

CALL of CTHULHU

SCRITCH SCRATCH

WHAT TERROR LURKS WITHIN THE GLOOMY WOODLANDS SURROUNDING A SLEEPY ENGLISH VILLAGE?
A MODERN-DAY CALL OF CTHULHU SCENARIO FOR TWO TO SIX PLAYERS.



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AND FRIENDS



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This supplement is best used with Call of Cthulhu (7th Edition) Roleplaying Game, available separately.

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Chaosium Publication 23157 ISBN 978-1-56882-406-2

Printed in USA

GETTING READY TO PLAY

If this is your first time playing *Call of Cthulhu* you will need a copy of either the *Call of Cthulhu Quick-Start Rules* (7th Edition)—available as a free download at www.chaosium.com—or a copy of the *Call of Cthulhu Rulebook* (7th Edition), available to purchase from your friendly local gaming store or directly from Chaosium.

To play through *Scratch Scratch*, it is recommended that your players choose one of the pre-generated investigators supplied with this scenario (see back of the book). Copy or print out these ready-made characters, or alternatively, if desired, players may create new investigators on the blank investigator sheet (also provided at the end of the book)—full details on how to do this are provided in either the *Quick-Start Rules* or the full *Rulebook*. A streamlined process for creating investigators is described in the *Quick-Start Rules*, or you can use the “Quick Fire Method” to be found on page 48 of the *Call of Cthulhu Rulebook*.

Although this scenario has been tailored for the pre-generated characters provided, the introduction discusses other possible methods of involving the investigators. If you are a veteran *Call of Cthulhu* player, you may want to use existing player investigators with the scenario. In this case, please refer to the scenario’s introduction to make sure your players have appropriate characters.

Finally, before playing, read through the whole scenario first to make sure you are familiar with the plot and events of *Scratch Scratch*. It might help to make a few bullet point notes to remind you of key details, which you can use as a reference while running the scenario for your friends. With all of that done, you are ready to play. Gather your friends, find a quiet place, and prepare to unleash the horrors of *Scratch Scratch*!

FOREWORD

The basis for this scenario came about as the result of a bit of an emergency. I was just about to set off to the airport for a convention when I received a message from the organizer—one of their guests was no longer able to attend, but was supposed to be running a tailor-made *Call of Cthulhu* scenario for a Kickstarter backer. Could I step into the breach?

So, on the plane, I got my head together with my husband, Richard, and, after batting a few ideas around, decided to base it on a short story I’d written for the *Cthulhu Lives* anthology, published by Ghostwoods Books. Not exactly the same—that wouldn’t work—but looking at the events from a different viewpoint. Following its successful premiere at OrcaCon, the scenario has been run at a number of conventions with the pre-generated investigators provided. It’s always great fun to see how different groups tackle the character interaction and their investigators’ fate.

I hope you enjoy it, too.

Lynne Hardy

2018

SCRITCH SCRATCH

What terror lurks within the gloomy woodlands surrounding a sleepy English village?

This scenario is for two to six players and can be played in a single session. Set in the modern-day, in a quiet valley somewhere in the north of England, the adventure concerns the demise of an age-old tradition in the quaint village of Muscoby and the consequences of forgetting the Old Ways.

THE INVESTIGATORS

Six pre-generated investigators are provided for use with this scenario—sheets for each are provided at the back of this book, along with a blank version for creating new investigators. As an option, the Keeper may grant the players 40 points to bolster any of their investigator's skills to personalize the characters.



ALTERNATIVE SETTINGS

While this scenario takes place in a remote part of England, the events contained therein could easily happen in any isolated location in any part of the world. Rats get everywhere, and while the Green Man symbolism is predominantly associated with Europe, there are leafy-headed representations of gods and spirits to be found all across the globe. Moving the scenario to a more familiar or convenient location requires a little bit of work on the Keeper's part to ensure the setting remains internally consistent, but the overall themes of blood sacrifice and wild nature remain the same wherever it takes place.



- **Paul Martin:** a former industrial chemist turned cleaner. Vain and a bit of a know-it-all, Paul runs his company with help from his wife, Shirley, and, on occasion, his nephew, Simon Johnson. He is restless and dissatisfied with his life, and hopes the “fly-on-the-wall” reality documentary crew following him around will garner him the recognition he feels he deserves.
- **Shirley Martin:** as a young woman, Shirley had high hopes of becoming a professional actress. But marriage, and having to raise her late sister's son, Simon, soon put paid to any thought of that. But, with the arrival of Manda Peterson and her film crew, perhaps there's still time to reignite the old acting career.
- **Simon Johnson:** struggling through a chemistry degree because he knows that's what his Uncle Paul wants, Simon would much rather be studying photography. He feels he owes the Martins everything, though; after all, they did raise him as their own after his parents drowned when he was a small boy.
- **Manda Peterson:** an up-and-coming television producer, Manda knows she has to work twice as hard as any of her male colleagues to get the job done, but she's ready for the challenge. While following a cleaning crew around is hardly glamorous, Manda suspects it could be a career-defining piece of work, especially as it's pretty clear that all is not well within the Martin family.
- **Tom Chambers:** a surly veteran of the television industry, Tom used to be a good cameraman, before he got fired from his last job for faking paranormal activity live on air. Now he's been reduced to working with the “C” team on this pointless documentary. Still, if he can keep his nose clean, it might be a means to an end.

- **Ellie Stamford:** recently graduated from university with a degree in sound engineering; this is Ellie's first job in the industry. Like Manda, she feels she has something to prove, especially to all those who think she would be better off in front of the camera rather than standing next to it with a boom microphone.

Note that short background stories for each of these investigators are written within the "Gear and Possessions" box on the reverse side of their investigator sheets.

If your players are creating new investigators, ideally, they could all be working as part of a single organization, such as a local authority evaluation team, members of a historical society, or an academic department interested in the village's Anglo-Saxon church and its unusual decorations and stonework. Alternatively, they could be a group of friends traveling through Muscoby on their way to the region's more famous beauty spots. They might even be a team of police and forensic officers investigating a disappearance in the woodland above the village—for further advice on this option, see **Alternative Beginnings**, page 6.

Suggested useful occupations

- **Council Evaluation Team:** Accountant, Elected Official, Craftsperson (to assess repairs), Laborer, Scientist (Biologist, Botanist), Secretary
- **Historical Society:** Antiquarian, Author, Book Dealer, Journalist, Member of the Clergy, Librarian, Museum Curator, Researcher
- **University Department:** Archaeologist, Professor, Researcher, Student
- **Tourists:** Any occupation would be suitable—they are on holiday, after all!
- **Criminal Investigations Team:** Photographer, Police Detective, Police Officer, Scientist

INTRODUCTION

Muscoby is a tiny village, nestled in a secluded valley somewhere in the north of England. Just a little too far from the closest railway line to become a commuter haven, and with a tendency to get snowed in during the winter. The village has struggled to survive in recent decades, as families have moved out to find more comfortable and lucrative lives away from the land of their ancestors. The village school was the first to close, followed by the cottage hospital (now a gift shop), and then the Post Office cum general store, which these days functions as Lucy's Tea Shoppe. At least, the bright red post box is still mounted on the wall, so the tourists have somewhere to deposit their postcards.

Determined to develop the area's potential and ease congestion in the surrounding National Parks, the local Council has spent the last two summers improving the roads into the valley and establishing hiking routes through the hills and woods to link up with the region's other, more prestigious natural attractions. As a result, many of the houses in Muscoby now belong to absentee landlords, who rent them out to visitors during the summer months. Only one or two of the old village families remain; their houses are easy enough to spot—they all look like they could do with a decent helping of "tender-loving-care" (as far as the letting agents are concerned).

However, there's a fly in the Council's redevelopment ointment: Muscoby has never *not* had a rat catcher. His dingy cottage stands at the end of a lane above the village, and backs onto the woods beyond. Indeed, the rat catcher's trade is proudly displayed for all to see: strung beneath the trees, like so much sodden, maggoty bunting, are his victims. Row upon row of rat carcasses, hung by the tail until they rot and fall onto the blanket of tiny, moldering bones below.

Despite the Council's best efforts to route tourists away from the rat catcher's cottage, they always seem to end up wandering through the woods behind it as a shortcut from the official footpaths to Muscoby and its picturesque Anglo-Saxon church. The Council received numerous complaints from property agents on behalf of their clients, and no one was quite sure what to do about the matter. That is, until the rat catcher, known locally as "Old Gurteen," was run over by a trio of visiting cyclists one morning, just over a month ago. According to the cyclists, the old man suddenly appeared out of the hedgerow and stumbled into their path carrying nothing but a large sack full of dead rats. Thanking their lucky stars, the Council believes they have been presented with the perfect opportunity to get in and clean up the woods while Old Gurteen is in hospital, all under the guise of making his lonely cottage safe for his return after his convalescence.

WHAT'S IN A NAME?

If you are using the pre-generated investigators, be careful how you describe the Martins' occupation when handing out the character sheets—it wouldn't be the first time we've had players assume that Paul, his wife, and nephew, are actually part of a shadowy organization that cleans up after covert operations, rather than a small, private company that tidies up rubbish for the local council!

SCRITCH SCRATCH

Handout 1: Scritch Scratch

The pre-generated investigators provided are members of a cleaning company the Council has employed to remove the general rubbish from Old Gurteen's cottage, outbuildings, and the woods adjacent to the property. Once the cleaners have cleared the residence, the Council's workmen will come to make the necessary repairs to the property. However, the Council has been less than honest with Paul Martin's cleaning team, and they, along with their accompanying film crew, have no idea of the charnel ground that awaits them. As far as Martin is aware, the Council has been generous with its fee purely because they want the job done quickly, not because there's anything fishy going on.



WHEELS WITHIN WHEELS

In one playtest, the investigators became convinced that the Council had set them up as sacrifices to appease the Green Man! This suspicion arose due to the lack of information provided to the Martins about the cleaning job. But, it's not so sinister—it's purely the Council attempting to get the job done as cheaply as possible. Admitting what's there to the cleaners up front would cost them a lot more money than they're currently paying Paul Martin, although he may well wish to renegotiate the terms of his contract once he discovers the reason for the Council's apparent "generosity."

ALTERNATIVE BEGINNINGS

If you are not using the pre-generated investigators, the players could take on the role of the Council evaluation team sent in to evaluate what work needs to be done to the cottage before Gurteen is discharged from hospital. If so, some members of the team will be aware of the grisly decorations awaiting them behind the cottage, but by no means everyone needs to be. Whether or not they see fit to enlighten their colleagues before they arrive is entirely up to them. The team has access to Gurteen's keys, which they retrieved from under the flowerpot by his front door after the accident. (Gurteen only ever locked his back door, the one that faces the woods, but the Council has taken to locking everything, just in case.)

If the players are members of a historical society or academic researchers, they may have stumbled across the rats and Gurteen's cottage while visiting the nearby church, or come in search of Muscoby's legendary rat catcher and

*Scritch, scratch, see the rat,
Bright eyes and twitching tail,
Scritch, scratch, chase the rat,
'Cross hill, and stream, and dale.*

*Scritch, scratch, catch the rat,
Hang him by his tail,
Scritch, scratch, good old rat,
Their appetites curtail*

*Scritch, scratch, no more rats,
The children all shall wail,
Scritch, scratch, the wood's come back
The falling of the veil . . .*

his gruesome charnel ground—there is a locally infamous children's rhyme associated with the valley that could certainly have piqued their interest (see **Handout 1: Scritch Scratch**). It's even possible that whispers have gotten around on the occult underground concerning the hanging rodents, attracting an altogether different set of researchers. Under such circumstances, access to Gurteen's cottage is through the mysteriously wide-open back door. (Which should, of course, be locked...)

If the players are part of a criminal investigation team, they have been called to Muscoby either because a tourist has vanished while hiking in the woods, or because one or more members of either the Council evaluation team or the cleaning and film crew have disappeared. At a later point in the scenario, the Keeper should ensure they stumble across the desiccated bodies of such missing people. As with the Council team, access to the cottage is with Gurteen's keys, unless of course, the missing person happened to wander off with them.

WHAT'S REALLY GOING ON

Muscoby really has never *not* had a rat catcher. Since time immemorial, someone in the valley has been responsible for capturing the area's vermin and offering up their bodies in tribute to the ancient god of the woods, the Green Man (in this scenario, a manifestation of Nyarlathotep). As long as the sacrifices are made, the trees slumber, their branches twitching in their sleep, even when there is no breeze—which only adds to the spooky and unpleasant atmosphere beneath the woodland's eaves.

No one knows when the Gurteens took on the mantle of responsibility, but the family Bible (see **Old Gurteen's Cottage: The Parlor**, page 13) shows that they've been in the valley for at least 200 years; the Gurteen headstones in the churchyard actually date back at least another 150 years. Old Gurteen never married and, despite many attempts to train an apprentice, he is the last of Muscoby's rat catchers. Now that he's in hospital and the daily offerings are no longer being made, the woods are beginning to wake and go in search of their own food...

