of the tabloid nature of the paper he’s worked for, he knows a bit about occult matters and has even heard rumors of “deeper evil” hidden away in “ancient tomes” . . .not that he relishes such research. When he’s not covering a story, he’s a bit of a coward. He carries a .38 revolver strictly for protection, as he’s often required to go into some shady areas of town to get his story. (And he frequently so irritates the subjects of his reports that he needs protection from them as well.) Fowler also has a car of his own, although it’s only in slightly better shape than Calhoun’s. In addition to whatever he may keep at his apartment (not much), he has the resources of a (second rate) city newspaper at his fingertips.

PRESS

**Press Pass,
*San Diego Examiner***



Donald Fowler
Reporter/Photographer
Expires 4/30/30



Samuel Thin-Trees



Name: *Samuel Thin-Trees* **Occupation:** Geologist **College/Degrees:** San Diego City College, M.A., Geology/Education **Birthplace:** U.S. (Indian Reservation) **Sex:** M **Age:** 30 **Residence:** San Diego

STR 12 **CON** 14 **SIZ** 12 **INT** 13 **POW** 15 **DEX** 14 **APP** 11 **EDU** 14 **SAN** 75 **HP** 13
Idea 65% **Luck** 75% **Know** 70%

Magic Points: 15 **Damage Bonus/Penalty:** 0 **Sanity Points:** 72

Skills: Anthropology 45%, Art (Indian Pottery) 25%, Archaeology 35%, Astronomy 30%, Bargain 15%, Biology 35%, Chemistry 05%, Climb 60%, Conceal 45%, Craft (Teaching) 45%, Credit Rating 15%, Cthulhu Mythos 10%, Disguise 05%, Dodge 55%, First Aid 50%, Geology 75%, Hide 60%, History (Indian) 40%, Jump 50%, Law (Tribal) 25%, Listen 25%, Martial Arts 10%, Medicine (Indian) 35%, Natural History 60%, Navigate 70%, Occult (Tribal Lore) 35%, Other Language (English) 65%, Own Language (Comanche) 75%, Persuade 25%, Pharmacy 35%, Psychology 15%, Ride 60%, Sneak 70%, Spot Hidden 65%, Swim 65%, Throw 55%, Track 85%.

Weapons: Fist/Punch 50%, Damage 1D3;
Kick 25%, Damage 1D6;
Head Butt 10%, Damage 1D4;
Grapple 25%, Damage Special
Tomahawk 55%, Damage 1D8
Knife 65%, Damage 1D4+2
Bow 45%, Damage 1D4+2

Spells: Flesh Ward, Impeccable Throw, Sense Life (*Optional:* Create Curse Whistle, Soul Singing, anything else the Keeper deems appropriate.)


You are a professor of geology at nearby San Diego City College—the first from your tribe to get a college degree and obtain a teaching job—and you frequently consult on the Indian exhibits at the various museums in Balboa Park. As a geologist, you are, of course, interested in the moon rocks on display at the park’s Natural History Museum. Finally having some free time, you’ve come to look them over. On the way, you pick up a copy of the Extra Edition of the *San Diego Chronicle-Ledger* and learn of the killing that took place the previous night. An American Indian by ancestry (Comanche), you’ve worked on displays at the Natural History Museum in the past

and are professional friends with curator Dr. James Damery. You also know of Dr. Philbeus Morgan, who’s touring with the rocks—fortunately only by reputation—and you don’t like what you’ve heard, either professionally or personally. (You’ve heard, for example, that Morgan dislikes Indians and all other nonwhite races, which he believes are inferior, even though he’s spent time in Africa.) You’re casually acquainted with June Radswood, a biologist at the nearby zoo, whom you see leaving the museum as you arrive. And you spot a reporter who did an interview with you a while back—and not a very flattering one—Falwell, Fuller, or something like that. Finally, you notice another scientific acquaintance in the crowd, Dr. Harris Whitestone. You wonder what’s brought him from the Mt. Wilson observatory to Balboa Park.

As one of the first of your tribe to attain your status in “the white man’s world,” you try to integrate yourself into “mainstream” 1920s society as much as possible. You know, however, that you’ll never really be free of your Indian heritage—nor do you wish to be. Your heritage, in fact, makes you more open to believing in many possibilities that science often ignores, as you’ve heard many tribal legends that simply can’t be explained by the white man’s ways. Your father was medicine man for your tribe, and you learned a great deal from him about spirituality and the role of the Great Spirit in your life. In fact, you began training as a medicine man under him before you decided to go into the white-eyes’ world and become a geologist. Although it’s not as bad as when you first left the reservation, you still face prejudice every day. You’ve learned to accept it (although some days, when pressed too far by ignorant white-eyes, you long to revert to the old ways, take out your knife, and . . .). You are stoic, taciturn, respectful of your Indian traditions and still somewhat distrustful of technology. You feel somehow that something more may be behind the killings in Balboa Park, something from the past, something your ancestors may have once faced . . . And you also feel that a strange-looking man standing outside the museum, making odd statements about destiny and being “drawn there,” may be more than he appears. Along with the Oriental-looking woman standing with him, he may even be key to events that seem to be occurring around you . . .

KEEPER’S NOTES: Although Thin-Trees should not be considered a stereotypic Indian from the period, he does fill the bill in many ways. His native American background makes him a potential source of unearthly wisdom, an excellent tracker capable of great stealth, and a good man to have at your back in a pinch (although he is primarily a scientist and not a fighter). Thin-Trees is, obviously, the geologist of the group, and his word would carry great weight with Dr. Damery. With his multiple background, he may be one of the first to focus in on the moon rocks as a potential threat. Because Thin-Trees’ father was the medicine man of his tribe, he is also the one most likely among the group to be open to Evo Simpson and his (seemingly) mad ravings about spirits and the like.

Thin-Trees has an office at nearby San Diego City College, where he teaches geology, and the college also has a serviceable lab that the Investigators can use, if necessary. He lives simply at home, but he owns a number of Indian artifacts, including his tribal weaponry. Thin-Trees’ knowledge of the Mythos is mostly confined to tribal rumors of Yig and similar creatures native to the Southwestern U.S. But if he makes a successful roll on Indian History or Tribal Occult Lore skills, he may recall an ancient rumor his father told him of “creatures from fire stones” that plagued their primeval ancestors. Thin-Trees was taught some Indian magic by his father when he was young, and he may be able to remember it (on an Idea roll) and use it should the need arise—the exact number and type of spells being up to the Keeper (see suggestions).

	<p>Faculty ID San Diego City College Samuel Thin-Trees, M.A. Assistant Professor, Geology</p>
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Evo Simpson



Name: *Evo Simpson* **Occupation:** Drifter/Occultist **College/Degrees:** Many schools across the country (as a drop-in), no degrees **Birthplace:** Eastern U.S. **Mental Disorders:** Believes he's in tune with psychic forces **Sex:** M **Age:** 35 **Residence:** All over

STR 9 CON 10 SIZ 10 INT 12 POW 18 DEX 14 APP 9 EDU 12 SAN 60 HP 10
Idea 60% Luck 90% Know 60%

Magic Points: 18 **Damage Bonus/Penalty:** 0 **Sanity Points:** 48

Skills: Anthropology 45%, Archaeology 40%, Astronomy 15%, Bargain 35%, Biology 35%, Chemistry 10%, Conceal 25%, Craft (Medium) 45%, Craft (Pick Pockets) 45%, Craft (Sleight of Hand) 65%, Credit Rating 10%, Cthulhu Mythos 15%, Disguise 15%, Dodge 30%, Drive Automobile 00%, Fast Talk 75%, First Aid 35%, Geology 20%, Hide 35%, History (Mythical) 45%, Hypnosis 20%, Law 15%, Library Use 45%, Locksmith 35%, Medicine (Faith Healing) 20%, Natural History 30%, Occult 70%, Other Language (Spanish) 25%, Other Language 15%, Other Language (Latin-Read Only) 25%, Other Language (Sanskrit-Read Only) 15%, Own Language (English) 60%, Persuade 45%, Pharmacy (Herbs) 20%, Psychoanalysis 10%, Psychology 45%, Sneak 40%, Spot Hidden 30%.

Weapons: Fist/Punch 50%, Damage 1D3;
Kick 25%, Damage 1D6;
Head Butt 10%, Damage 1D4;
Grapple 25%, Damage Special

Spells: Augur, Conjure Glass of Mortlan, Dream Vision (*Optional:* Chant of Thoth, Look to the Future, Sekhmenkenhep's Words)

You are a wandering “pop” occultist/medium, who has felt psychically “drawn” to the city and to the Natural History Museum in Balboa Park. Arriving in San Diego, you stopped by the Chinatown apartment of your friend, Jasmine Revelle. Together, you took the bus to the park the next morning, where you pick up a copy of the Extra Edition of the *San Diego Chronicle-Ledger* and learn of the killing the previous night. You “feel” that something very significant is going on—something unearthly—and that certain people to whom you are drawn at the site are somehow important to its resolution. (And you’ll declare it loudly and insistently to them even on first meeting.) You will try to pull these other significant individuals together as a team because you feel that “the spirits” are calling you together for a noble cause. (Unfortunately, because you

tend to be flamboyant and excitable—as well as wild-haired and disheveled in appearance—you come off as a total flake to most people.)

Among the people you feel are significant are the woman coming out of the museum and, in the crowd around it, a distinguished looking man—a scientist, you perceive. You also “feel” the importance of a tall Indian in the crowd; as well as that of another distinguished looking man who seems to be overly nervous and is muttering to himself. Other individuals to whom “the spirits” draw you are a short, weasely man with a hulking companion; a man with a camera whose eyes keep darting around the crowd, as though he’s looking for something; and a police detective you remember from when you were in the city a few years ago—one you helped on a case. Why, with you and Jasmine leading them, surely this stalwart group can defeat any evil! Why else would the spirits have brought you together?

In addition to the general spirits to which you’re attuned, you are also a medium for an ancient Atlantean priest, Yar-Surmazto. Yar (as you think of him) can sometimes give you information on matters of occult importance if you go into a trance and summon him successfully. (Unfortunately, the long-dead Atlantean would also love to take control of your body so that he can live again. So you hesitate to summon him unless the situation is grave—which you feel may be the case now.) While in San Diego, you plan to continue to stay with Jasmine, a Chinese-American herbalist and acupuncturist/healer, who shares your involvement with the occult. You know she is very protective of you, and she accompanies you not only to the museum, but wherever she can during your stay. If you didn’t know that she could take care of herself quite well, you’d be worried about her involvement. That’s because all the signs indicate that everyone here—in fact, everyone in San Diego (if not the entire world)—is in grave danger.

SPECIAL NOTES: To summon Yar-Surmazto, you must go into a trace and roll POW-3 x 5. If you succeed, the Atlantean priest is channeled through your body, and you lose 1 SAN. At that point, the Keeper takes over your character until the trace is broken. Because he is now awake in your body while you sleep, someone else must question Yar-Surmazto. You, however, roll to determine whether Yar responds. For the first question someone asks of Yar, you must roll POW-1 x 5 to get the priest to answer. Each subsequent roll costs another -1 to the POW roll to obtain an answer. (Yar-Surmazto isn’t happy being so manipulated after being dead for so long and is reluctant to help—unless something really catches his interest.) If any roll is missed, Yar-Surmazto takes total control of your body, and you must roll ½ your POW x 5 to regain control; you can try to regain control once every 5 rounds or whenever the Keeper determines you can try if you’re not in a combat situation. (Until you roll half your POW x 5, the Keeper controls your character.) If you retain (or regain) control, you can roll POW-3 x 5 again at any time to end the trance.

KEEPER’S NOTES: Obviously, Evo is key to bringing all the different Investigators together as a group, including the alternate Investigators if they are in play as NPCs. Otherwise, it may take longer for the various connected individuals and groups to hook up to begin play. (Of course, if Evo is overly flamboyant in his claims of occult ability, many of the other Investigators may still need time to finally accept him—perhaps until they realize that something of an unnatural nature is taking place.) Evo brings much of the occult knowledge to the group, as well as some normally questionable—but often useful—talents he’s picked up as a drifter. Evo has little but the clothes on his back and whatever is in his pockets, which may include good luck charms, small bags of herbs, crystals, useless knick-knacks, and whatever else the Keeper deems appropriate. He will have little to no cash, but he does have access to Jasmine’s apartment and what she keeps there. He also has a crystal ball and a brazier that he can use in occult rituals; he leaves those in Jasmine’s apartment.

Evo as NPC: If the players in the game number fewer than six, Evo is the first player Investigator that should be relegated to NPC status. That course frees up the character for even



greater use in directing the scenario along paths that the Keeper wants it to go—without, of course, totally taking away initiative from the players. If he uses Evo this way, the Keeper needs to take care that he walks a fine line in introducing the character as both a flake and a useful resource. The Keeper can play Evo as a flamboyant huckster. (“I am Evo Simpson—psychic to the stars!”) But he must at the same time avoid making Evo so loud and colorful that the more serious investigators are turned off to him and dismiss him as a kook at best or, worse, an actual hindrance to their investigation. (This may occur anyway, depending on the players’ reaction to Evo. His partnership with Jasmine may appear to be his only anchor to reality, so how Jasmine is played as an NPC may affect how well the Investigators accept the odd little occultist.)

Despite the Keeper’s best efforts, the other Investigators may hook up anyway but the players reject an NPC Evo as part of their group (with or without Jasmine). In such an event, the Keeper may want to use Evo in a different manner. Evo could, for example, keep showing up at places the Investigators have gone (again, with or without Jasmine), telling them that the spirits have sent him there to help them. They may still dismiss him, but if Evo keeps popping up in places he couldn’t possibly know through normal means they would be, they may eventually accept him into the group. To show his abilities, Evo could also tell the Investigators things that their players (or the Keeper) would know—things they’ve done or are planning to do—but that he could not possibly know about. An especially effective ploy may be to have the phone ring somewhere the Investigators are searching or conversing—and for Evo to be on the line. (“It is I—Evo Simpson, psychic to the stars!”) Again, that may suggest to the players that Evo is important to the scenario. The Keeper could also have Evo warn the Investigators against courses of action that may lead them into danger. (If they ignore his advice and fall prey to disaster, perhaps they’ll eventually begin to listen to him.)

Evo as *Pied Piper*: If other of the pregenerated Investigators are being played as NPCs and the players tend to reject Evo, another way the Keeper could integrate him into the group is for the other NPCs to begin to give credence to what Evo is doing. They could start not only to listen to him but to follow him—even if the player Investigators refuse to do so. The most likely NPC Investigator to first listen to an outcast Evo would be Thin-Trees, thanks to his own mystical and spiritual background. Other NPCs may follow and, with luck, persuade the players to bring Evo into the group. (If June Radswood is an NPC, for example, and begins to follow Evo’s lead, it may spur a player running Dr. Whitestone to listen to him at last and consider what he has to offer.) On the other hand, if NPCs begin to give credence to what Evo is claiming and leave the players to follow him, player Investigators may, instead, conclude that not only is Evo crazy, but that his madness is infecting other characters. (This happened in one playtest group.)

Evo in an *alternative group*: A final tact would be for the Keeper to hook up Evo and Jasmine (and any other NPC followers) with Walker Rhodes, Earl LeRocque, and “Bull” Winkler. He could then run a parallel NPC investigation group while the player Investigators are conducting their own investigations. Such a course could prove difficult, however, if so many NPCs are in play. It would work best if the parallel group is used mainly to get in the way of the PCs on occasion, point them to useful evidence (either by getting to it first or letting it slip somehow that they’re after it), or possibly showing up at the last minute to pull the Investigators’ fat out of the fire if the players take a wrong turn or get into especially deep trouble. The Keeper could also simply use the alternate group as “monster fodder” to clue the Investigators in as to what could happen to them if they’re not careful. (Of course, this would end the usefulness of any of the NPCs as further resources for the Investigators.)

Evo as *mystic*: The Keeper may also use an NPC Evo’s known spells, primary and optional, to advance the action. If, for example, Evo knows Look to the Future, he may undertake a journey to see what will happen if the Investigators fail to stop the creatures. If he casts the spell successfully (either on himself or one of the Investigators), whoever goes into the future will see one of two things—the moon monsters loose and wrecking havoc all over the city (and probably

the world) or the washed-away ruins of San Diego (see below). The Investigators can, however, change these undesirable futures by successfully defeating the creatures.

Evo as nutcase: All these guidelines assume, however, that Evo is the real deal—that he is a psychic and does serve as a medium for a dead Atlantean priest. If the Keeper wishes to simplify the situation and downplay some of the occult aspects, he could determine that Evo Simpson really *is* merely a flake. Evo could just be delusional, wrongly believing that he’s a medium and that he channels Yar-Surmazto. The “Atlantean priest” may actually be an alternate personality of Evo’s and a manifestation of multiple personality disorder (popularly misknown as schizophrenia until recently). In such a case, the Keeper would “take over” Evo whenever the misguided occultist communicates with Yar-Surmazto, but instead of the wisdom of an ancient priest, the Investigators would get fantasies from Evo’s own subconscious. (These could include Atlantean mythology that Evo’s gleaned from such sources as Ignatius Donnelly or even Jules Verne.) Needless to say, such information would be worse than useless, and Evo would simply become a huge distraction for them. (He would, however, follow them to the bitter end, thinking that he could truly make a difference.)

Evo as fraud: Even worse, Evo could actually be the huckster that he probably sounds like—a conman selling spiritual snake oil to the gullible. In such a case, he’d be working to obtain publicity for himself so that he could foist his spiritualistic counterfeits onto a trusting public. (He’d especially like to be featured in a flattering newspaper story, and would work Fowler as much as necessary to get him to write one.) He’d work with the Investigators for the same reasons, always trying to offer them a personal reading, a lucky charm, a spiritual ward against evil, special energy crystals, and the like—all for a modest price. And as for channeling Yar-Surmazto, well, bringing in the really big gun would require much “love and concentration,” as well as the “intervention” of precious metals—gold, silver, and the like. That would be the price for the priest to offer them the “wisdom of the ages.” If the Investigators fail to bite, Evo would still try to ingratiate himself to them so that he could pick their pockets or slip away with their valuables when they weren’t looking. Should it turn out, however, that Evo realizes he’s really in danger—especially from some kind of monsters—he’ll be on the first bus out of San Diego, with as much of the Investigators’ money or other useful possessions as he can finagle.

In either situation, Jasmine may honestly be fooled by Evo, whether he’s delusional or dishonest, thinking him to have a real spiritual connection. Because she’s the real deal herself and is scrupulously honest, she couldn’t imagine Evo would be out to take her or anyone else—much less be completely out of his mind. And it would take real persuasion on the part of the Investigators—or a real act of either cravenness or craziness on the part of Evo—to convince her otherwise. (Either way, she’d still help the Investigators however she could.) Thin-Trees, if an NPC, still may think Evo is connected to the Great Spirit, even if the occultist is delusional. The Indian would see through him quickly, however, if he were a fraud. Others would be likely to follow Thin-Tree’s lead.