Scenario Structure

Scratch Scratch is presented as a series of locations that the investigators are free to move between in any order they wish. The final confrontation with the Green Man should not take place until they have uncovered the strange history of Muscoby by visiting Gurteen's cottage, the church, and either the Golden Ram or the Library and Museum, both in the nearby market town of Appleford (page 17). Then, as soon as a suitable occasion presents itself (such as in the woods, in the church, or the cottage), the spirit of the land appears to forcibly extract sustenance from the hapless investigators.

How to Approach This Scenario

Although this is a sandbox scenario, the investigation may flow more smoothly for inexperienced players if the Keeper encourages them to have their characters visit Old Gurteen's cottage as quickly as possible. This way, they are aware of the macabre practices at the heart of the story and can make choices on where they go next based on that discovery. You could always start *in medias res* at the cottage's front door, which ensures the players take this approach (see **Old Gurteen's Cottage**, page 13). Also, if you are using the pre-generated investigators, don't be afraid to let the film crew wander off to shoot additional footage elsewhere while the Martins explore the apparently "boring" house. After all, it's a staple of most horror stories that the party splits up somewhere along the line!

Keeper note: the investigators don't have to visit every location described in order to find out what they need to know. The clues can (and should) be moved by the Keeper to where the investigators are interested in visiting, rather than forcing

THE REAL GREEN MAN

Originally known as "foliate heads" until Julia, Lady Raglan, renamed them in her article "The Green Man in Church Architecture" (*Folklore Journal*, 1939), the true "roots" of these leafy faces are uncertain. Although predominantly thought of as a European phenomenon, with its heyday between the 12th and 15th centuries CE, far older examples from the Middle East and Asia, possibly dating back to at least 300 BCE, are also known. Frequently found as stone carvings in churches and other ecclesiastical buildings, there is no one defining style of green man—some have faces made entirely of leaves, whereas others have only their hair, eyebrows, and beards depicted as foliage; some are seen to spew vines and branches from their mouths, eyes, or nostrils (the so-called "uttering" or "disgorging" heads, a form particularly popular in Britain), whereas others do no such thing. Just what the green man represents is as ambiguous as its appearance—it may be a pagan nature spirit or god co-opted by Christianity; a symbol of fertility, death, and/or rebirth; or a purely decorative feature akin to a gargoye or grotesque.



them to talk to everyone mentioned—especially if playing the scenario in a single session. Guidance on shifting important information around is provided in the relevant sections.

DRAMATIS PERSONAE

There are several non-player characters (NPCs) the investigators can turn to when searching for clues. Refer to **Appendix A: Characters and Monsters**, page 21, for their statistics as needed.

Mrs. Lucy Albright

- Proprietress of Muscoby's struggling teashop.

Mrs. Albright decided to make a fresh start seven months ago after a painful separation from her husband of over 25 years. She let him buy her out of the catering business they ran together in the city, and set up her own little café in what she thought would be a picture postcard village. Always a fan of local history and determined to make new friends, she joined the Appleford Historical Society and only then learned of Muscoby's rather unsavory reputation; something the estate agent had kept very quiet about before she signed on the dotted line to buy the old Post Office. Still, she's here now, and might as well make the most of it.



Mrs. Joyce Deakins

- Head librarian, curator of Appleford's dusty museum, and secretary of the town's Historical Society.

Mrs. Deakins and her mousey husband, Arthur, have run the Appleford Historical Society together for the last 40 years, give or take. A proud resident of the ancient market town, Mrs. Deakins has rarely set foot outside the county, which she considers to be the finest on Earth. Or, at least, it would be, were it not for the rat catcher of Muscoby and his dreadful nursery rhyme. Despite her normally rational mindset, something about the *Scritch Scratch* rhyme and the dead rats hanging in the Muscoby trees stirs a primitive dread in her, which can bring on her angina if she thinks about it for too long.



Old George

- Former resident of Muscoby, now can be found propping up the bar of the Golden Ram in Appleford, and telling tall tales to anyone who will listen. For the price of a pint, of course.

Mr. George Fletcher, Sr., like many of his generation, barely set foot out of Muscoby during his youth—it just wasn't done. But now, as Old George, he's glad to be away from

the place and its cursed woods, and relieved that his grandchildren can grow up without fear of looking over their shoulders to see if the trees are coming for them. Part of him, though, misses Muscoby, but he has absolutely no desire to go back there for a visit, however fleeting.



Young George

- Old George's son and long-suffering landlord of the Golden Ram in Appleford.

Although christened in Muscoby's church as George Fletcher, Jr., everyone knows the mostly genial landlord as Young George. Plump, with a ruddy face and a constant five o'clock shadow, Young George took on the Rat Catcher's Arms from his wife's father when he retired. It was that, or leave the village. He wouldn't have minded so much, but his widowed father wanted to stay. At least, until this summer, when both his wife and dad declared it was time to make a home in a different valley. He really doesn't miss Muscoby and its weird woods at all.



Old Gurteen

- Muscoby's former rat catcher, now in hospital in Appleford.

Once a large, sturdy man of quiet disposition and steadfast determination, Gilbert Oswin Gurteen is now a shadow of his former self. Driven mad by the knowledge of what will happen to Muscoby if he does not keep up the daily tribute to the Green Man, he plots and schemes to escape from hospital, hoping against hope that it is not too late to stop the trees from waking and claiming the lives of innocents.



The Green Man

- A manifestation of the Outer God Nyarlathotep residing in Muscoby.

A once widely worshipped avatar of the Crawling Chaos, in his fully realized form, the Green Man appears as a humanoid figure made completely out of twisting, writhing foliage. In Muscoby, he prefers not to manifest fully, but to attack from representations of himself, be they print, wood, or stone. However, if he suspects his prey is escaping, he makes every attempt to stop them, including taking on his full floral form.



The residents of Muscoby do not worship him directly anymore, but the folk memory of something dangerous in the woods has kept the rodent sacrifices coming, holding him at bay since time out of mind. Indeed, the woods behind Old Gurteen's cottage form a tether for the Green Man, and if they should be burned down, the tether might be broken, freeing the area from his presence once and for all.

MUSCOBY

The road leading to Muscoby is fairly new, but the route through the steep hills as it wends its way up to the village is an ancient one. Once through the pass and over the crest of the hill, the village can be seen laid out in the valley below, although it's hard to make out too many details through the steadily falling drizzle. A rather oversized car park (also new) marks the entrance to Muscoby. The single main road snakes up through the cluster of houses that form the village before petering out into little more than a lane as it nears the woods on the far side of the valley. A small church squats in the middle of what appears to be a field about half a mile (800 m) from the main village (see **Handout 2: Muscoby**).

It is late summer when the investigators arrive, almost the end of the holiday season, and only a few cars sit quietly in the car park as they drive past. If the investigators feel the need to stop and inspect the car park, a large, brightly colored public information board points out that Muscoby stands in an area of outstanding natural beauty, which might be hard to believe given the damp grayness of the day. It also briefly mentions the village's historic Anglo-Saxon church and its many stone mice, thought to have inspired Robert Thompson, the so-called "Mouseman," to adopt his signature carving.

If the investigators are part of a team sent here by the local council, then they have instructions on how to reach Old Gurteen's cottage. If, on the other hand, they do not know where Old Gurteen's cottage is, then they may need to ask for directions. Perhaps the most obvious place is Lucy's Tea Shoppe, on the site of the former village Post Office.

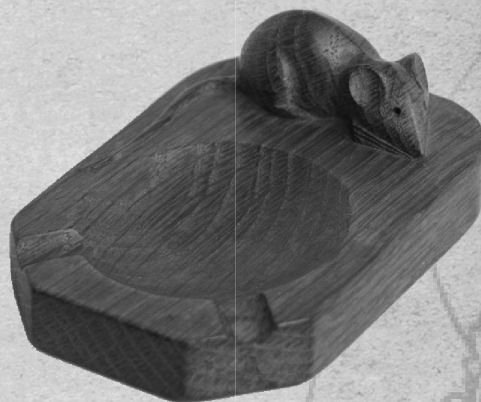
LUCY'S TEA SHOPPE

A wooden picnic table, covered with a red and white gingham tablecloth held down by hand-painted pebbles, stands on a patch of stone flagging in front of the Tea Shoppe. The old sign for the Post Office can clearly be seen on the wall above the still remaining red-painted postbox. Given the unseasonably cold and wet weather conditions, it is hardly surprising that the table sits empty.



THE MOUSEMAN

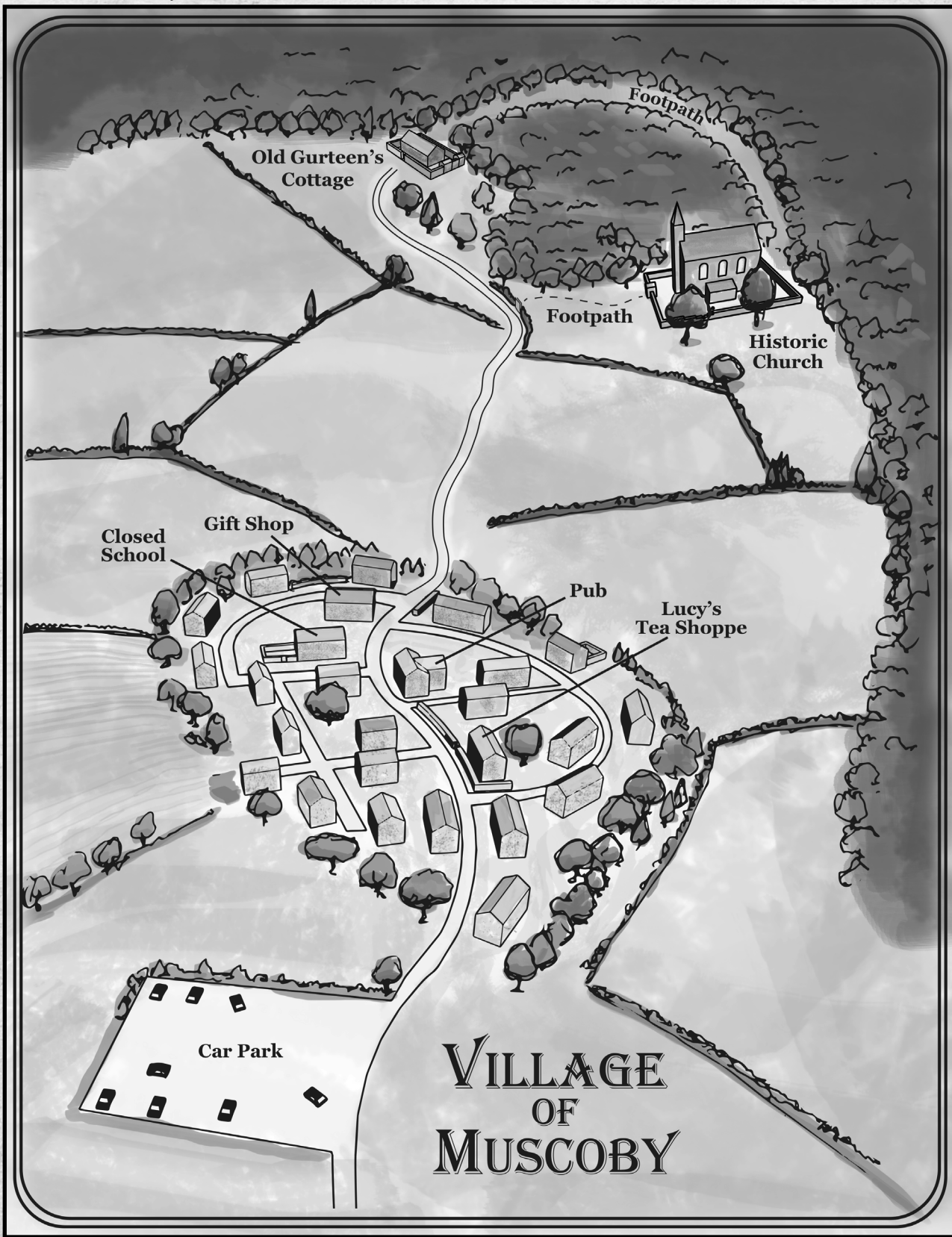
Born in the late 19th century, Robert Thompson lived and worked in the North Yorkshire village of Kilburn. The son of the village carpenter and joiner, he was briefly apprenticed as an engineer before taking up his father's trade, becoming a proficient carpenter and stonemason, who exported his handcrafted oak furniture worldwide by the late 1920s. Although it doesn't appear on every piece of work created by Thompson or his workshop, the mouse became the company's symbol, having first appeared in 1920. As a result of this murine marker, Thompson became known as the Mouseman. This practice continues, with Robert Thompson's Craftsmen still going strong today.



Entering the teashop rings a brass bell hanging from the doorframe. Inside the café are several tables, all covered with the same cheery gingham fabric as the picnic table outside, and each decorated with a jam jar of fresh flowers. Local artists' watercolor paintings, as well as china plates from over a dozen different services, cover the walls. It looks very much like the archetypal idea of a quaint British teashop, even down to the rows of large brown teapots on the dresser behind the service counter. The smell of fresh baking fills the air.

A middle-aged woman with dusty blonde hair appears from what must presumably be the kitchen in response to the doorbell. Depending on the time of day, one or two of the tables may be occupied by late-season tourists, tucking into bacon sandwiches, tea and cake, or a hearty ploughman's lunch, all thankful to be out of the rain. As they are British, they steadfastly refuse to acknowledge the new arrivals.

Handwritten symbols in a vertical column on the left margin, including a cross and various geometric shapes.



The woman is Mrs. Lucy Albright. She opened the café just after Easter this year, ready for the start of the tourist season. If asked, she knows the way to Old Gurteen's cottage, but a successful **Psychology** roll spots the tense note in her voice when she talks about the place. Pressing her about the matter requires a successful social skill roll, such as **Charm** or **Persuade**. If such rolls are pushed and failed, Mrs. Albright takes offense and, while not actively turning her new "customers" away, will take on a terse and matter-of-fact manner, serving food and drinks as requested with the bare minimum of grace.

If such rolls are successful, Mrs. Albright reveals, in a hushed tone, that Old Gurteen's revolting habits have been garnering the village a bad reputation and driving away visitors. She admits that she's barely managed to break even despite the lovely summer sunshine, and now that the weather's taken a turn for the worse, it's even harder to make ends meet. Unless the investigators achieved a Hard or Extreme success in questioning her, she won't discuss exactly what the "revolting habits" are in front of her other customers, who she eyes warily throughout their conversation. If they did, she beckons the investigators towards the counter and out of earshot of the tourists.

"You know he was the village's rat catcher, right? Well, let's just say, he didn't believe in discreetly dealing with what he caught." She shudders. *"Disgusting. Utterly disgusting."* Beyond that, Mrs. Albright won't elaborate any further. If pressed, she simply says, *"Well, go look for yourself."*

If the investigators visit the Tea Shoppe after they've been to Old Gurteen's cottage and seen the macabre woodland bunting for themselves, Mrs. Albright can point them in the direction of the Appleford Library and Museum, and the Golden Ram as good places to hunt out more information about the valley's history. She briefly got to know both Old and Young George before they moved to Appleford at the beginning of the summer and mentions the pair know much about the village's history. Their former pub, the aptly named Rat Catcher's Arms, has been closed for "refurbishment" ever since, as the brewery is having a terrible time finding anyone new to take it on.

MUSCOBY VILLAGE CHURCH

As the investigators make their way up the road above the village, they spot a wooden signpost next to a "kissing gate" in the hedgerow (a gate that allows only one person through at a time). Carved neatly into it are the words "Public Footpath" and "Historic Church ½ mile." A track leads across a field full of grazing sheep towards Muscoby's ancient village church a short walk away.



MOBILE PHONES IN MUSCOBY

Due to its out of the way nature and the relatively recent drive to modernize and develop the area, cell phone coverage in Muscoby is patchy, to say the least. If an investigator wishes to use their mobile devices, say to call for help or search the internet for more information, then ask for a **Luck** roll. If successful, they have enough bars to make contact with the outside world.

If the investigators want to call someone the old-fashioned way, there is a solitary red phone box next to the Rat Catcher's Arms. It only accepts coins and was never fitted with a card reader so, again, a successful **Luck** roll is required to have the right change to hand. A successful social skill roll should be enough to get Mrs. Albright to let the investigators use her phone, if they can convince her that the call is suitably important.

The church itself is half-hidden among yew trees and set apart from the woodland that sweeps along this edge of the valley, and which joins with the trees behind Old Gurteen's cottage (see **Handout 2: Muscoby**). A footpath (unofficial) runs between the two locations. The walled churchyard surrounding the building is full of old gravestones; some toppled, others barely legible thanks to the unrelenting action of the British weather over countless years. Entry into the churchyard is through a lych-gate (a roofed entranceway).

Checking the gravestones for names identifies four or five families that appear to have resided in Muscoby for centuries. Gurteen is one of them, as is Fletcher.

Keeper note: if the investigators checked the old brass licensee plate above the door of the Rat Catcher's Arms before venturing to the church, they know that the former landlord was named Mr. Geo. Fletcher, Esq., more commonly known as "Young George."

Church Exterior

The church is very old. Investigators with the **History** skill can hazard a guess that it has been here for at least 1,400 years (no roll required). There is no bell tower, just a brass bell mounted under a canopy at the church's west end. The narrow stone building has a tiny porch on its southern wall and what appears to be an extension at the eastern end—those with knowledge of architecture or the Anglican Church know that this most likely contains the high altar



(peering through the dark green stained-glass window in the eastern wall confirms this).

If studying the exterior walls more closely, those with knowledge of history or architecture are certain that much of the stone used in the church's construction is far older than the building itself. In addition, many of the building's stones are marked or carved with unusual symbols. A **Language (Latin)** or **History** skill at 10% or more (no roll) identifies some of these strange inscriptions as Roman in origin, although a proper translation is impossible due to the degree of weathering the stone has suffered over the intervening centuries. Oddly, there also appear to be lyres and rudimentary bows carved into the stonework in places; a successful **History** roll reveals these to be the symbols of the Greco-Roman god, Apollo. A Hard success calls to mind the fact that one of Apollo's many avatars was called "Apollo Smintheus," the Lord of Mice, who was either a bringer of plague or an ancient agricultural god who protected crops against rat infestations.

Church Interior

Inside the church porch, on a decaying noticeboard, are a few faded, handwritten announcements. One is for the previous year's village fete, while another contains the service roster for the current year. Like many isolated village churches, there is no longer a weekly service; the vicar for the overarching area instead rotates between parishes and their churches on a regular basis. At Muscoby, there seems to be only one morning service a month now, although, going by the size of the building, the church can never have had a huge congregation, even in its heyday. The heavy, studded oak door into the church is not locked.

Inside is a simple nave. Folding wooden chairs are stacked against the walls, which are mostly bare, apart from a carved frieze depicting cavorting rodents, which runs across the windowless north wall just above head height. The window and door surrounds are also carved with mice and rats of varying sizes; their beady eyes watch the investigators in quite literal stony silence. A small bookshelf by the door contains a dozen hymnbooks and orders of service. They smell of damp and have obviously been nibbled on by something.

While in the church, a successful **Listen** roll identifies the unmistakable sound of something small skittering about, although hunting for the culprit finds nothing besides a few mouse droppings and a lot of cobwebs.

A Mousey Connection

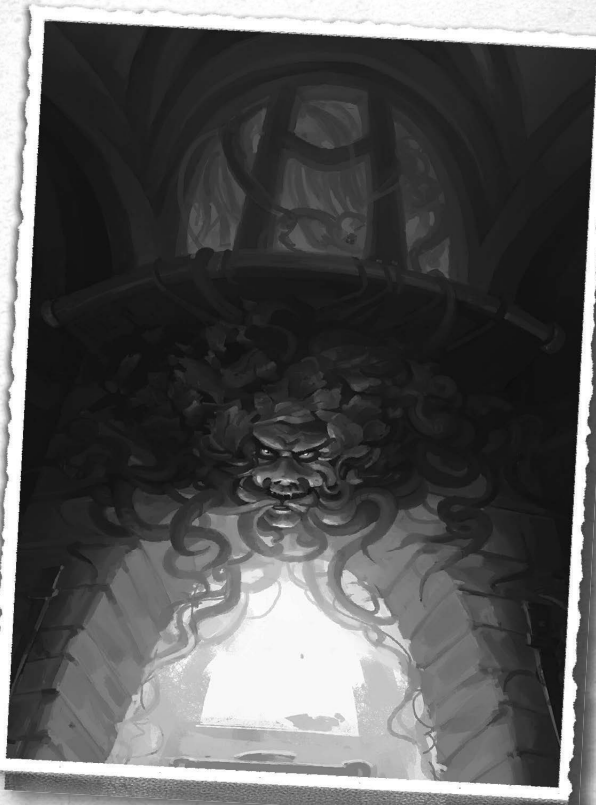
Confronted by the sheer number of murine watchers, permit anyone with **Language (Latin)**, **History**, or **Science (Biology or Zoology)** at 10% or more to make a skill roll. A success identifies that the Latin word for mouse is "*mus*," which is

presumably where Muscoby's name originates. For whatever reason, this valley appears to be more than a little obsessed with rodents. If no one has the relevant skills, then Mrs. Deakins at the Appleford Library and Museum (page 18) can enlighten the investigators later.

Stone Watchers

A heavily carved stone font stands close to the middle of the western wall. It does not depict members of the Muridae (rodent) family, but is instead festooned with rampant vines, which crawl across its surface and reach deep into the bowl. Strange faces, reminiscent of the green man, peer out from between the leaves. The carvings on the font are heavily worn and the style is quite naive, suggesting that it, like many of the stones in the wall, predates the church by a significant margin. The font does not have a cover.

Another, much larger green man face glowers down from the wall above the archway leading through to the high altar at the east end of the church. Cleverly fashioned from nothing but carved leaves, the thing's eyes seem to stare right through anyone who looks at it. Its lips are curved into a mocking smile. A successful **Science (Biology or Botany)** roll identifies the artfully wrought greenery as representing oak leaves. Those with a knowledge of history, occult, or architecture know that, while green men are often found in Medieval churches, such a massive example is very rare indeed. The stained glass window above the high altar—the



The green man in the church

only such window in the building (all the others are plain glass)—also appears to depict a green man. In fact, apart from the hymnbooks and the simple metal cross on the altar, there is little sign that this is actually a Christian place of worship.

Keeper note: if the investigators have visited Old Gurteen's cottage and also spoken to Old George in the Golden Ram in Appleford before arriving at the church, then provided the story has reached a satisfying point for it to take place, the following occurs: As the investigators attempt to leave the church, the Green Man (page 22) takes possession of his stony avatar and attacks with his life-sucking vine whips. See **End Game**, page 19, for details on how this scene might play out.

OLD GURTEEN'S COTTAGE

Old Gurteen's cottage is perched at the end of the lane from the village and backs up against the woods. From the outside, the single-story cottage doesn't look as if it needs much doing to it. The front garden is a little overgrown but the white wooden gate is in good repair and the hedges were obviously trimmed a couple of months' ago.

A short front path leads up to a whitewashed step and a dark green front door. There is a tiny pane of bullseye glass in the door, which is all but impossible to see through clearly. Peering through the netting on the window to the right of the door reveals a neat, if very old-fashioned room—probably the formal parlor judging by the decoration (see **Handout 3: The Cottage**). The window to the left of the door is similarly shielded by net curtains; peering through them, it looks to have been a dining room at some point, although the table is groaning under the weight of stacks of newspapers and magazines.

Entering the Cottage

If the investigators enter the cottage via the front door (remember, they'll need the key), then permit them a **Spot Hidden** roll. If successful, they realize that there is a distinct lack of junk mail beneath the letterbox—odd for a house that's been left unattended for a month. The hallway contains a side table; the obvious place to put letters if someone had collected them, but also strangely empty besides a crocheted lace doily, yellowing with age. Various faded prints hang on the walls depicting what seem to be local scenes—rustic buildings, tasteful landscapes, and the like—but it's hard to tell if the investigators aren't locals themselves. Moving one of the framed prints shows the ghost of the frame on the wall beneath. The house obviously hasn't been decorated in a very long time. There is no sign of a telephone.

The Parlor

To the right of the front door is the parlor. A tiled fireplace is set into the outside wall opposite the room's door; a large mirror in a heavy gilt frame hangs above it. A single photograph, in an ugly frame, sits on the mantelpiece. It shows a couple in 1950s-style clothing standing behind a young boy of around seven or eight years of age. Astute investigators may wish to hazard a guess that this is Old Gurteen and his parents.

A white leather sofa, covered with a tiger skin rug (thankfully fake), and two matching armchairs provide the parlor's seating. The other furniture in the room consists of a bookcase (against the wall opposite the window) covered in china ornaments and pieces of crystal, and a low, glass coffee table in front of the sofa, on which rests a huge, black leather-bound book.

The Black Book

Examining the book on the coffee table reveals it to be the Gurteen family Bible. A detailed family tree is drawn across several pages, tracing the family back to the turn of the 19th century. In addition, there are several charming pencil sketches of people who must be Old Gurteen's ancestors. Checking the date of Gurteen's birth reveals that he was born in 1945 and his full name is Gilbert Oswin Gurteen.

Carefully paging through the book reveals several pressed flowers (now faded with age) and locks of hair. A few pages have been marked with strips of ribbon, including the Book of Samuel, at the point where the Philistines craft golden rats as compensation payments to the Israelites for having stolen the Arc of the Covenant.

The Dining Room

The room opposite the parlor couldn't be more different. Whereas the parlor doesn't appear to have been touched for years (other than for a spot of dusting), the dining room shows more recent activity. The sturdy, old-fashioned table in the center of the room is covered with scrapbooks and stacks of newspapers and magazines. A pair of scissors, a pot of foul-smelling glue, and a brush (stiff with dried adhesive), lie between the various piles.

Flicking through the scrapbooks reveals a huge collection of articles and pictures of rats, mice, and gerbils, including fairy stories, fiction, scientific articles, and adverts for poison and traps. They go back decades, and some of the oldest are annotated in a child's handwriting. The scrapbooks also contain numerous drawings of rodents and designs for traps. Interspersed between the murine materials are pictures of the green man, along with a few associated stories and articles, although these are fewer in nature (refer to **The Real Green Man**, page 7, as needed).