However, the player Investigators end up reacting to an NPC Evo, the Keeper should go with the flow to provide the players with the most satisfying (if sometimes frustrating) gaming experience possible.

And then there’s Yar-Surmazto . . .

YAR-SURMAZTO: The Atlantean priest whom Evo can channel (if indeed the Keeper chooses him to exist) was a powerful theological leader on the lost continent before its destruction. He was, in fact, the very means of its destruction. Yar-Surmazto had long held his position as high priest of Atlantis’ gods (mixing worship to Poseidon, Atlas, and other classical deities with the worship of Dagon, Cthulhu, and other Old Ones). His power and authority kindled such hubris in the priest that he became convinced that he, and he alone, could save Atlantis when the moon creatures ravaged the island-nation. Using the forbidden magics he’d learned from ancient tomes that he’d collected, Yar called down mighty waves upon Atlantis, destroying the moon creature



infestation by sinking the continent under the ocean. Yar, incidentally, died in the watery holocaust, too, along with the rest of Atlantis' inhabitants.

The priest had expected to survive the sinking of Atlantis, however, as he'd long used the forgotten magic he'd learned to extend his life many times beyond that of the normal Atlantean. He thought his magical wards would serve as protection from the death he'd be bringing on his fellows—all for the greater good, of course. He was wrong—and the fate he'd long feared and evaded came upon him. His body destroyed, Yar-Surmazto survived only as a disembodied phantom, condemned to wander the aether alone for all eternity. (His characteristics, therefore, are limited to INT and POW, as for any ghost.) The priest was, of course, driven even more mad that he already was.

Then came a light in the darkness of his survival. Yar came into contact with another mind—one among the living: Evo Simpson. (How or why this happened Yar did not know, but he intended to take advantage of the opportunity given him.) Evo was able to channel the priest so that Yar could walk, talk, and breathe—at least temporarily—among the living once more. But unfortunately for the Atlantean, his strength of will had so deteriorated over the millennia that he could do nothing but inhabit Evo's body for short periods of time, following Evo's will. He was reduced to nothing more than a tool of divination and entertainment for the frivolous mountebank, as Yar saw Evo. This galled the prideful priest, and he resolved to play along with Evo until such time as he was strong enough to take full possession of the medium's body. Then he could finally live again freely and attain once more the greatness he deserved. And that time is near. Already, the priest found that he could sometimes fully take over Evo's body, relegating the medium to passenger and making Yar its pilot. But Evo was always able to regain control—at least so far.

As Yar continues to scheme to possess Evo's body permanently, he has also come to despise the state of deathly limbo in which he's trapped. The worst thing that could happen to him would be to die yet again and return to his former state of nothingness. That is why he continues to play along with Evo for now, helping out the medium and his friends by dispensing arcane knowledge when called upon to do so. (This is, assuming the mood strikes him.) And because he plans to take it for his own, he is very protective of Evo's body. Once he learns that the moon creatures have returned, he'll do anything to stop them again, not only from his fear and hatred of death but from his pridefulness. If the creatures managed to thwart his extermination of them before, they certainly won't again. If these puny humans can't stop the moon creatures, Yar will take Evo's body and destroy the mindless beasts again—and this time for good. At least, that's Yar's reasoning. In his madness, however, the priest overlooks the fact that calling down the waters on San Diego and the creatures plaguing it will likely kill Evo as well—along with everyone else in the city. Such an act would send Yar back to the oblivion from which the medium rescued him.

Should anything fatal happen to Evo's body in the scenario, especially while he's possessing it, Yar-Surmazto will attempt to leap into the nearest Investigator (or NPC) and possess his (or her) body. (Treat such an occurrence the same as if Evo has been possessed by the priest. If the person he is trying to possess resists the first time, he will try someone else; he can't attempt it with this person again.) The priest's first target, should Evo die, will most likely be Jasmine. She is the greatest threat to Yar, because she knows how to dislodge him from possessing others—and he knows it. Not only can she use the Cast Out Devil spell, but she can bless her acupuncture needles for use as magical weapons (see below). If Jasmine sticks the blessed needles in Evo's—or anyone's—ears and makes a POW x 4 roll, Yar will be forced out of that person's body. If Jasmine is not present at the time he must leave Evo's body, however, Yar will go for whoever is closest. If he does possess someone, the only way to stop the priest from calling the waters down on the city is to either expel him from the body he's stealing . . . or to kill the one who is possessed. (The latter action, unfortunately, will only cause the Atlantean to try to possess someone else.) If he is unable to possess anyone nearby, however, Yar-Surmazto will be expelled back into the aether for eternity.

Alternative Investigators (or Helpful NPCs)

The following additional Investigators may be used either as NPCs or, if the Keeper so chooses, as additional or alternate Investigators to those already presented. If players number more than six, any of these characters can become additional player-characters. If the Keeper wishes to alter the focus of the game to one with a more occult theme, Jasmine Revelle and/or Walker Rhodes could be employed in place of one or two of the existing Investigators; if the Keeper prefers more of a “shoot-’em-up” scenario (or at least as much as possible in *Call of Cthulhu*), LeRocque and Winker could come into play.

The Keeper should make such decisions based on his knowledge of his players and, ideally, with their input. Adding all four alternates to the existing six Investigators, however, could become unwieldy and is not recommended. (Letting players double up on

Investigators is possible if the Keeper wishes to bring all regular and alternate Investigators into play without using some as NPCs.)

Another way to use these alternate Investigators would be to bring them into play should any of the regular PC Investigators be killed or otherwise unable to continue the scenario because of severe injury or insanity. (This would work best if the Keeper is running the scenario as a standalone adventure.) In such a case, the Keeper should assign the new Investigators on the basis of which ones he thinks would be most helpful to the group at that point in the adventure.

Along with their fuller characteristics, these Investigators also bear personal descriptions written in the same manner as those of the main Investigators. Any additional notes and notes for the Keeper in using them as NPCs are provided at the end of each character description.



Not a helpful NPC!

Jasmine Revelle



Name: *Jasmine Revelle* **Occupation:** Herbalist/Healer/Acupuncturist **College/Degrees:** None
Birthplace: U.S. (Chinese-American) **Sex:** F **Age:** 26 **Residence:** San Diego (Chinatown)

STR 10 **CON** 12 **SIZ** 9 **INT** 14 **POW** 17 **DEX** 16 **APP** 17 **EDU** 12 **SAN** 85 **HP** 10
Idea 70% **Luck** 85% **Know** 60%

Magic Points: 17 **Damage Bonus/Penalty:** 0 **Sanity Points:** 65

Skills: Art (Chinese Calligraphy) 25%, Art (Sing) 85%, Astronomy 10%, Bargain 15%, Chemistry 10%, Conceal 20%, Craft (Acupuncture) 85%, Credit Rating 15%, Cthulhu Mythos 20%, Disguise 25%, Dodge 55 %, Drive Automobile 00%, Electrical Repair 00%, First Aid 70%, Geology 30%, Hide 30%, History (Chinese) 25%, Hypnosis 35%, Library Use 35%, Listen 45%, Martial Arts 65%, Medicine (Herbal) 65%, Natural History 65%, Occult (Chinese Mysticism) 75%, Other Language (English) 60%, Own Language (Chinese) 75%, Persuade 45%, Pharmacy 55%, Psychology 55%, Ride 15%, Sneak 45%, Spot Hidden 35%, Throw 65%.

Weapons: Fist/Punch 70%, Damage 1D3;
Kick 75%, Damage 1D6;
Head Butt 50%, Damage 1D4;
Grapple 85%, Damage Special
Nun-chucks 70%, Damage 1D8
Throwing Stars 65%, Damage 1D4+1

Spells: Bless Blade, Cast Out Devil, Deflect Harm, Healing, Resurrection (*Optional:* Enthral Victim, Mesmerize)

Mythos Books Read: *Seven Cryptical Books of Hsan* (abridged hand-written, single-volume addition, in Chinese); **Occult Books Read:** *I-Ching*, several Chinese grimoires

You are an enigmatic, inscrutable Oriental beauty of Chinese-American ancestry, a seeming ice princess, and yet compassionate to those in distress. You are a healer and herbalist by profession (especially proficient with acupuncture) and an occultist by hobby, specializing in Chinese mysticism. You are also adept in a number of martial arts, which you use only for defense—your own and those in need. Your friend, Evo Simpson, has just arrived in town, quite agitated about something that he thinks is going on at a museum in the city—something that he claims has the spirit world in turmoil. After describing to you what he’s been seeing, you realize that he means the Natural History Museum in Balboa Park. You recall hearing of a murder near there a couple

nights ago. You accompany him to the park, picking up along the way a copy of the Extra Edition of the *San Diego Chronicle-Ledger*, where you learn of the killing in the museum last night. You, too, now believe that something extraordinary is occurring; you've learned to trust Evo's "feelings" in such matters, as well as your own instincts, and they now appear to agree. (You know that Evo is usually just a flake, but often, when he gets like this, something really is afoot. You're still uncertain, however, just where he's coming from with his claims to being able to channel a long-dead Atlantean priest! But you trust him.)