On the wall above the fireplace—the twin of that in the parlor—hangs a painting of the green man. The style is relatively crude but effective, and anyone who has been to the village church recognizes it immediately as the head above the archway to the high altar. Rendered in various shades of green, the eyes and smile are just as unsettling as those of its stone counterpart.

A few photograph albums are tucked away in the sideboard that stands against the wall opposite the window; call for a **Spot Hidden** roll unless an investigator is specifically searching through the sideboard. Although there are some images from before the Second World War, most of the pictures date to the 1960s and '70s, going by the fashions. None of them seem to be of anywhere other than the valley. There also don't appear to be any photographs from the last 20 years. Crosschecking with the family Bible highlights that the photographs stop with the death of Gurteen's parents.

Keeper note: if the investigators have already visited the church, as well as either the Golden Ram or the Appleford Library and Museum, and have thoroughly explored the rest of the cottage and the woods, then the painting of the green man in the dining room acts as the portal for the Green Man—as soon as it becomes dramatically appropriate for him to reveal himself. See **End Game**, page 19, for details on how this scene might play out.

The Bedrooms

The bedroom behind the parlor also appears to have been untouched for decades. Checking the clothes in the twin wardrobes reveals a man and woman's attire, presumably belonging to Gurteen's parents, all from the latter years of the 20th century. A dressing table has an antique silver vanity set (brush, mirror, and comb) on it, as well as several tubes of lipstick and compacts of pressed powder, all cracked and brittle with age. Another family picture rests on a bedside table.

The bedroom behind the dining room appears to be Old Gurteen's. The wardrobe and drawers contain well-worn and heavily patched clothing. Piles of old paperbacks, mostly ex-library books from Appleford, are stacked beside the single bed with its dingy green, candlewick bedspread. The books appear to be evenly split between romance novels and Westerns, and are a refreshing change from the rodent-themed scrapbooks next door.

With a successful **Spot Hidden** roll, investigators notice that there is a hatch in the hall ceiling outside Gurteen's parents' room. A set of ladders in the workshop in the courtyard (page 16) allows access to the attic, if the investigators wish to explore further (refer to **The Attic**, following).

The Attic

Opening the attic hatch releases a cloud of dust straight into the face of whichever investigator is at the top of the ladders. The hatch is only wide enough to permit access to one person at a time. Assuming that they either have a torch with them, having located the one in the cutlery drawer in the kitchen, or have just turned on their smart device to use in lieu of an actual torch, the attic is revealed to be a cold, shadowy space. It stretches across the whole of the cottage, but there is only room to stand up fully along the center, where the roof is at its highest.

Shining some light around identifies a hot water tank, numerous tea chests and suitcases, and piles of old newspapers. Clambering up into the attic and safely navigating along its joists requires a successful **DEX** roll, as only the area where the boxes and cases are stored has been properly floored. Failure indicates that the investigator has slipped, and most probably put their foot through the ceiling of whichever room they were over at the time.

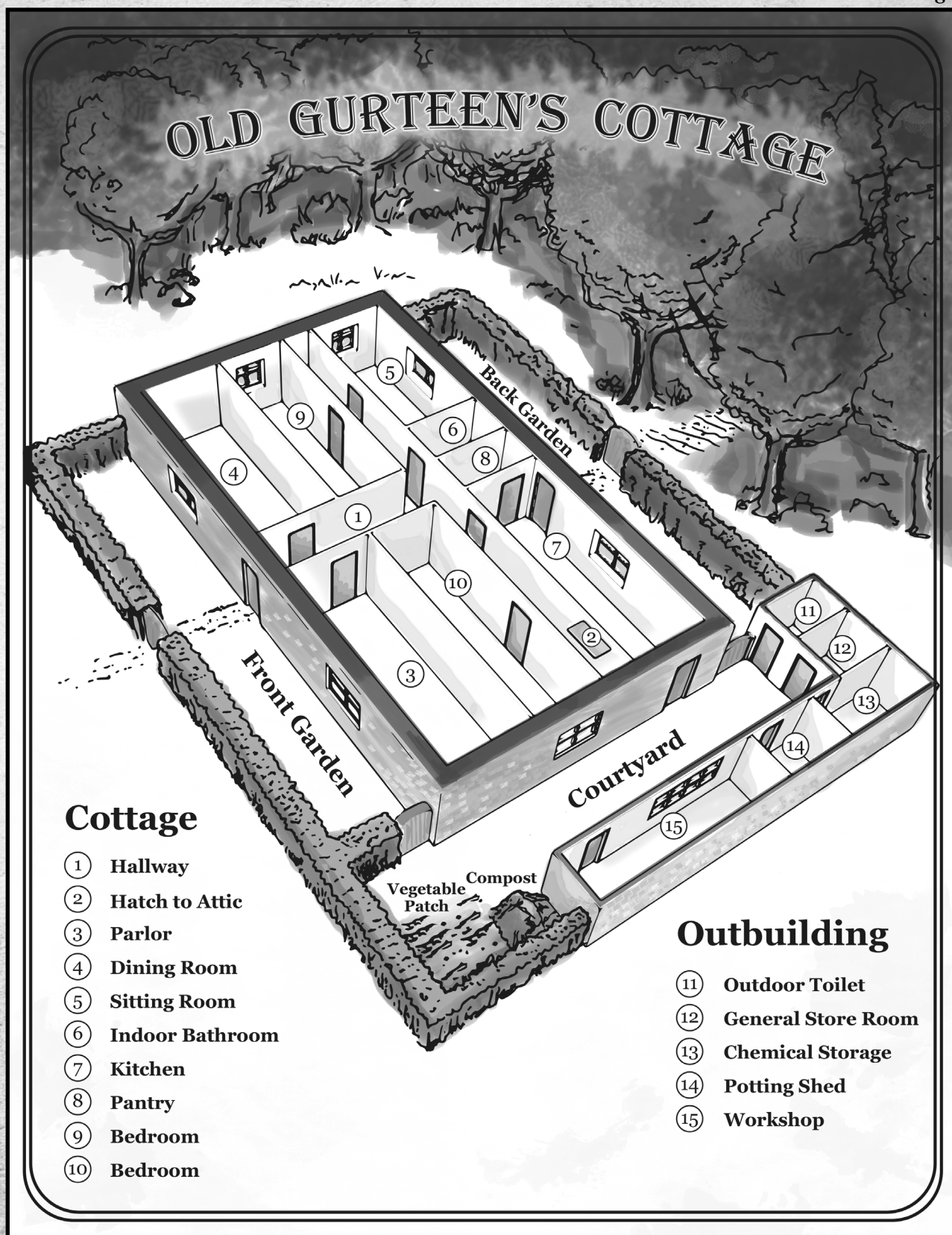
The tea chests contain old toys and books. The suitcases contain, amongst other things, various pieces of children's clothing for different ages, an immaculate suit, a wedding dress (carefully wrapped in tissue paper), and a small album of wedding photographs (Gurteen's parents). There is little else of interest up here.

Keeper note: a successful **Spot Hidden** roll while searching the attic convinces the investigator that they have seen a pair of tiny reflective eyes as they flash their light around the room. Going back to the spot where the eyes were seen reveals nothing—either it was a trick of their imagination or the little critter has moved on. A successful **Listen** roll identifies skittering, scratching sounds (like those heard in the church). Hunting for evidence of mice, such as nibbled newspapers or droppings, reveals no sign of their presence.

The Sitting Room

Opposite Old Gurteen's bedroom is the sitting room; a far less formal place to sit of an evening after his work was done. There is no television, only an old radio that is resolutely analogue (and so unable to pick up anything at all these days other than static) and a small turntable, besides which are stacked a pile of LP records and singles; there are even a few 78s. Like the photographs, there is little dating beyond the late 1970s. More romance novels and Westerns are on the bookshelves, along with tomes on carpentry, DIY, and cookery.

Next door, though accessible only from the hallway, is an indoor bathroom that was obviously carved out from the sitting room at some point in the past. The bathroom suite is white (thankfully) and spotlessly clean (ditto).



Cottage

- ① Hallway
- ② Hatch to Attic
- ③ Parlor
- ④ Dining Room
- ⑤ Sitting Room
- ⑥ Indoor Bathroom
- ⑦ Kitchen
- ⑧ Pantry
- ⑨ Bedroom
- ⑩ Bedroom

Outbuilding

- ⑪ Outdoor Toilet
- ⑫ General Store Room
- ⑬ Chemical Storage
- ⑭ Potting Shed
- ⑮ Workshop



The Kitchen

The kitchen is possibly the most outdated room in the whole house. Its sturdy gas cooker (oven and hob), complete with a cast iron kettle, looks as if it should have been condemned years ago, as does the evil-looking boiler hidden in the cupboard to one side of the sink. The view from the sink to the woods beyond is obscured by high hedges, far taller than those at the front of the property. A pot of wooden spills (tapers) and a large box of matches sit beside the cooker.

There are two doors into the kitchen: one to the back garden, which consists of two moss-filled lawns, and one to a courtyard at the side of the house. A pair of shoes sits in a rusting old tray lined with newspaper, just inside the door to the courtyard. The doormat is threadbare and still has traces of dried mud clinging to it.

There are only two other things of note in the kitchen: the pantry, which is mostly full of tins—many of them of indeterminate age and contents—and an enamel bread bin with the moldering remains of a loaf inside; and the refrigerator, tucked underneath one of the benches. It contains a tiny icebox with a forlorn tray of ice-cubes, and a sour bottle of milk.

Keeper note: if the investigators are playing the cleaning and film crew, there is little, so far, to indicate that their services are required at all, and certainly nothing to explain the generous fee they're being paid. All that begins to change, though, as they explore the courtyard and the woods.

The Courtyard

Accessible either from the kitchen or via gates to the front and back gardens, the courtyard is flanked by an L-shaped range of buildings, partitioned into several separate areas. The only remaining features of the courtyard are the vegetable patch in the southern corner, and its adjacent compost heap, which has a large metal garden fork stuck into the top of it.

One building, nearest to the kitchen door, contains the old outdoor toilet. Judging by the slightly damp toilet roll hanging from a piece of string on the back of the door, it's still in full working order. The room next to it appears to be a general store room, with coils of rope and wire hanging neatly from nails in the wall, and logs stacked tidily beside a couple of sacks of coal.

In the corner room is what appears to be a chemical storage area, with dark brown bottles, metal tins, and canisters arranged neatly on wooden shelves. A successful **Science (Biology or Chemistry)** roll identifies the contents of the room as a mix of poisons and herbicides, many of which have been illegal to own or use for years. The labels are missing from some of the corroding tins, so goodness only knows what horrors lurk within. Next to the chemical

store is a potting shed, full of plant pots, garden tools, seed packets, and bags of compost and sand.

The largest room in the courtyard range is the workshop. Peering through its windows reveals shelves and benches stacked with tools and what appear to be animal traps of all shapes and sizes. Entering the workshop uncovers yet more devices for killing things—all the way up to rusted mantraps hanging by their chains from the rafters. A small forge stands against the back wall, behind an anvil and a grinding machine; everything Old Gurteen could possibly need to keep his tools and traps in working order.

Keeper note: any investigator poking around the traps should make a **Luck** roll. Failure indicates that they have inadvertently activated the trap they were looking at, causing 1D3 points of damage to their fingers or toes. A pushed and failed skill roll in the workshop could also trigger a trap (the larger traps causing between 1D4 to 1D6 damage, depending on the cruelty of the Keeper). Serious injury (that is, maximum damage) may require a visit to the Community Hospital in Appleford (page 19), where Old Gurteen is currently a patient.

THE WOODS

Approximately 10 feet (3 m) through the gate in the rear hedge lies Muscoby's damp and foreboding woodland. The first thing that strikes anyone passing through the gate is the apparent presence of bunting running between the branches, although on closer examination, it isn't bunting at all, but the corpses of dozens upon dozens of rats and mice strung up by their tails from ropes hung between the trees. The grisly sight provokes a **Sanity** roll (1/1D3 loss) for the sheer number present. The ghastly decorations extend the width of the house and back another 20-or-so feet (6 m) into the woods. It is possible to navigate a route between the cadavers, although any attempts to do so are distinctly disconcerting, given the baleful glare of rotting eyes suspended at head height and the crunch and squish of tiny bones and decomposing bodies underfoot.

Keeper note: if the investigators are members of the cleaning and film crew, then things suddenly became a lot more interesting. Clearing that many corpses is going to take a considerable amount of time, effort, and trips to the waste disposal site beyond Appleford to have the little bodies properly incinerated. And then there are the dangerous chemicals to deal with...



Creeping Horror

Each time the investigators return to the cottage after this first visit, the woods have crept a little closer to the back hedge of the cottage. The movement is so great that no roll is required to spot it, and they can measure it easily: it moves approximately one foot (0.3 m) between their visits.