In the small crowd gathered outside the museum, you spot Detective Roscoe Calhoun of the S.D. police. You know Calhoun from a nasty encounter a few years back with some tong members that spilled over into your area of Chinatown. Fortunately, Evo was in the city at the time and was able to help solve the case, thanks to his special "abilities." (Of course, Calhoun took all the credit for it—and even acted as though Evo was a suspect for what he knew.) You don't much care for Calhoun's attitudes, but you grudgingly admit he gets things done in his own way. Besides, you also fancy yourself something of a female Charlie Chan, and it won't set well with you if you're told to leave things to "the professionals," as happened with Calhoun on your last encounter. (As you consider points of the investigation, you often say such things as "What would the Master do in this event?" and "The Master says . . .," following it with a proverb or other nugget of wisdom. You may also say, "As the Master would say to his Number One son . . ." If anyone asks you who "The Master" is, you will answer, "Why, Master Chan, of course." You have read all the books published so far about Charlie Chan and wish to emulate him as a role model for all Chinese people.) You also recognize reporter Donald Fowler, who once did a story about you for his newspaper—not a pleasant memory.

SPECIAL NOTE: If you successfully roll your Acupuncture skill in attempting to help the wounded, any pain at the site where you're placing your needles will be instantly relieved. If you make half your skill roll, your patient will also regain 1 hit point (if wounded in the same area). If you make 10% of your skill roll, all the patient's hit points will be regained. (But they must either be in the same area where you're placing your pins or you must be treating the patient's entire body.) Because of your skill and knowledge, you can also use acupuncture needles as a weapon. If you make a Fist-to-hit roll with the needles in your hand, they will momentarily distract the victim for 1 round, during which he can do nothing. (You must make half your roll for this to happen with a monster.) If you also make your Acupuncture roll, you will do 1 point of damage to the victim; at half your Acupuncture skill roll, you will do 1D4 damage; at 10% of your roll, you will do 1D8 damage. (Making these rolls indicate that you know what points to hit on the body for maximum damage.) You do not have to cause damage, however—you can simply declare that you're attacking to distract. All such attacks against monsters, if successful, will do minimal damage, and only if you make half your roll or less.

KEEPER'S NOTES: If using Jasmine as an NPC, remember to emphasize her "inscrutability" and not to give away her abilities as a healer or as a martial artist too soon. (In fact, she will reveal the latter only if necessary to save herself, Evo, or anyone she perceives as an innocent in need. She will use her skills on behalf of the other Investigators only after they have come together as a group.) Have her make mysterious statements from time to time. (For example, those referring to "the Master," revealing only slowly that she's referring to what she's read of Charlie Chan—preferably after Investigators find the Chan books in her apartment.) She is mainly there at the beginning of the scenario because Evo is staying with her and draws her into the case. She is also present to help through her previous contacts with Calhoun and Fowler to bring Evo to the fore as an important cog in the investigation, no matter how flaky he may seem. (Jasmine should appear to Investigators as a voice of reason in the light of Evo's seeming craziness.)



If necessary, and the player Investigators are having a rough go of it, the Keeper can bring Jasmine more prominently into play, utilizing her healing skills and her martial arts to aid the characters—and, if the Keeper so chooses, she can assist them with her occult knowledge in the form of the optional spells she can know. With her persuasive skills—and the fact that she is a beautiful young woman—she may be able to help the Investigators by persuading other NPCs to go along with them in various ways, especially those that may be extra-legal. Finally, although she is certainly not a helpless woman, the Keeper can use Jasmine to draw the Investigators into areas where they may not want to go, especially if they think she is in trouble and in need of rescuing.

The Keeper may also be able to think of other creative ways to use Jasmine as an NPC. Perhaps, for example, members of one of Chinatown's tongs owe her a favor and are willing to serve as "monster fodder" to pay off the debt. The Keeper must, however, avoid the temptation of overusing her to such an extent that the players have too little to do. (Jasmine's greatest benefit to the investigators, outside of combat, will be her healing skills: her knowledge of healing herbs, her Acupuncture skill, and even her Hypnosis skill, which she also can use to alleviate pain should she not have access to her acupuncture needles and herbs. Should the Keeper wish to do so, he can also combine Jasmine's Hypnosis skill with her Persuade skill—not to mention her beauty—to help weave a "spell" over those she wishes to sway to her or the Investigators' point of view. She will especially use her wiles to help convince them of Evo's sincerity and worth.)

Jasmine will have access to anything at her apartment in Chinatown (and whatever she can get from the surrounding shops.) See those sections for specifics. She normally carries with her a bag of herbs, acupuncture needles, nun-chucks, and 1D4 throwing stars, just in case.

At the Keeper's discretion, Jasmine may be able to use the Bless Blade spell on her acupuncture needles as well as on her throwing stars. (The needles are silver, incidentally, although that has no special significance other than the fact that silver was traditionally used as an anti-bacterial agent since medieval days.)



Walker Rhodes



Name: *Walker Rhodes* **Occupation:** Professor **College/Degrees:** Miskatonic University, Ph.D. in Occult Literature **Birthplace:** U.S. **Mental Disorders:** Mild Paranoia, Nervousness, Lupophobia **Sex:** M **Age:** 45 **Residence:** Arkham, Massachusetts

STR 9 **CON** 10 **SI**Z 10 **INT** 18 **PO**W 17 **DEX** 12 **APP** 10 **EDU** 21 **SAN** 85 **HP** 10
Idea 90% **Luck** 85% **Know** 95%

Magic Points: 17 **Damage Bonus/Penalty:** 0 **Sanity Points:** 52

Skills: Anthropology 45%, Art (Poetry) 15%, Archaeology 65%, Astronomy 15%, Biology 20%, Chemistry 20%, Craft (Teaching) 85%, Credit Rating 15%, Cthulhu Mythos 30%, Disguise 01%, Dodge 25%, Fast Talk 10%, Geology 35%, Hide 20%, History 70%, Library Use 65%, Linguist 50%, Natural History (New England) 40%, Occult 60%, Other Language (German) 45%, Other Language (Latin) 55%, Other Language (Greek) 50%, Own Language (English) 99%, Persuade 70%, Pharmacy 15%, Physics 15%, Psychoanalysis 10%, Psychology 29%, Sneak 20%, Spot Hidden 40%.

Weapons: Fist/Punch 50%, Damage 1D3;
Kick 25%, Damage 1D6;
Head Butt 10%, Damage 1D4;
Grapple 25%, Damage Special;
Sword Cane 30%, Damage 1D6

Spells: Contact Mi-Go, Elder Sign, Prinn's Crux Anasta, Shriveling, Voorish Sign, Create Gate (and others at the Keeper's option)

Mythos Books Read: DeVermiis Mysteriis, Unaussprechlichen Kulten, the Sussex Manuscript.

As an undergraduate student at Miskatonic University in Arkham, Mass., you were marginally involved in a nasty incident surrounding a Mr. Herbert West—although you refuse to talk about it (and try never to think about it). It did spur you to get your graduate degrees in Occult Literature and to later take on a professorship at the school. Following another nasty incident involving your friend, librarian Henry Armitage, you decided to take a sabbatical and visit the warmer, friendlier climes of San Diego. (You also refuse to talk or think about this incident.) Because of your studies and work at M.U., you've not only become knowledgeable about the occult (and, to an extent, the deeper horrors of the Cthulhu Mythos); you've also become quite nervous—even jumpy, some would say—from knowing far too much about things that man isn't meant to know.



But you've been enjoying your stay in the city and had begun to settle down somewhat from your past experiences. Until, that is, on a morning jaunt from your room at the San Diego Hotel, you picked up a copy of the Extra Edition of the *San Diego Chronicle-Ledger*. Here, you learned of the killing at the Natural History Museum in nearby Balboa Park.

The circumstances described in the article, sparse as they are, sound far too much like some of the stranger things you'd seen going on in Arkham and its surrounding towns. Against your better judgment, you feel drawn to the museum to find out if your fears have followed you from New England to sunny California. Plus you've met Dr. Philbeus Morgan once before, quite by chance, at a conference at Miskatonic—a really detestable man whom you believe has some dangerous secrets of his own. You see a number of unusual figures in the small crowd outside—and take particular notice of an odd-looking little man accompanied by a lovely Chinese lady; the man reminds you somewhat of your old acquaintance, Herbert West. Surely best not to get involved . . . and yet . . . Good that you've got your trusty sword-cane with you, just in case—though if something is happening here similar to what's occurred at Arkham (or Innsmouth or Dunwich), mere wood and steel will do little good. . . .

KEEPER'S NOTES: If using Rhodes as an NPC, the Keeper must use ingenuity in getting him involved with the group. Evo's "sensing" that he is important to the group in some way may be the easiest route—as long as the other Investigators are willing to take Evo's word for it. Otherwise, after hearing what has happened, Rhodes is likely to be so unnerved by the fact that perhaps something similar to what he's witnessed in Arkham is taking place here, he is likely to begin muttering about "it happening here, too." This will give nearby Investigators the chance to overhear him through Listen rolls—and link him to the case (perhaps even thinking him responsible in some way). If Investigators fail to connect with Rhodes at the museum that morning, there is still the chance of encountering him at the San Diego Hotel, where Dr. Whitestone and various NPCs are also staying. (Again, his nervous manner and muttering to himself may bring him to their attention.)

If all else fails, the Keeper can assume that Rhodes begins conducting his own investigation—perhaps even linking up with LeRocque and Winkler (a past student of his)—to stop whatever Mythos creature he may decide is responsible for the murders. In that capacity, Rhodes may run afoul of the Investigators as they look into the case (perhaps meeting them at night in a simultaneous museum break-in—which is more likely if LeRocque and Winkler are involved—or while facing down one of the creatures in the park). The Keeper should base such encounters on both his and the players' ingenuity.