Entering the Woods

It is possible to walk through the woods from Old Gurteen's cottage to the village church. If the investigators decide to do so, ask for a combined **Spot Hidden** and **Listen** roll. If successful, there is a distinct feeling of being watched, and the investigators concerned can hear (and see) the branches of the trees moving, even though there is no wind. The feeling is disconcerting; the Keeper may call for a **Sanity** roll (0/1 loss) if appropriate.

Keeper note: try to get the investigators into the woods on their first visit to the cottage, so that they find the gruesome remnants of Old Gurteen's activities as quickly as possible. If they arrive late at the house, having visited other locations first, then have them attracted by the smell of rotting meat as soon as they get out of their vehicles. The curiously moving trees could also catch their eye, provided night hasn't fallen, along with sounds of scurrying and glimpses of small, furry creatures running into the woodland.

APPLEFORD

The market town of Appleford lies several valleys over from Muscoby, some 20 miles (32 km) away, and is its nearest main shopping center, now that the general store in the village's former Post Office has gone. Old and functional rather than pretty, the Council has also been making attempts to attract more visitors to the town, something the local Library and Museum is supporting wholeheartedly.

There are three locations of potential interest to the investigators in Appleford: the Golden Ram, the Library and Museum, and the Community Hospital.

THE GOLDEN RAM

Standing on one side of Appleford's main marketplace, almost opposite the Library and Museum, is the Golden Ram public house. A large wooden sign bearing the image of a rather disgruntled looking, yellowish sheep hangs above the door. Checking the licensee plaque reveals the same name as that above the Rat Catcher's Arms in Muscoby: Mr. Geo. Fletcher, Esq.

If the investigators arrive before 10:00 a.m., then the freshly painted black doors are locked. A little sign in the window next to the door lists the opening hours as "10 a.m. until late"—wonderfully imprecise, by anyone's standards. If they arrive after opening time, then, depending on what time it is, they find Young George cleaning up dirty glasses from the night before, or finding busy work for himself behind the bar.

The interior of the pub is basic. It looks as if someone—probably the brewery—decorated it not long ago in an "olde worlde" fashion, but then someone else has systematically removed the worst of the modern-replica-fake objects and replaced them with the genuine articles. A dartboard hangs from one wall, and strips of duct tape have been laid across the carpet to mark the "oche" (the throw line, marking where a player stands when throwing darts).

If later in the day, more customers are likely to be present, although there is always one soul propping up the bar: Old George, Young George's father. Clad in a worn Tweed jacket, threadbare corduroy trousers, a checked shirt, and a flat cap, he is resolutely smoking a pipe in flagrant disregard of the smoking ban.

Asking the barman about Muscoby elicits a heavy sigh and a rolling of eyes. Old George, on the other hand, perks up immediately. "I'll tell ye all about Muscoby if tha'sal buy us a pint," he declares with a wink. Young George, who has obviously heard this story far more times than he cares to admit, pulls his father a pint then moves away down the bar, or wanders off to studiously dust a stag's head mounted above the bar's fireplace.



Speaking with Old George

As soon as Old George has lubricated his vocal cords, he begins to chant the Rat Catcher's Rhyme (**Handout 1: Scritch Scratch**). If questioned about it, he tells the investigators that the rhyme is as old as the hills, and that Muscoby has "never not had a rat catcher." He knows of Old Gurteen's hospitalization, and mutters darkly about the fate that awaits the village without his services, without ever going into specifics. His final message to the investigators is: "*Dunnot go back to Muscoby if thas can help it. The woods'll be waking and them's no place for the likes of thee an' me.*"

The investigators can buy Old George another pint if they wish, or even something stronger, but he has nothing more to say on the subject of Old Gurteen or Muscoby. He merely sits and shakes his head sadly, repeating the rat catcher's rhyme to himself under his breath.

Speaking with Young George

Questioning Young George reveals only that his father encouraged the family to leave Muscoby earlier this year due to the changes there, even though they'd lived in the valley for almost as long as the Gurteens. Young George wasn't sad to see the back of the place, as business is far better here, and he doesn't have to look up at those woods every morning. They gave him the creeps. None of the locals ever ventured up there, apart from Old Gurteen—they all knew it was a place best left to the rat catcher and his prey.

THE APPLEFORD LIBRARY AND MUSEUM

Situated in a large Georgian building with a rather grandiose pillared entrance, the Appleford Library and Museum is also on the town's marketplace. Its opening hours (10:00 a.m. to 4:00 p.m. Mondays to Fridays, 10:00 a.m. to 12:00 p.m. Saturdays, half day Wednesday) are displayed in a glass-fronted case next to the front door.

Inside, a stone staircase leads up to the library portion of the building, while a locked door on the ground floor leads into the museum. A handwritten note reading "See Head Librarian For Key" is attached to the museum door with several drawing pins.

Upstairs, behind the reception and lending desk, sits a stern looking elderly woman with steel-gray hair. Her lavender cardigan is tightly buttoned up as far as it can go, with only the collar of a dark purple blouse peeking over the top. A telltale bulge in her left sleeve shows where she has hidden her handkerchief. This is Mrs. Joyce Deakins, the Head Librarian.

Mrs. Deakins greets the investigators with a carefully practiced smile, and asks if there is anything she can do to

help them. If the investigators begin by expressing an interest in local history, the smile widens and appears to become genuine. She offers to let them have the key to the museum, if they'd like, although she says they should have rung ahead if they wanted a guided tour.

On the other hand, mentioning Muscoby causes the smile to vanish; a successful **Psychology** roll notices that her right eye begins to twitch. Although Mrs. Deakins remains polite, there is a distinct note of strain in her voice, not dissimilar to that in Mrs. Albright's (if they've spoken to her in the Tea Shoppe). Asking about the rhyme told to them by Old George triggers a group **Luck** roll. With a failure, Mrs. Deakins begins to suffer from an angina attack that requires prompt medical attention. Even if none of the investigators have the **First Aid** skill, it soon becomes obvious that someone needs to call for an ambulance. If they do have First Aid, the investigators can, at least, attempt to stabilize the poor librarian before the paramedics arrive.

Provided they don't manage to cause Mrs. Deakins' hospitalization, she confirms that the position of rat catcher in Muscoby is an age-old tradition, carried out by the Gurteen family since who knows when. The lack of work in the village has driven away most of the original families, and the hoped for tourist uptake is slow in coming.

Asking about the church confirms that St. Gertrude's (to give it its proper name) is Anglo-Saxon in origin, although at least some of its stones are Roman, if not older. The Historical Society has a short leaflet about the building, which costs 50 pence. Apart from a few grainy black and white pictures, the badly photocopied tract contains little more information, apart from the claim to have influenced Robert Thompson and the fact that St. Gertrude is the patron saint of those with a fear of mice.

Keeper note: if the investigators have not yet spoken to Old George in the Golden Ram, Mrs. Deakins points them in his direction, as much to be rid of them as to help them with their enquiries. The sooner she no longer has to think about that dreadful place and the dead rodents hanging from trees, the better.

The Museum

If the investigators manage to get hold of the key to the museum, they find the single room full of tired displays of broken pottery, flint tools, lumps of rock, and artist's impressions of the region through the ages. But, against the far wall, is something far more interesting: a set of dioramas of stuffed rodents in Victorian clothing, engaged in various every day human activities. Checking the typewritten information card next to each one identifies them as having been created by one Reginald Gurteen of Muscoby in the

1860s. If the investigators have already visited Old Gurteen's cottage and seen the family Bible, they recognize Reginald as one of Muscoby's former rat catchers.

APPLEFORD COMMUNITY HOSPITAL

If the investigators decide they want to talk to Old Gurteen, then it isn't too hard to find out that he's currently recovering in Appleford's Community Hospital. A relatively new build on the edge of town, the Community Hospital is a decent size, and even has a walk-in injuries unit (where librarian Mrs. Deakins is taken for initial observation if the investigators manage to trigger an angina attack).

Finding out which ward Old Gurteen is on is much trickier. Asking the bored-looking young man at the reception desk prompts the usual query of "Friends or family?" If the investigators choose not to lie about their relationship with the old man, then they need a successful social skill roll (**Charm, Fast Talk**, etc.) to gain the information. With a success, or if they lie and claim to be friends or family, then the receptionist warns them that Mr. Gurteen has been quite distressed lately and that they shouldn't spend too long with him or make him over-tired. It's nice, the receptionist adds, that someone has finally come to see him after all this time, besides the people from Social Services.

If they fail the roll, the receptionist explains that, due to the old chap's deteriorating condition he isn't well enough to see strangers. However, on a fumble, it is obvious to the receptionist that the investigators are up to something underhanded, and he refuses to part with the information they desire. The investigators must leave and rethink their approach, or come back and wander the hospital's corridors in the hope of finding the correct ward (possibly a group **Luck** roll).

Patient Gurteen

If the investigators manage to locate Old Gurteen, they find themselves on a ward with cheery pink walls and a strong smell of disinfectant. A harassed looking nurse directs them to a private room down a side corridor.

Sitting on the bed in a pair of maroon and grey striped pajamas is a bearded old man, who jumps when they open the door. There is something distinctly unsettling, almost hungry, about the gaze he turns upon them.

"Are you my new doctors? Can I go home now? I have to get home. There's important work to be done. Please let me go home." The old man's tone of voice is wheedling and slightly desperate.

If the investigators wish to pretend to be his "new doctors," then he is happy to believe them, and his conversation with

them is punctuated by repeated requests to go home. If they are honest and admit that they are not his new doctors, he is terribly disappointed, but is still willing to talk.

Speaking with Gurteen

Questioning Gurteen about what it is he has to do when he gets home receives a blunt answer: there are rats to be killed to keep the peace. If asked why he has to kill the rats, he begins to giggle uncontrollably in a most alarming manner. *"The trees. The trees need to be fed. They'll come for them all if they're not fed, you know. Always hungry, always needing to be fed. They have to be fed, or they'll go looking for themselves!"*

The longer the conversation goes on, the more hysterical Old Gurteen becomes. Finally, he makes a break for the door, dashing out into the corridor unless someone tries to stop him (refer to his profile on page 22 if the investigators attempt to capture or restrain him). Once in the corridor, the medical staff rush to prevent the old man from escaping the ward. If the investigators don't attempt to make themselves scarce at this point, they are politely but firmly asked to leave by a hastily summoned doctor.

Keeper note: if necessary, the Keeper can use Old Gurteen to spell out what the investigators need to do to: namely, to destroy the woods at the back of Gurteen's cottage. In such circumstances, hysterical Old Gurteen might shout, "Burn it all!" or "Feed the wood," and so on. If this chance for clarity is missed, the same information might be placed by the Keeper within the Gurteen family Bible (**Old Gurteen's Cottage: The Black Book**, page 13), or elsewhere in his house.

END GAME

There are several points at which the Green Man can come to take his tribute—in the form of the investigators and anyone who happens to be with them.

- The first is at the church, where the face above the archway shifts and twists into a howling maw as it shoots its whip-like tendrils at its intended victims.
- The second is in the dining room at Old Gurteen's cottage, where the painting of the church's Green Man shatters the glass on its frame with an ear-piercing scream before launching its attack.
- The third is in the woods behind the cottage, in amongst the dangling corpses of the Green Man's previous tributes. There, knots in the bark on one of the trees coalesce into his face (which the investigators can detect with a successful **Spot Hidden** roll) before the attack commences.

If the end of the scenario is approaching and the investigators are avoiding returning to the church, cottage, or woods, then the Green Man takes whatever opportunity he can get. There are numerous terracotta plaques of the green man's face on houses in the village he can manifest through, and although garden trees and bushes are a little bit of a comedown from his own woodlands, they still make a suitable vehicle for his presence.

Just prior to the attack, permit the investigators a combined **Spot Hidden** and **Listen** roll. With success, they hear a skittering and scurrying all around them, and catch glimpses, out of the corner of their eye, of small, sleek bodies dashing between patches of cover—even if they are inside the cottage. Even if they fail to notice such things, the noise becomes unmistakable as the Green Man makes himself known.

If the investigators attempt to flee from the Green Man, they find an army of rats waiting for them, their eyes glowing balefully. The rats do everything they can to prevent the investigators' escape—after all, they'd much prefer it if the humans took their place. Each death helps satiate the Green Man, but unless a rat catcher returns to Muscoby, the cycle is set to repeat itself every time the trees grow hungry again.

Refer to the profiles for the Green Man and rat packs in **Appendix A: Characters and Monsters**.

CONCLUSION

It is possible to escape from the Green Man, the rats, and Muscoby. This might involve blowing the cottage up by means of the gas stove or using the chemicals in the storeroom to burn the Green Man and drive him away. Setting fire to the woods is the surest way of dealing with the "curse," although just jumping in a car and driving as fast as possible out of the village is a way to escape the situation (this, possibly, requiring a successful **Drive Auto** roll to avoid crashing in the fear and rush).

The Keeper may still wish the investigators to face the horde of rats even if they are successful in driving off the Green Man. After all, the rats are more than well aware that any respite is only temporary—such an ancient and potent force cannot be completely destroyed quite so easily. Such an attack might happen at any time while in Muscoby, even when driving away to escape the village—rats and mice swarming the vehicle, clogging up the engine and shattering the windshield as they literary throw themselves at the investigators!

If the investigators do escape from Muscoby and have the sense not to return (and can explain why without getting themselves committed, if they still have a job to finish), a few months later, plans are announced to turn the valley into a reservoir. The Council has finally decided to cut its losses



The Green Man attacks!

SCRITCH SCRATCH

after a string of bizarre incidents (pets and livestock going missing, the death of a hiker, the inexplicable encroachment of the woods into the village, etc.). The village is condemned and soon fresh water will cover its old stones.

Poor Old Gurteen, unable to carry out his ordained task of protecting the village, goes insane. Depending on what happens to the investigators, they may even end up joining him in the nice county mental health facility. As for the Green Man, once the reservoir is completed, who knows what strangeness could affect the drowned area? Such watery consequences are for another story in another scenario...

Rewards

If the investigators survived, award the following boons or banes dependent on their actions and results.

- Defeating or driving off the Green Man: +1D6 Sanity points.
- Defeating a rat pack: +1D2 Sanity points.
- Burning down the woods: +1D2 Sanity points.
- Leaving Muscoby without dealing with the situation: -1D6 Sanity points (and many lingering nightmares of mice, vines, and swaying branches).

APPENDIX A: CHARACTERS AND MONSTERS

Lucy Albright, age 47, tea shop owner

STR 60 CON 35 SIZ 65 DEX 40 INT 50
APP 45 POW 35 EDU 70 SAN 35 HP 10
DB: +1D4 Build: 1 Move: 6 MP: 7

Combat

Brawl 25% (12/5), damage 1D3+1D4
Dodge 20% (10/4)

Skills

Accounting 55%, Art/Craft (Baking and Cooking) 75%, Charm 45%, Drive Auto 50%, History (Local) 25%, Language (English) 70%, Listen 45%, Persuade 45%, Psychology 45%, Spot Hidden 55%.

Joyce Deakins, age 62, head librarian

STR 45 CON 35 SIZ 50 DEX 65 INT 75
APP 55 POW 65 EDU 75 SAN 65 HP 8
DB: 0 Build: 0 Move: 5 MP: 13

Combat

Brawl 25% (12/5), damage 1D3
Dodge 35% (17/7)

Skills

Accounting 55%, History 65%, Language (English) 75%, Language (Latin) 50%, Listen 55%, Lore (Local Folklore) 60%, Natural World 60%, Persuade 45%, Psychology 45%, Science (Geology) 41%, Spot Hidden 65%.

Young George, age 41, pub landlord

STR 60 CON 65 SIZ 75 DEX 50 INT 65
APP 55 POW 50 EDU 65 SAN 50 HP 14
DB: +1D4 Build: 1 Move: 6 MP: 10

Brawl 55% (27/11), damage 1D3+1D4
Shotgun (12 gauge) 55% (27/11), damage
4D6/2D6/1D6, range 10/20/50 yards
Dodge 40% (20/8)

Skills

Accounting 55%, Drive Auto 50%, Fast Talk 55%, First Aid 45%, Intimidate 60%, Language (English) 65%, Listen 50%, Psychology 60%, Spot Hidden 55%.

Old George, age 65, teller of tales

STR 55 CON 40 SIZ 65 DEX 60 INT 80
APP 50 POW 35 EDU 50 SAN 35 HP 10
DB: 0 Build: 0 Move: 4 MP: 7

Brawl 45% (22/9), damage 1D3
Shotgun (12 gauge) 55% (27/11), damage
4D6/2D6/1D6, range 10/20/50 yards
Dodge 30% (15/6)

Skills

Art/Craft (Storytelling) 65%, Drive Auto 40%, Electrical Repair 40%, First Aid 40%, History 45%, Language (English) 50%, Lore (Local Folklore) 60%, Mechanical Repair 40%, Operate Heavy Machinery 40%, Throw 60%.

SCRITCH SCRATCH

Old Gurteen, age 71, rat catcher

STR 45 CON 25 SIZ 70 DEX 65 INT 60
 APP 45 POW 80 EDU 50 SAN 0 HP 9
 DB: 0 Build: 0 Move: 3 MP: 16

Combat

Brawl 35% (17/7), damage 1D3
 Dodge 35% (17/7)

Skills

Art/Craft (Blacksmith) 55%, Art/Craft (Rat Catcher) 95%,
 Electrical Repair 60%, First Aid 40%, Language (English) 50%,
 Lore (Local Folklore) 40%, Mechanical Repair 60%, Natural
 World 60%, Occult 25%, Science (Chemistry) 40%, Throw 40%.

The Green Man, avatar of Nyarlathotep

STR 125* CON 345* SIZ 105* DEX 100 INT 130
 APP — POW 375 EDU — SAN — HP 44*
 DB: +2D6 Build: 3 Move: 8 MP: 75

*Base amount increases as he feeds; a single vine has STR 70.

Combat

Attacks per round: 2 (vine whips, command plants)

Fighting attacks: may use the vines he is composed of to grasp or penetrate his victims, draining their life energy for 1D10 damage per round until there is nothing left but a dry, dead husk. The hit points drained from the victim are split equally between the Green Man's STR, CON, and SIZ (rounding down). For example, a victim who loses 8 hit points would add 2 to the Green Man's STR, CON, and SIZ, while the remaining 2 points are lost. Each feeding makes the Green Man stronger, which manifests itself as blossoming flowers and ripening fruit on his body, as well as an increase in overall leafy bulk. A victim may attempt to break free of the Green Man's grasp with an opposed DEX roll to wriggle free, or a STR roll opposed by a single vine's STR of 70.

Command Plants (mnvr): due to his nature, the Green Man can command and control all plant

life within 100 yards (90 m) radius of his location. Controlled plants can entangle and hold their victims (a successful STR or DEX roll to break free, otherwise they are held and suffer a penalty die to all actions), or throw fruit or seed pods (acorns, etc.) as missiles (targets have the opportunity to Dodge such leafy attacks). The control of plants extends, to a degree, to the trees in the wood being able to slowly uproot themselves in order to move closer to the village, so as to seek their blood tribute. Such movement is not fast enough for a tree to actually chase a victim, however.

Vine Whip 70% (35/14), damage 1D10 per round, with a chance to impale
 Command Plants (mnvr) 70% (35/14), nearby plants attack the victims as appropriate, damage 1D3 or victim is held
 Dodge 50% (25/10)

Armor: although the Green Man has no actual armor, physical weapons inflict only minimum damage, and he can regenerate 2D6 hit points each round at will. The Green Man is immune to most elements, apart from fire (1D6–1D10 damage per round, depending on the size of the source). He is fully susceptible to chemicals, especially defoliants and herbicides (which Old Gurteen's outbuildings just happen to be full of). Such chemicals cause him 1D6 damage per application.

Spells: none.

Sanity loss: 1/1D6 Sanity points to see the full embodiment of the Green Man. Witnessing him draining the life out of a victim costs an additional 0/1D3 Sanity points.

The Rats

While individual rats are not worthy opponents, an infestation of rats can be daunting, particularly if they'd much rather you were the sacrificial victim this time. Assume an average of ten rats per pack. While a successful attack by an investigator kills one or two rats (and would usually chase away the rest of that pack), the Muscoby rats have a very good reason for making sure the investigators don't go anywhere. It's you or them, and there's far more of them than there is of you...



APPENDIX B: PLAYER HANDOUTS

Rat Pack (treat as a single creature)

Char.	Ave.	Rolls
STR	35	(1D6+4) ×5
CON	55	(2D6+4) ×5
SIZ	35	(1D6+4) ×5
DEX	70	(4D6) ×5
POW	50	(3D6) ×5

HP: 9

Average Damage Bonus: -1

Average Build: -1

Move: 9

Combat

Attacks per round: 1 (teeth or claw)

Overwhelm (mnvr): as a pack, the rats may assault and overwhelm using the fighting maneuver rules, and because of their numbers, they gain one bonus die to the attack. Such an attack involves swarming over the target, biting and scratching as they do so.

Fighting	40% (20/8), damage 1D3
Overwhelm (mnvr)	40% (20/8), damage 2D6
Dodge	40% (20/8)

Armor: none.

Handout 1: Scritch Scratch

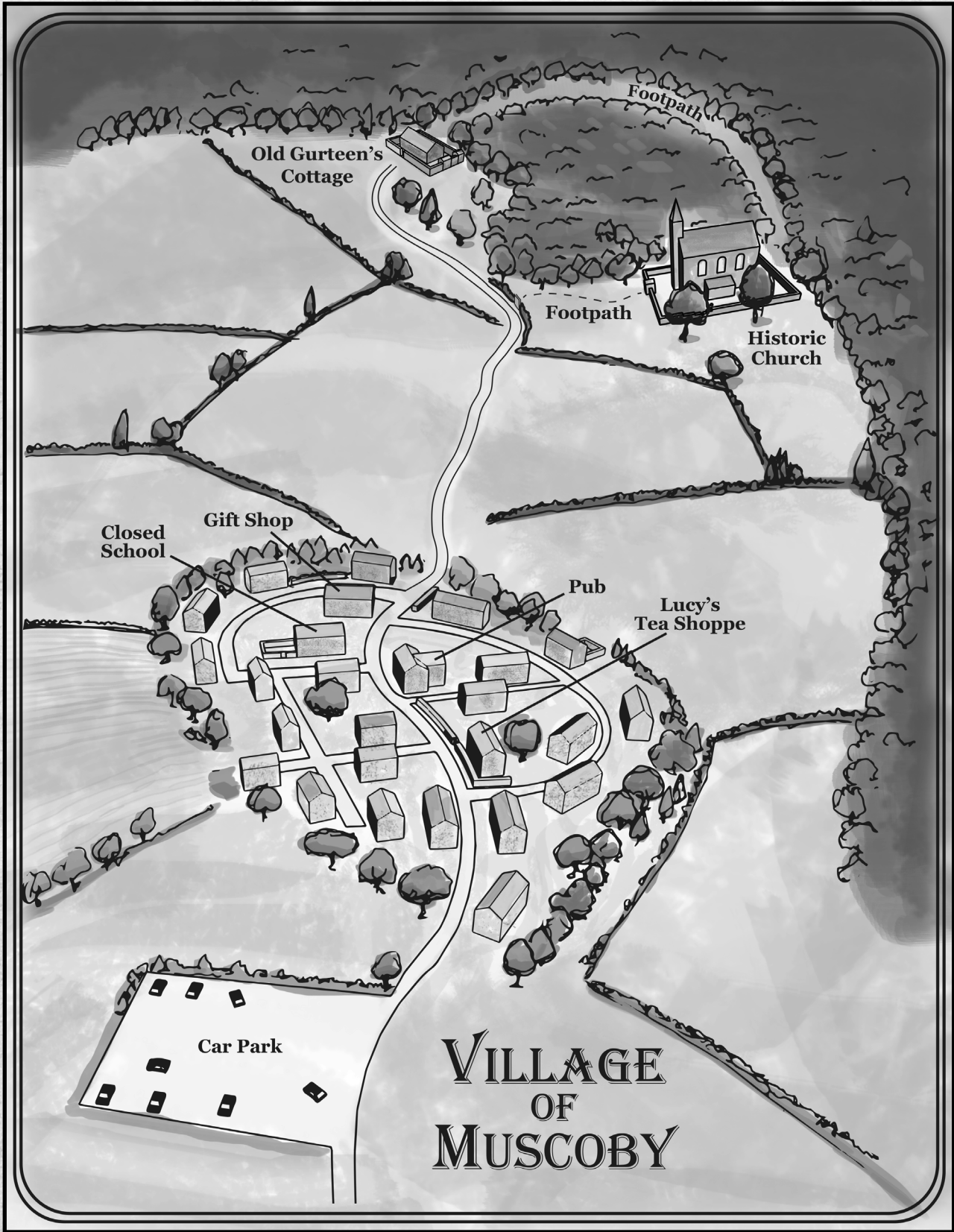
Scritch, scratch, see the rat,
Bright eyes and twitching tail,
Scritch, scratch, chase the rat,
'Cross hill, and stream, and dale.