Once involved with the Investigators, Rhodes can provide them with Mythos knowledge (especially that these creatures seem to have no obvious relationship with the Mythos), teach them spells that he knows and/or cast them himself, and even serve as "monster fodder," falling victim to the creatures or heroically giving his life so that they can escape. The Keeper should remember, however, that Rhodes is barely clinging to his own sanity, thanks to his past experiences, and he is very fragile mentally. Thus exposure to too many horrific events can more easily unhinge the professor than any of the other characters, and he can all too easily go insane—temporarily or otherwise—just when the Investigators need him the most. (He will especially be unnerved if LeRocque keeps going on about a Loup Garou, thanks to his Lupophobia.) Rhodes is best used as a resource for Mythos and magical knowledge and not as a magical savior for the Investigators—unless the players seem to be failing miserably in the adventure.



Miskatonic University
Faculty ID
Walker Rhodes, Ph.D.
Professor, Esoteric Studies

Earl LeRocque



“Sacré Bleu!”

Name: *Earl LeRocque* **Occupation:** Private Investigator **College/Degrees:** None **Birthplace:** Montreal, Canada (French-Canadian) **Mental Disorders:** Obsession with finding and killing a Loup Garou **Sex:** M **Age:** 36 **Residence:** New Orleans

STR 12 **CON** 13 **SI**Z 9 **INT** 13 **POW** 12 **DEX** 10 **APP** 9 **EDU** 12 **SAN** 60 **HP** 11
Idea 65% Luck 60% Know 60%

Magic Points: 12 **Damage Bonus/Penalty:** 0 **Sanity Points:** 55

Skills: Bargain 45%, Biology 15%, Chemistry 20%, Climb 55%, Conceal 45%, Craft (Pick Pocket) 40%, Credit Rating 15%, Cthulhu Mythos 10%, Disguise 25%, Dodge 45 %, Fast Talk 60%, Hide 70%, Jump 40%, Law 55%, Library Use 35%, Listen 55%, Locksmith 45%, Martial Arts (Savate) 45%, Mechanical Repair 25%, Medicine 10%, Natural History (Louisiana Bayou) 60%, Navigate 20%, Occult 35%, Operate Heavy Machine 10%, Other Language (French) 70%, Other Language (Cajun/Creole patois) 40%, English 60%, Persuade 25%, Pharmacy 10%, Photography 25%, Physics 05%, Psychology 50%, Sneak 10%, Spot Hidden 65%, Swim 35%, Throw 30%, Track 40%.

Weapons: Fist/Punch 65%, Damage 1D3;
Kick 75%, Damage 1D6;
Head Butt 30%, Damage 1D4;
Grapple 50%, Damage Special;
7.65mm Automatic pistol 65%, Damage 1D8

Spells: Bind Loup Garou

You are a French-Canadian private investigator based in New Orleans, where you moved when things got a little too hot for you in Montreal. You're hard and tough—a product of the mean streets of your two home cities. That's good, because your French accent often leads to conflicts with some Southerners. Since moving south, you've seen and heard many a strange thing on the Bayou. Last year, you investigated a still unsolved murder in which a man was torn apart by persons—or things—unknown. That case has haunted you ever since, and you've come to believe that it was the work of a Loup-Garou—a type of werewolf and, now, your personal nemesis. After hearing of a similar case in Balboa Park in San Diego two nights ago, you and your assistant, William “Bull” Winkler, caught a plane to the coast. (Winkler you consider as being not too bright—but he's loyal, really strong, and good to have at your back, so you've come to depend on his assistance.)



You just arrived in the city this morning, barely in time to check in at the San Diego Hotel. You have taken a taxi to Balboa Park, where you picked up a copy of the Extra Edition of the *San Diego Chronicle-Ledger*, informing you about the murder in the museum last night. You and Winkler rushed to the scene of the crime, seeing a crowd gathered (and among it, several suspicious-looking individuals . . . at least to your trained eye). You recognize among the onlookers a San Diego policeman, Roscoe Calhoun, known to you mainly by reputation. You know he's tough, and you respect him, but (*Sacré Bleu!*) it's probably best to stay out of his way—unless, of course, your paths should cross in the course of the investigation. Although you feel that you must always have things under control yourself, you're willing to work with others who are useful to you (and cut them loose should they become liabilities).

KEEPER'S NOTES: As an NPC, LeRocque can be played either as a serious detective, on the trail of what he thinks is a supernatural serial killer that he's traced from New Orleans to San Diego, or as comedy relief—a stereotypical, somewhat inept French detective who thinks of himself as more capable than he really is. (Don't, however, go so far as to make him an Inspector Clouseau clone.) In the first case, playing him seriously, LeRocque is a very capable detective, although he does go around exclaiming "*Sacré Bleu!*" and other French phrases; in the second, playing him as comedy relief, he's not so capable, but he's prone to getting in the way of others' investigations. His small stature—which he often makes up for in courage and bluster—may lead Investigators to underestimate him, however, whether he's on their side or working his own investigation.

LeRocque is in San Diego, with his assistant Winkler, because he's heard of the first murder in Balboa Park. From the description of the killing, believes it to be the work of a Loup Garou, a werewolf that haunts the bayou. Because of past experience, he feels that only he can stop this Loup Garou from doing in San Diego what it has done in New Orleans; this conviction has developed into an obsession. As such, almost nothing will convince him that he is not on the trail of a Loup Garou that is committing the killings in the park and museum—unless he actually sees the moon creatures. As soon as he learns that a Loup Garou is not responsible for the killings (learning of the slime from the creatures may do the trick), he will pack his bags and head back to the airport. It would take strong Persuade rolls—and a really good reason—for him to stay and fight these creatures. (If an Investigator plays to his sense of justice or his pride—maybe using reverse psychology and implying that he's a coward and it's best he leaves before he gets himself and others hurt—LeRocque may decide to stay and help.)

Getting LeRocque involved with the Investigators may again depend on Evo sensing him and Winkler as important in some way. Or, if Walker Rhodes has already joined the Investigators, LeRocque and Winkler may get involved through the latter's past acquaintance with the professor from Miskatonic U. The Keeper could assume, too, that Calhoun knows LeRocque, either by reputation or by working with him on a case in the past, and recognizes him in the crowd outside the museum. (Whether he chooses to approach the French-Canadian would be the player's own choice—depending perhaps on whether Calhoun knows LeRocque to be competent or not.) And since LeRocque and Winkler are also staying at the San Diego Hotel, where Whitestone, Rhodes, and other NPCs are staying, the Investigators could encounter him there. (If they saw him at the museum and later at the hotel and can recognize him from successful Idea rolls, they may think that he has something to do with the case and approach him to find out what he knows. Or they may do so simply because they overhear his frequent utterances of "*Sacré Bleu*" on Listen rolls and are curious as to what a Frenchman is doing here.)

If LeRocque and Winkler don't connect with the Investigators at either location, the Keeper could again assume that the private investigator and his assistant are running a parallel investigation—perhaps even in the company of Walker Rhodes—and thus can run into the Investigators in a manner similar to that described for Rhodes. The Keeper could also use him this way as a gadfly or an irritant to the Investigators; LeRocque could, for example, constantly

beat them to sources of information (and thus deny it to them until they confront him, ransack his hotel room, or otherwise obtain it from him). Or, by his own presence at a particular site, LeRocque could indicate promising paths of investigation for the PCs to follow as well. After linking up with the Investigators (unless they are especially hostile to him), LeRocque will share what he's learned—either gladly or reluctantly, as the Keeper chooses—and join them in the investigation . . . until he's sure that it's not a Loup Garou. (If the Investigators have not yet seen the moon creatures, he could potentially lead them off track if they buy into his obsession . . .)

If the Investigators find and secure the book of voodoo hexes and curses that John Stanton, the zoo groundskeeper, currently owns, LeRocque's command of French, English, and Cajun/Creole patois will give him the best chance of being able to read the difficult tome. He can then learn—and teach to other Investigators—its spells.



Licence
Private Investigator
City of New Orleans
Earl LeRocque

Issued Dec. 12, 1924
Expires Dec. 31, 1929

New Orleans Tattler

August 14, 1928

Bizarre Murder in French Quarter

New Orleans police found a body literally torn to pieces in the French Quarter this morning.

The body of Miss Irene Holmes, a working girl, was discovered at 3 a.m. in an alley at the back of the Sacré Bleu! Restaurant. She was ripped from chest to stomach, as though by a wild animal. No one in the busy area saw or heard anything, although a passing worker claimed to have seen a "big dog" or some kind of animal in the vicinity at about the same time Miss Holmes would have been murdered.

Police have no clues, although this paper has been contacted by a local private eye, Mr. Earl LeRocque, late of Montreal, who believes the killing to have been the work of—get this—a loup garou, a legendary bayou werewolf!

Inspector Legrasse, of the New Orleans police department, had no comment to make on LeRocque's wild claims, although he did state

(Continued on page 6)

Newspaper clipping carried by
LeRocque



William “Bull” Winkler



Name: *William “Bull” Winkler* **Occupation:** Assistant Private Investigator **College/Degrees:** Miskatonic U., B.A. in Phys. Ed. **Birthplace:** U.S. **Mental Disorders:** Fiercely—nearly fanatically—loyal to LeRocque **Sex:** M **Age:** 27 **Residence:** New Orleans

STR 17 **CON** 18 **SIZ** 17 **INT** 9 **POW** 11 **DEX** 14 **APP** 12 **EDU** 16 **SAN** 55 **HP** 18
Idea 45% **Luck** 55% **Know** 40%

Magic Points: 11 **Damage Bonus/Penalty:** +1D6 **Sanity Points:** 55

Skills: Climb 70%, Craft (Football) 75%, Credit Rating 15%, Dodge 65%, Drive Automobile 55%, Hide 15%, Jump 55%, Mechanical Repair 45%, Occult 10%, Operate Heavy Machine 25%, Own Language (English) 60%, Psychology 35%, Sneak 15%, Swim 70%, Throw 65%.