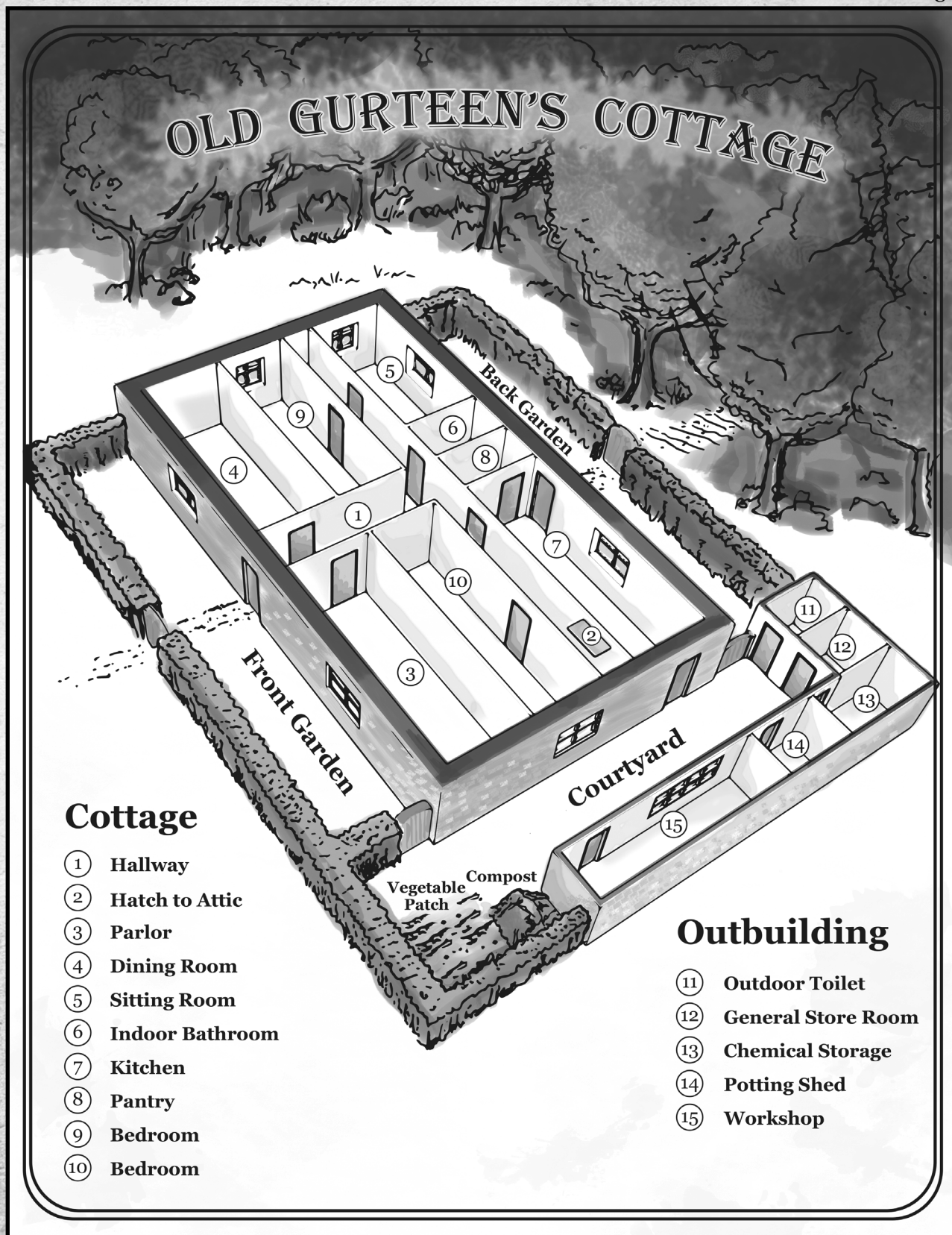
Scritch, scratch, catch the rat,
Hang him by his tail,
Scritch, scratch, good old rat,
Their appetites curtail

Scritch, scratch, no more rats,
The children all shall wail,
Scritch, scratch, the wood's come back
The falling of the veil . . .

Handout 2: Muscoby

Handout 2: Muscoby





Cottage

- ① Hallway
- ② Hatch to Attic
- ③ Parlor
- ④ Dining Room
- ⑤ Sitting Room
- ⑥ Indoor Bathroom
- ⑦ Kitchen
- ⑧ Pantry
- ⑨ Bedroom
- ⑩ Bedroom

Outbuilding

- ⑪ Outdoor Toilet
- ⑫ General Store Room
- ⑬ Chemical Storage
- ⑭ Potting Shed
- ⑮ Workshop

Modern Era Investigator

Name Paul Martin
 Player _____
 Occupation Cleaner (Scientist)
 Age 45 Sex Male
 Residence _____
 Birthplace _____

Characteristics

STR 50 $\frac{25}{10}$ **DEX** 70 $\frac{35}{14}$ **INT** 60 $\frac{30}{12}$
CON 60 $\frac{30}{12}$ **APP** 70 $\frac{35}{14}$ **POW** 55 $\frac{27}{11}$
SIZ 70 $\frac{35}{14}$ **EDU** 90 $\frac{45}{18}$ Move Rate **7** $\frac{+1}{-1}$



Major Wound

M13 MP

Temp. Insane

Indef. Insane

55

Max

Insane 01 02 03 04 05 06 07

HIT POINTS	Dying	00	01	02
	Unconscious	03	04	05
		06	07	08
		09	10	11
		12	13	14
		15	16	17
		18	19	20

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

SANITY

CALL of CTAULAU

M11 MP

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

Out of Luck 01 02 03 04 05 06 07

MAGIC POINTS	00	01	02	03	04
	05	06	07	08	09
	10	11	12	13	14
	15	16	17	18	19
	20	21	22	23	24

Skills

<input type="checkbox"/> Accounting (05%)	<input type="checkbox"/> Elec Repair (10%)	50 $\frac{25}{10}$	<input type="checkbox"/> Language (Own) (EDU)	90 $\frac{45}{18}$	<input type="checkbox"/> Science (01%)	50 $\frac{25}{10}$
<input type="checkbox"/> Anthropology (01%)	<input type="checkbox"/> Electronics (01%)		<input type="checkbox"/> ENGLISH		<input type="checkbox"/> BIOLOGY	50 $\frac{25}{10}$
<input type="checkbox"/> Appraise (05%)	<input type="checkbox"/> Fast Talk (05%)		<input type="checkbox"/> Law (05%)		<input type="checkbox"/> PHYSICS	50 $\frac{25}{10}$
<input type="checkbox"/> Archaeology (01%)	<input type="checkbox"/> Fighting (Brawl) [25%]	25 $\frac{12}{5}$	<input type="checkbox"/> Library Use (20%)	20 $\frac{10}{4}$	<input type="checkbox"/> CHEMISTRY	70 $\frac{35}{14}$
<input type="checkbox"/> Art / Craft (05%)	<input type="checkbox"/>		<input type="checkbox"/> Listen (25%)	25 $\frac{12}{5}$	<input type="checkbox"/> Sleight of Hand (10%)	10 $\frac{5}{2}$
<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/> Locksmith (01%)		<input type="checkbox"/> Spot Hidden (25%)	65 $\frac{32}{13}$
<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/> Mech. Repair (10%)	60 $\frac{30}{12}$	<input type="checkbox"/> Stealth (20%)	20 $\frac{10}{4}$
<input type="checkbox"/>	<input type="checkbox"/> Firearms (Handgun) [20%]	20 $\frac{10}{4}$	<input type="checkbox"/> Medicine (01%)		<input type="checkbox"/> Survival (10%)	
<input type="checkbox"/> Charm (15%)	15 $\frac{7}{3}$		<input type="checkbox"/> Natural World (10%)	10 $\frac{5}{2}$	<input type="checkbox"/> Swim (20%)	20 $\frac{10}{4}$
<input type="checkbox"/> Climb (20%)	20 $\frac{10}{4}$		<input type="checkbox"/> Navigate (10%)	10 $\frac{5}{2}$	<input type="checkbox"/> Throw (20%)	20 $\frac{10}{4}$
<input type="checkbox"/> Computer Use (05%)	55 $\frac{27}{11}$		<input type="checkbox"/> Occult (05%)		<input type="checkbox"/> Track (10%)	10 $\frac{5}{2}$
Credit Rating (00%)	45 $\frac{22}{9}$		<input type="checkbox"/> Op. Hv. Machine (01%)		<input type="checkbox"/>	
Cthulhu Mythos (00%)			<input type="checkbox"/> Persuade (10%)	65 $\frac{32}{13}$	<input type="checkbox"/>	
<input type="checkbox"/> Disguise (05%)			<input type="checkbox"/> Pilot (01%)		<input type="checkbox"/>	
<input type="checkbox"/> Dodge [half DEX]	35 $\frac{17}{7}$		<input type="checkbox"/> Psychology (10%)		<input type="checkbox"/>	
<input type="checkbox"/> Drive Auto (20%)	60 $\frac{30}{12}$		<input type="checkbox"/> Psychoanalysis (01%)		<input type="checkbox"/>	
<input type="checkbox"/>					<input type="checkbox"/>	
<input type="checkbox"/>					<input type="checkbox"/>	
<input type="checkbox"/>					<input type="checkbox"/>	
<input type="checkbox"/>					<input type="checkbox"/>	
<input type="checkbox"/>					<input type="checkbox"/>	

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed	25	12	5	1d3 + db	-	1	-	-

Combat

Damage Bonus	none
Build	0
Dodge	35 $\frac{17}{7}$



Modern Era Investigator

Name Shirley Martin
 Player _____
 Occupation Cleaner (Former Actress)
 Age 43 Sex Female
 Residence _____
 Birthplace _____

Characteristics

STR **45** $\frac{22}{9}$ DEX **70** $\frac{35}{14}$ INT **70** $\frac{35}{14}$
 CON **55** $\frac{27}{11}$ APP **55** $\frac{27}{11}$ POW **40** $\frac{20}{8}$
 SIZ **55** $\frac{27}{11}$ EDU **75** $\frac{37}{15}$ Know Move Rate **7** $\frac{+1}{-1}$



Major Wound	11 MP	Temp. Insane	40 Max	Insane	01 02 03 04 05 06 07
HIT POINTS	Dying 00 01 02 Unconscious 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20	08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99	SANITY		

LUCK	08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99	Out of Luck	01 02 03 04 05 06 07	MAGIC POINTS	00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
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CALL of CTAULAU

Skills

<input type="checkbox"/> Accounting [05%]	<input type="checkbox"/> Elec Repair [10%]	<input type="checkbox"/> Language [Own] [EDU]	75 $\frac{37}{15}$	<input type="checkbox"/> Science [01%]	20 $\frac{10}{4}$
<input type="checkbox"/> Anthropology [01%]	<input type="checkbox"/> Electronics [01%]	<input type="checkbox"/> ENGLISH		<input type="checkbox"/> BIOLOGY	25 $\frac{12}{5}$
<input type="checkbox"/> Appraise [05%]	<input type="checkbox"/> Fast Talk [05%]	<input type="checkbox"/> Law [05%]		<input type="checkbox"/> CHEMISTRY	
<input type="checkbox"/> Archaeology [01%]	<input type="checkbox"/> Fighting [Brawl] [25%]	<input type="checkbox"/> Library Use [20%]	20 $\frac{10}{4}$	<input type="checkbox"/>	
<input type="checkbox"/> Art / Craft [05%] ACTING		<input type="checkbox"/> Listen [25%]	65 $\frac{32}{13}$	<input type="checkbox"/> Sleight of Hand [10%]	10 $\frac{5}{2}$
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> Locksmith [01%]		<input type="checkbox"/> Spot Hidden [25%]	65 $\frac{32}{13}$
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> Mech. Repair [10%]	10 $\frac{5}{2}$	<input type="checkbox"/> Stealth [20%]	20 $\frac{10}{4}$
<input type="checkbox"/>	<input type="checkbox"/> Firearms [Handgun] [20%]	<input type="checkbox"/> Medicine [01%]		<input type="checkbox"/> Survival [10%]	
<input type="checkbox"/> Charm [15%]	55 $\frac{27}{11}$	<input type="checkbox"/> Natural World [10%]	10 $\frac{5}{2}$	<input type="checkbox"/> Swim [20%]	20 $\frac{10}{4}$
<input type="checkbox"/> Climb [20%]	20 $\frac{10}{4}$	<input type="checkbox"/>		<input type="checkbox"/> Throw [20%]	20 $\frac{10}{4}$
<input type="checkbox"/> Computer Use [05%]	<input type="checkbox"/> First Aid [30%]	<input type="checkbox"/> Navigate [10%]	10 $\frac{5}{2}$	<input type="checkbox"/> Track [10%]	10 $\frac{5}{2}$
Credit Rating [00%]	25 $\frac{12}{5}$	<input type="checkbox"/> Occult [05%]		<input type="checkbox"/>	
Cthulhu Mythos [00%]	<input type="checkbox"/> History [05%]	<input type="checkbox"/> Op. Hv. Machine [01%]		<input type="checkbox"/>	
<input type="checkbox"/> Disguise [05%]	40 $\frac{20}{8}$	<input type="checkbox"/> Intimidate [15%]	15 $\frac{7}{3}$	<input type="checkbox"/>	
<input type="checkbox"/> Dodge [half DEX]	35 $\frac{17}{7}$	<input type="checkbox"/> Jump [20%]	20 $\frac{10}{4}$	<input type="checkbox"/>	
<input type="checkbox"/> Drive Auto [20%]	20 $\frac{10}{4}$	<input type="checkbox"/> Language [Other] [01%]		<input type="checkbox"/>	
		<input type="checkbox"/>		<input type="checkbox"/>	
		<input type="checkbox"/> Psychology [10%]	65 $\frac{32}{13}$	<input type="checkbox"/>	
		<input type="checkbox"/> Psychoanalysis [01%]		<input type="checkbox"/>	