Weapons: Fist/Punch 80%, Damage 1D3+1D6;
Kick 65%, Damage 1D6+1D6;
Head Butt 55%. Damage 1D4+1D6;
Grapple 65%, Damage Special
12g. Shotgun (2B sawed-off) 65%; Damage 4D6/1D6

You’re an ex-jock football star who fancies himself a ladies’ man as well. (People claim you have more brawn than brains, but you know that’s what the ladies like. You didn’t need to study much, since your football skills kept you in school.) You played for Miskatonic University in Arkham, Mass., where things were a bit too confusing for your own thinking—lots of dark, mysterious things going on behind the scenes, when all you really wanted to do was party (hanging out at the local speakeasies, meeting the ladies). After college, you migrated to New Orleans, looking for warmer weather and your place in life. One night soon after your arrival, you saw several toughs attacking a small mustached man with a French accent. Believing that not to be fair play, you waded in on the side of the Frenchman, turning the tide of the fight. The grateful “victim” (who insisted he had things under control) turned out to be a French-Canadian private eye, Earl LeRocque. He hired you on the spot as his assistant—“for those times when a case turns really nasty.”

You don’t always understand LeRocque (and not only because of his accent), but you’re willing to follow him into any danger anywhere. That includes this odd case in San Diego that he so much insists on pursuing that the two of you must fly out to the coast with almost no time even to pack. (LeRocque thinks it’s something involving some kind of creature he calls a “loop garoo,” or something like that. Personally you think it’s a wild goose chase—but then, what do you know about such things?) After arriving at the San Diego Hotel, with hardly time to unpack, the two of

you take a taxi to Balboa Park. There LeRocque picks up a newspaper and begins reading it intently. He mutters and exclaims under his breath his standard “Sock-ray blue!” as you walk toward the Natural History Museum. You see a small crowd—a few nice looking ladies, especially one who appears Chinese or Japanese or one of those foreign types. And, of all things, you see one of your old professors from Miskatonic U., Walker Rhodes—a queer old duck, but still someone familiar. (Not that he probably remembers you, as you didn’t spend much time in class.)

KEEPER’S NOTES: If playing Winkler as an NPC, the Keeper needs to keep in mind that the brawny ex-jock is fiercely loyal to LeRocque and will do whatever the P.I. tells him to. He will always watch LeRocque’s back and will never leave the diminutive detective’s side, no matter what the threat. He is the protective “Bull” to the French-Canadian’s bantam rooster. If, however, he is totally persuaded by the Investigators or the situation that LeRocque is wrong in wanting to leave after discovering that a Loup Garou isn’t involved, Winkler will take the radical step of refusing to leave. He will instead stay to help the Investigators. (The Keeper can decide based on the circumstances how likely that is.)

Winkler will become involved with the Investigators in the same way as LeRocque does, as described for the detective. His personal acquaintance as a past student of Walker Rhodes will be instrumental in his and LeRocque’s hooking up with the professor, even if they don’t connect with the Investigators right off. He will remain LeRocque’s shadow throughout the case, leaving the detective’s side only on LeRocque’s own orders (assuming that the detective is in no danger) or if he is persuaded to remain should LeRocque return to New Orleans. The latter situation is unlikely, but not impossible.



Licence
Private Investigator
City of New Orleans
William B. Winkler
Issued Nov. 23, 1927
Expires Dec. 31, 1929



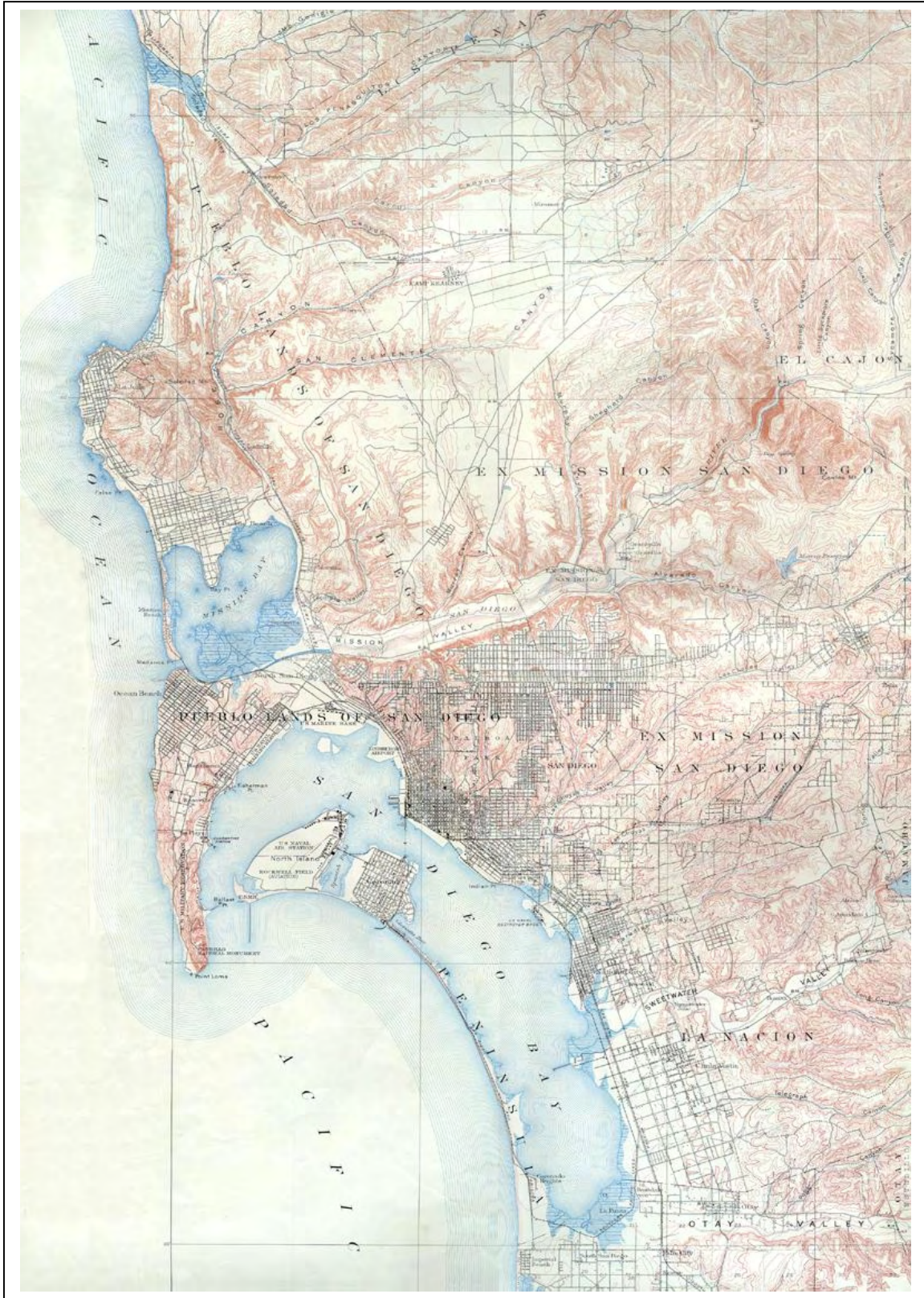
The Maps

Downtown San Diego, California, 1929
San Diego & Environs, 1929
Balboa Park, 1929

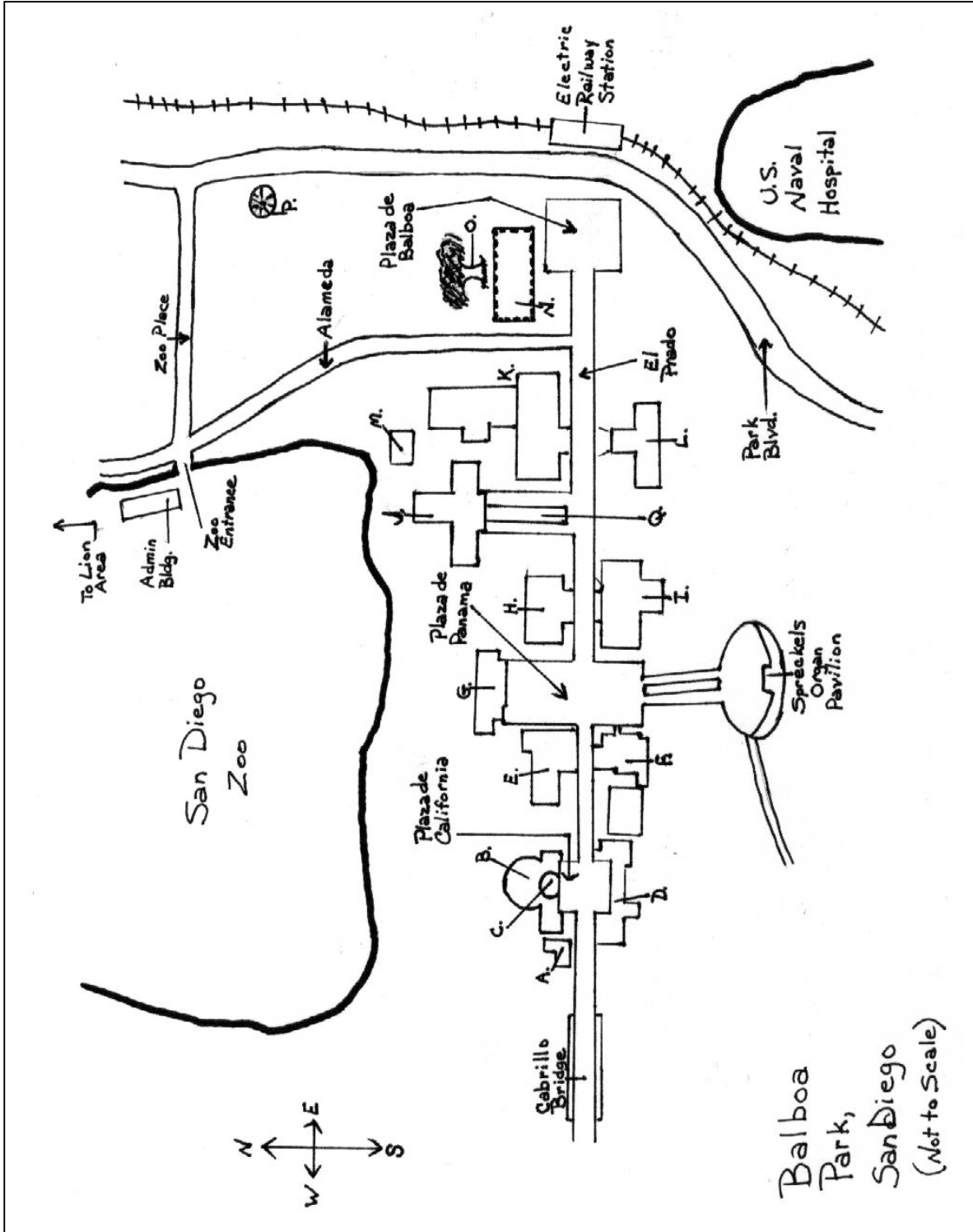
Downtown San Diego, California, 1929



San Diego & Environs, 1929



Balboa Park, 1929



Designer's Notes

This section is for those who like to know what goes into the making of a *Call of Cthulhu* scenario. Those who really don't care can ignore this part and get right into the game.

Menace from the Moon, in the form you now see it, had its genesis in the late '80s as an idea for the first *Blood Brothers* book that Chaosium published. At that time, it had no relationship to the Mythos at all and was a straight pulp sci-fi/horror scenario, according to the guidelines of the book in which it was intended to appear. I'd already written and had published by Chaosium my *Cthulhu By Gaslight* supplement and the scenarios "The Curse of Chaugnar Faugn" (in *Curse of the Chthonians*) and "The Killer Out of Space" (in *Cthulhu Now*). (Steve Jackson Games had also published my *GURPS Space* and *GURPS Space Atlas*, but that's a different story.)

Menace was originally set in the 1990s, again according to the guidelines for *Blood Brothers*. I placed it in San Diego mainly because of its proximity to the ocean, so that Yar-Surmazto would have sufficient water to sink the city if it came to that, and to the Mt. Palomar Observatory, where Dr. Whitestone was originally to have worked. (The "Alternative Scenario Possibilities" section on "Moving it to Today" give some hints as to how the scenario originally ran.) I playtested the scenario at least once, at one of the game conventions I normally attended in those days. (It was either Gen Con or Pentacon, in Fort Wayne, Indiana, as by then, those were the only regular cons I went to that were still running.) The only record I have of that was a sheet listing the playtesters' names. I think it went well, as I found no notes on corrections to the existing outline—but my memories have faded with age, I'm afraid.

Unfortunately, several factors kept me from actually writing up the scenario for Chaosium. (After missing *Blood Brothers*, I'd hoped to get it done for *Blood Brothers II*, but alas, didn't manage that either.) Things at my regular job—at that time, copy-editor at

Endless Vacation magazine—as well as with my other freelance game designing work got very . . . complicated. I was working on my design for *So Ya Wanna Be A Rock 'N' Roll Star! A Rock 'N' Role-Playing Game* at the time, along with everything else. Another small company was supposed to publish the game, but kept putting it off and putting it off—and then the owner of the company left the state and pretty much disappeared (leaving a few angry investors behind, as well as my then only prospect for having the game published, since it was an entirely new design). It appeared my only alternative was (urk!) self-publishing.

So my time became consumed with not only reworking much of the game to get it down to a size I could afford to publish, but in doing all the layout work as well. (This was in the primitive days before Windows, and I was working with DOS and MultiMate on an XT computer, doing all the layout in Ventura Publisher. And since all the art was in hard copies only, I had to print out the pages and paste it all in—along with all the headings.) And, sadly, *Menace from the Moon* languished (along with at least half-a-dozen other CoC scenarios). By the time it was done, I'd had to leave *Endless Vacation* and was working part-time as a proofreader at another company while delivering singing telegrams for Merry Minstrels to make ends meet. No time for freelancing then. And, finally, when I found another full-time job as a copy-editor at a computer book publisher, I found that the demands of that job didn't allow extra time for game writing. (I soon left that company, but ended up with IDG Books, publisher of the *For Dummies* computer books—and my free time became less and less as the publishing list increased for the growing company. I'd also found my way into a folk band, playing stand-up bass, which ate up what remaining free time I had left.)

Ten years passed after my last published game writing, and *Call of Cthulhu* had become

but a happy memory. *Cthulhu By Gaslight* and the other books in which my scenarios had appeared had all gone out of print. I was still getting small royalty checks from SJG for *Space*, but it looked as though my game writing days were over. (I'd talked with another writer friend of mine about collaborating on a novelization of one of my unpublished *Gaslight* scenarios, but nothing came of that.) Then I got a call from SJG asking if I'd be interested in doing a *GURPS* book on the Victorian era, since I'd written *Gaslight* plus "A Gamer's Guide to Victorian London" in *Fantasy Gamer* (which made its way into *GURPS Horror*). I agreed—and that got me back into game writing. (Due to even more rigorous schedules at work and failing health, that became a project that I'm still working on, although it may finally see the light in another year or two . . .)

When Gen Con moved to Indianapolis, I was at last able to start attending again, after 12 years devoid of game cons. That's where I reconnected with Chaosium and learned about their monograph line. But, although that's where this scenario is currently appearing, it wasn't what spurred me to finally write up *Menace*. I'd been contacted by another CoC writer who was putting together a book of CoC scenarios by some of us who'd been writing them in the early days of the game, to be called *Keepers of the Faith*. He asked me to contribute a scenario. Since the book's format included six pregenerated Investigators—the same as *Blood Brothers* had—I immediately thought of *Menace*. The only catch was that it was to be set in 1920s Lovecraft country. Hmm— that was a bit of a problem, especially since one key to the scenario was to set it near the ocean, which was one reason I chose San Diego as the location in the first place. Okay, what to do? The editor suggested New York as being close enough to Lovecraft country to qualify, so I took my old six-page typewritten outline and entered it into the computer, changing the locations to New York and environs.

I was all set, or so I thought. But the schedule at my regular job became even more intensive, and I continued to have health problems—including the need for quadruple

bypass surgery. Before I could actually write up *Menace*, there came a change of plans. Instead of new scenarios, *Keepers of the Faith* was going to use previously published scenarios by the authors who were planning to contribute. ("Curse of Chaugnar Faugn" was going to be mine.) But then the reprint plan was dropped, and a new book was proposed in its place—*Haunters of the Dark*. It was still a 1920s book, but it no longer had to be set in Lovecraft country. So *Menace* went back to San Diego. And I finally got started writing it. I'd originally expected it to come in at 30 pages or so—but should have known better, as I always did underestimate how long things I wrote would run. Plus, during two more playtests of the new version—one local and one at Gen Con—I found that I'd overlooked a few things—including players always going after one of the leads that had been merely a red herring. So, in incorporating resolutions for all those problems, and adding a few more possibilities I'd thought of, I ended up with a scenario 90+ pages long! (The version you hold in your hands.)

So I started cutting—first I dropped all the alternative possibilities and endings added to the manuscript and demoted the alternative Investigators to NPCs. Then I cut and cut as much as I possibly could to get the scenario down to manageable length—some 30 pages ending up going away—so that it could fit into an anthology of scenarios. But as I did, I kept wishing that I could still publish the entire version, leaving in all the options (such as running it as a modern scenario, as originally envisioned, or even as a *Gaslight* scenario, since that remains my favorite era for the game). Then, something else unexpected happened: My wife lost her job of five years with the state government, thanks to the new administration's flunky, who gutted all the department's previous employees, regardless of political affiliation or competence. So we needed some extra money—quickly (and as anyone who'd done any game writing knows, getting paid quickly isn't always in the cards). That's when I thought again of Chaosium's monographs.

So I needed something that I could contribute to the line relatively quickly. I



finally found a few of my old scenarios, but they were all typewritten at the time and would take a while to enter into the computer—not to mention format into the monograph design. And then I thought of *Menace* again—the cut down version was going into the other book (which was being done on spec—so no guarantees there, even with the shorter version). Would there be any problem offering the full-length version as a monograph submission? I did a bit of checking with the various people involved and got the go-ahead. (I renamed the cut-down version, too, to avoid any conflict there.) So I did all the formatting work on the scenario, found an artist to draw the moon creatures (and I redrew my crudely rendered maps), and *voila!* You have in your hands the full-length *Menace from the Moon*—not quite as I had originally envisioned it, but at least as complete as it's

ever going to get. (To be honest, the cut-down version is a lot tighter and even, dare I say it, more professional, but that's the beauty of the monograph line—a scenario doesn't need to be perfect to be useable. And I think this one is, at least, useable.)

So now you know the whole story of *Menace from the Moon* and the rocky road it took to finally getting published. And, I hope, it won't be the last monograph I do. I've got a number of old *Gaslight* and other scenarios that were never published, plus some articles and additions that were going to go into a *Gaslight Companion* that can easily be worked into the monograph format. So, if you liked this book (or even if you didn't—hey, not all that I do is ever quite the same), look for more in the future. And keep on Cthulhu-ing!

—**William A. Barton**

October 2006

Last Minute Addendum

Well, memory certainly plays its tricks on you, especially as you get to my ripe old age. As I was looking through some old correspondence I'd found between me and Sandy Petersen, when I was pitching ideas for the then-coming *Cthulhu Now* book, I discovered that I'd actually first came up with the idea for "Menace from the Moon" as a proposal for *Cthulhu Now*—originally with Moon Beasts in the actual moon rocks brought back to earth by the astronauts. Sandy, wisely, preferred one of my other proposals, which became "The Killer Out of Space." It was only later, when *Blood Brothers* was looking for non-CoC submissions, that I developed the idea of the moon creatures from the dead fifth planet, which worked much better than the Moon Beasts, who were, after all, creatures of the Dreamlands. But things have come full circle, with my reintegration of the scenario into the Mythos and its completion—almost 20 years in the making!

But that's not the record for the longest of my CoC scenarios between conception and their finally seeing print. Even as you read this, I'm working on my next M.U. monologue, *Return of the Ripper*—a *Cthulhu By Gaslight* scenario that was originally to have gone into the first edition boxed set but that ended up way too long for inclusion. So keep an eye out for that, along with a few other *Gaslight* scenarios—plus a *Gaslight Companion*—that never made it into print. Then there are a couple '20s scenarios, all from the same period, and a few more, somewhat off-the-wall ideas I hope to get together over the next year or so (or two or three), such as *Rockin' 'Thulhu*, an adaptation for CoC of some of my horror-related mini- and maxi-scenarios from my own *So Ya Wanna Be A Rock 'N' Roll Star! A Rock 'N' Role-Playing Game™*. Think kind of like an episode of the Monkees, where Davy Jones gets devoured by a Star Vampire, and you get the idea (hilarious!) . . .er—*ieeeeerrrgghhh!* (Sound of goeey slurping, and the narrator is gone . . .)

P.S. For the record (I shout from the creature's stomach), my wife actually redrew not only my crude maps, but the character sketches as well. (She didn't want credit for them, as she's not really an artist either, but here it is anyway.)

Player Handout

*The San Diego Chronicle-Ledger
Extra Edition*

Keeper: Photocopy and hand out the following two-page section of *The San-Diego Chronicle-Ledger* to each player as you provide the character sheets and descriptions. Should any player, on reading the paper, ask for information about the articles listed on pages not part of this handout, feel free to elaborate as little or as much as you like. None have any actual relationship to this scenario . . . unless, of course, you *want* them to . . . (For example, the Mayor says how shocked he is by the deaths in Balboa Park, and he vows to find the person responsible, but he assures everyone visiting the city that the Balboa Park area—and especially the county fair there—are safe to visit. The speakeasy that burns could be near the park, and the fire is caused by an interloping moon creature. And so on . . .)

The San Diego Chronicle-

Ledger

Extra Edition

Friday, September 20, 1929

-Five Cents-

Tragic Death at Natural History Museum

At 2:37 this morning, museum guard and former San Diego police detective Peter A. Jones, 64, was found dead at the San Diego Natural History Museum. A member of the museum's janitorial staff, Sandoval Garcia, found the body upon returning to the museum to retrieve personal effects he had inadvertently left behind when he finished his rounds. According to Mr. Garcia, "It was horrible. The body looked as though it had been torn apart by wild animals. *Madre Dios!* I pray I never see anything like it again . . . blood was everywhere!"

According to our sources, Dr. Philbeus Morgan, a visiting geologist, was in his temporary office working late, but claims to have seen and heard nothing unusual, even though he was just down the hall from the killing. (Dr. Morgan refused to be interviewed for this article.)

The museum was still locked up tight when Mr. Garcia returned early this morning and found the dead guard. No signs of forced entry were found by the first police officers to arrive at the scene, and no other evidence as to who . . . or what . . . was behind the killing has been found, as of yet.

Lt. Lester Randolph of the San Diego police department is heading up the investigation. Lt. Randolph refused to comment on the killing, especially on speculation that this killing may be connected to a similar death that took place nearby in Balboa Park, close to the museum, just two nights ago. In that incident, a Miss Violet Watson, a "working girl," was similarly assaulted while on an evening stroll in the park. She also died of her horrific wounds. Fears of a "San Diego Ripper" as the source behind the original death have only been fueled by this morning's new ghastly killing.

Fortunately, last night's crime scene was two galleries down from the touring "moon rock" exhibit that's scheduled to leave the museum late this month, so public viewings shouldn't be interrupted for long by this tragic occurrence. Museum curator Dr. James Damery was quoted as saying "This is a terrible tragedy, yes, and I feel deeply for the man's widow, but at least the public will still have the opportunity to see this wondrous exhibit from another world."

The victim is survived by his widow, Ally Jones, 63, who could not be contacted for comment. The couple was childless.

This paper vows to provide you with the latest information as we learn more about these terrible incidents . . .

Mayor speaks out—Page 3!

Nikola Tesla to Visit San Diego

Noted scientist and famed inventor of AC current, Nikola Tesla, plans a visit to our fair city this weekend. Mr. Tesla has stated only that he plans on

unveiling his latest invention—one with far-reaching results that will benefit all of society. We welcome Mr. Tesla's visit and trust that his newest creation will stand up to his

claims (unlike such past extravagant failures as his infamous "earthquake machine").

More science news, page 6

Lion Disappears from San Diego Zoological Gardens

A four-year-old male lion has disappeared from his cage at the zoological gardens in Balboa Park. According to one of the trainers, Miss Selena Whitestone, "Mr. Fluffy Pants" (as she calls the beast) was in his cage when

she left the zoo, but was mysteriously gone this morning. The cage was still locked, but no traces of the lion could be found. Miss Whitestone was very distraught when our reporter talked with her, and angrily rejected any

suggestions that "Mr. Fluffy Pants" could have any connection whatsoever with the nearby deaths in and around the Natural History Museum. (See lead story.) "He's just a big,



lovable pussycat," she claimed before breaking down entirely.

The San Diego Chronicle-Ledger

San Diego Country Fair!
For all the latest information, see our coverage on page 8.

Friday, September 20, 1929

Comet Negretto Nears Earth

The view has been spectacular the past few months, as Comet Negretto, named for its discoverer, Italian astronomer Silvio Negretto, nears our planet. It is undoubtedly the most visible comet since Halley's Comet

visited the Earth in 1910. Scientists tell us that, as occurred with Halley's, the Earth will actually pass through the new comet's tail three weeks from today. Unlike in 1910, however, few are heralding the end of the world with the passage through Negretto . . .

although some alarmists are now creeping out of the woodwork to speak of doom, even in this enlightened day and age. (See related story that follows.)

Crackpot Inventor Claims "End of the World"

Well, you know it's silly season when we're hearing from so-called "scientists" that the end is near and we are all doomed. Noted "inventor" and well-known San Diego eccentric, Kyle T. Oates, is sounding the trumpet of doom, claiming that our civilization is at an end. Just as with the "Lost Continent of Atlantis," he claims, our world will sink under the elements—

only instead of water, it will be the insidious alien dust from the tail of Comet Negretto. (See related story, above.) "The comet is emitting death rays—and we're going to go right through its tail—it will be the end of us all," Oates was quoted as saying. Of course, Mr. Oates is the only such "notable" making these claims, and we fear that they inevitably will go the way of some of his past flights of fantasy—such as the idea that we're

being invaded by "winged crustaceans" from an as yet unknown planet at the edge of our solar system, who are mining our world and plan to make us their slaves. We suggest that Mr. Oates' fears may originate more in a bottle of Kentucky's finest rather than in the tail of a comet.

British Lord Declares San Diego "Property of the Crown"

And while we're on silly season, listen to this one from British expatriate Sir Woodrow Randolph Peck. Sir Woodrow not only claims that our fair city

is still part of the British Empire, but that he is "His Majesty's rightful governor of our colony." Nothing from Kentucky is at fault here—but we may want to look into the good

Lord's cache of Irish whiskey to see whether any of it is missing . . .

Speakeasy burns, page 5!

Sewer Worker Trapped and Feared Lost

Late yesterday, sewer work Edward Norton, Sr., was trapped when a section of the sewer he was working in near Balboa park collapsed, injuring three other workers and sealing Mr. Norton off in an abandoned section of sewer. "Big Eddie," as he is affectionately known to his

fellow workers, was heard shouting for several hours, telling rescuers that he was fine and waiting for them to dig through to him. Then he ceased talking with rescuers amid a series of strange screeches, thought perhaps to be the leaking of a broken gas main. Although rescuers continue to work to free the man under very hazardous

conditions, most fear him now lost. His son, "Little Eddie," has asked the city to pray for his father, and we at the *Chronicle-Ledger* add a hearty "Amen" to that.

Tearful interview, page 3

For more breaking news, plus updates on weather, and sports, be sure to pick up our regular evening edition for all the latest in information in and about the San Diego area . . .

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Publisher	<i>Carey P. White</i>	Editor-in-Chief	<i>Vincent A. Chenzo</i>
Features Reporter	<i>Karl W. Kojak</i>	Photographer	<i>Olsen Jameson</i>
Wire Services	<i>AP, UPA, INS</i>	Sports	<i>Tom "Iron Man" Fox</i>

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MENACE FROM THE MOON

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**In which
the Investigators face
an ancient extraterrestrial threat
as a new comet appears in the sky**



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