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed	35	17	7	1d3 + db	-	1	-	-

Combat

Damage Bonus	none
Build	0
Dodge	35 $\frac{17}{7}$

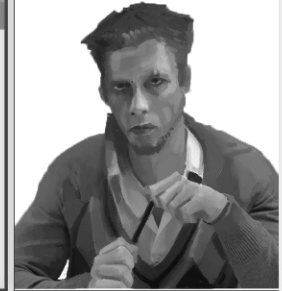


Modern Era Investigator

Name Simon Johnson
 Player _____
 Occupation Student
 Age 20 Sex Male
 Residence _____
 Birthplace _____

Characteristics

STR **70** ³⁵/₁₄ DEX **70** ³⁵/₁₄ INT **75** ³⁷/₁₅
 CON **75** ³⁷/₁₅ APP **60** ³⁰/₁₂ POW **40** ²⁰/₈
 SIZ **50** ²⁵/₁₀ EDU **75** ³⁷/₁₅ Know Move Rate **9** ⁺¹/₋₁



Major Wound	12 MP	Temp. Insane	Indef. Insane	40	Max	Insane	01 02 03 04 05 06 07
HIT POINTS	Dying 00	01 02	08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53	54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76	77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99	SANITY

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LUCK	08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53	54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76	77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99	Out of Luck	01 02 03 04 05 06 07	MAGIC POINTS
							00 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Skills

<input type="checkbox"/> Accounting [05%]		<input type="checkbox"/> Elec Repair [10%]	35 ¹⁷ / ₇	<input type="checkbox"/> Language (Own) [EDU]	75 ³⁷ / ₁₅	<input type="checkbox"/> Science [01%]	50 ²⁵ / ₁₀
<input type="checkbox"/> Anthropology [01%]		<input type="checkbox"/> Electronics [01%]		<input type="checkbox"/> ENGLISH		<input type="checkbox"/> CHEMISTRY	40 ²⁰ / ₈
<input type="checkbox"/> Appraise [05%]		<input type="checkbox"/> Fast Talk [05%]		<input type="checkbox"/> Law [05%]		<input type="checkbox"/> PHYSICS	
<input type="checkbox"/> Archaeology [01%]		<input type="checkbox"/> Fighting (Brawl) [25%]	25 ¹² / ₅	<input type="checkbox"/> Library Use [20%]	65 ³² / ₁₃	<input type="checkbox"/>	
<input type="checkbox"/> Art / Craft [05%]	60 ³⁰ / ₁₂	<input type="checkbox"/>		<input type="checkbox"/> Listen [25%]	65 ³² / ₁₃	<input type="checkbox"/> Sleight of Hand [10%]	10 ⁵ / ₂
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/> Locksmith [01%]		<input type="checkbox"/> Spot Hidden [25%]	65 ³² / ₁₃
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/> Mech. Repair [10%]	45 ²² / ₉	<input type="checkbox"/> Stealth [20%]	20 ¹⁰ / ₄
<input type="checkbox"/>		<input type="checkbox"/> Firearms (Handgun) [20%]	20 ¹⁰ / ₄	<input type="checkbox"/> Medicine [01%]		<input type="checkbox"/> Survival [10%]	
<input type="checkbox"/> Charm [15%]	15 ⁷ / ₃	<input type="checkbox"/> Firearms (Rifle/Shotgun) [25%]	25 ¹² / ₅	<input type="checkbox"/> Natural World [10%]	10 ⁵ / ₂	<input type="checkbox"/> Swim [20%]	20 ¹⁰ / ₄
<input type="checkbox"/> Climb [20%]	20 ¹⁰ / ₄	<input type="checkbox"/>		<input type="checkbox"/> Navigate [10%]	10 ⁵ / ₂	<input type="checkbox"/> Throw [20%]	20 ¹⁰ / ₄
<input type="checkbox"/> Computer Use [05%]	65 ³² / ₁₃	<input type="checkbox"/> First Aid [30%]	30 ¹⁵ / ₆	<input type="checkbox"/> Occult [05%]		<input type="checkbox"/> Track [10%]	10 ⁵ / ₂
Credit Rating [00%]	20 ¹⁰ / ₄	<input type="checkbox"/> History [05%]		<input type="checkbox"/> Op. Hv. Machine [01%]		<input type="checkbox"/>	
Cthulhu Mythos [00%]		<input type="checkbox"/> Intimidate [15%]	15 ⁷ / ₃	<input type="checkbox"/> Persuade [10%]	55 ²⁷ / ₁₁	<input type="checkbox"/>	
<input type="checkbox"/> Disguise [05%]		<input type="checkbox"/> Jump [20%]	20 ¹⁰ / ₄	<input type="checkbox"/> Pilot [01%]		<input type="checkbox"/>	
<input type="checkbox"/> Dodge [half DEX]	35 ¹⁷ / ₇	<input type="checkbox"/> Language (Other) [01%]		<input type="checkbox"/> Psychology [10%]	10 ⁵ / ₂	<input type="checkbox"/>	
<input type="checkbox"/> Drive Auto [20%]	40 ²⁰ / ₈	<input type="checkbox"/>		<input type="checkbox"/> Psychoanalysis [01%]		<input type="checkbox"/>	

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed	25	12	5	1d3 + db	-	1	-	-
_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____

Combat

Damage Bonus **none**
 Build **0**
 Dodge **35** ¹⁷/₇



Modern Era Investigator

Name Manda (Amanda) Peterson
 Player _____
 Occupation Director/Producer
 Age 27 Sex Female
 Residence _____
 Birthplace _____

Characteristics

STR **60** $\frac{30}{12}$ DEX **60** $\frac{30}{12}$ INT **70** $\frac{35}{14}$
 Idea
 CON **60** $\frac{30}{12}$ APP **65** $\frac{32}{13}$ POW **60** $\frac{30}{12}$
 SIZ **55** $\frac{27}{11}$ EDU **60** $\frac{30}{12}$ Know
 Move Rate **9** $\frac{+1}{-1}$



Major Wound

M11HP

Temp. Insane

Indef. Insane

60 *Max*

Insane 01 02 03 04 05 06 07

HIT POINTS					
Dying	00	01	02		
Unconscious	03	04	05		
	06	07	08	09	10
	11	12	13	14	15
	16	17	18	19	20

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

SANITY

CALL of CTAULAU

M12IP

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

Out of Luck 01 02 03 04 05 06 07

	00	01	02	03	04
	05	06	07	08	09
	10	11	12	13	14
	15	16	17	18	19
	20	21	22	23	24

MAGIC POINTS

Skills

<input type="checkbox"/> Accounting (05%)	35 $\frac{17}{7}$	<input type="checkbox"/> Elec Repair (10%)		<input type="checkbox"/> Language (Own) (EDU)	60 $\frac{30}{12}$	<input type="checkbox"/> Science (01%)	
<input type="checkbox"/> Anthropology (01%)		<input type="checkbox"/> Electronics (01%)		<input type="checkbox"/> ENGLISH		<input type="checkbox"/>	
<input type="checkbox"/> Appraise (05%)		<input type="checkbox"/> Fast Talk (05%)	65 $\frac{32}{13}$	<input type="checkbox"/> Law (05%)		<input type="checkbox"/>	
<input type="checkbox"/> Archaeology (01%)		<input type="checkbox"/> Fighting (Brawl) [25%]	25 $\frac{12}{5}$	<input type="checkbox"/> Library Use (20%)	20 $\frac{10}{4}$	<input type="checkbox"/>	
<input type="checkbox"/> Art / Craft (05%)	40 $\frac{20}{8}$	<input type="checkbox"/>		<input type="checkbox"/> Listen (25%)	55 $\frac{27}{11}$	<input type="checkbox"/> Sleight of Hand (10%)	10 $\frac{5}{2}$
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/> Locksmith (01%)		<input type="checkbox"/> Spot Hidden (25%)	55 $\frac{27}{11}$
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/> Mech. Repair (10%)	10 $\frac{5}{2}$	<input type="checkbox"/> Stealth (20%)	20 $\frac{10}{4}$
<input type="checkbox"/>		<input type="checkbox"/> Firearms (Handgun) [20%]	20 $\frac{10}{4}$	<input type="checkbox"/> Medicine (01%)		<input type="checkbox"/> Survival (10%)	
<input type="checkbox"/> Charm (15%)	15 $\frac{7}{3}$	<input type="checkbox"/> Firearms (Rifle/Shotgun) [25%]	25 $\frac{12}{5}$	<input type="checkbox"/> Natural World (10%)	10 $\frac{5}{2}$	<input type="checkbox"/> Swim (20%)	20 $\frac{10}{4}$
<input type="checkbox"/> Climb (20%)	20 $\frac{10}{4}$	<input type="checkbox"/>		<input type="checkbox"/> Navigate (10%)	10 $\frac{5}{2}$	<input type="checkbox"/> Throw (20%)	20 $\frac{10}{4}$
<input type="checkbox"/> Computer Use (05%)		<input type="checkbox"/> First Aid (30%)	50 $\frac{25}{10}$	<input type="checkbox"/> Occult (05%)		<input type="checkbox"/> Track (10%)	10 $\frac{5}{2}$
Credit Rating (00%)	40 $\frac{20}{8}$	<input type="checkbox"/> History (05%)	60 $\frac{30}{12}$	<input type="checkbox"/> Op. Hv. Machine (01%)		<input type="checkbox"/>	
Cthulhu Mythos (00%)		<input type="checkbox"/> Intimidate (15%)	15 $\frac{7}{3}$	<input type="checkbox"/> Persuade (10%)	55 $\frac{27}{11}$	<input type="checkbox"/>	
<input type="checkbox"/> Disguise (05%)		<input type="checkbox"/> Jump (20%)	20 $\frac{10}{4}$	<input type="checkbox"/> Pilot (01%)		<input type="checkbox"/>	
<input type="checkbox"/> Dodge (half DEX)	30 $\frac{15}{6}$	<input type="checkbox"/> Language (Other) (01%)		<input type="checkbox"/> Psychology (10%)	65 $\frac{32}{13}$	<input type="checkbox"/>	
<input type="checkbox"/> Drive Auto (20%)	40 $\frac{20}{8}$	<input type="checkbox"/>		<input type="checkbox"/> Psychoanalysis (01%)		<input type="checkbox"/>	

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed	25	12	5	1d3 + db	-	1	-	-

Combat

Damage Bonus **none**
 Build **0**
 Dodge **30** $\frac{15}{6}$



Modern Era Investigator

Name Tom Chambers
 Player _____
 Occupation Camerman (Photographer)
 Age 32 Sex Male
 Residence _____
 Birthplace _____

Characteristics

STR **65** $\frac{32}{13}$ DEX **60** $\frac{30}{12}$ INT **60** $\frac{30}{12}$
 CON **45** $\frac{22}{9}$ APP **45** $\frac{22}{9}$ POW **60** $\frac{30}{12}$
 SIZ **40** $\frac{20}{8}$ EDU **60** $\frac{30}{12}$ Know Move Rate **9** $\frac{+1}{-1}$



Major Wound

M8HP

Temp. Insane

Indef. Insane

60 Max

Insane 01 02 03 04 05 06 07

HIT POINTS					
	Dying	00	01	02	
	Unconscious	03	04	05	
		06	07	08	09
		11	12	13	14
		16	17	18	19
		20			

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

SANITY

CALL of CTAULAU

M12IP

Out of Luck 01 02 03 04 05 06 07

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

MAGIC POINTS	00	01	02	03	04
	05	06	07	08	09
	10	11	12	13	14
	15	16	17	18	19
	20	21	22	23	24

Skills

<input type="checkbox"/> Accounting (05%)	<input type="checkbox"/> Elec Repair (10%)	<input type="checkbox"/> Language (Own) (EDU)	<input type="checkbox"/> Science (01%)
<input type="checkbox"/> Anthropology (01%)	<input type="checkbox"/> Electronics (01%)	<input type="checkbox"/> ENGLISH	<input type="checkbox"/>
<input type="checkbox"/> Appraise (05%)	<input type="checkbox"/> Fast Talk (05%)	<input type="checkbox"/> Law (05%)	<input type="checkbox"/>
<input type="checkbox"/> Archaeology (01%)	<input type="checkbox"/> Fighting (Brawl) [25%]	<input type="checkbox"/> Library Use (20%)	<input type="checkbox"/>
<input type="checkbox"/> Art / Craft (05%)	<input type="checkbox"/>	<input type="checkbox"/> Listen (25%)	<input type="checkbox"/> Sleight of Hand (10%)
<input type="checkbox"/> PHOTOGRAPHY (FILM)	<input type="checkbox"/>	<input type="checkbox"/> Locksmith (01%)	<input type="checkbox"/> Spot Hidden (25%)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> Mech. Repair (10%)	<input type="checkbox"/> Stealth (20%)
<input type="checkbox"/>	<input type="checkbox"/> Firearms (Handgun) [20%]	<input type="checkbox"/> Medicine (01%)	<input type="checkbox"/> Survival (10%)
<input type="checkbox"/> Charm (15%)	<input type="checkbox"/> Firearms (Rifle/Shotgun) [25%]	<input type="checkbox"/> Natural World (10%)	<input type="checkbox"/> Swim (20%)
<input type="checkbox"/> Climb (20%)	<input type="checkbox"/>	<input type="checkbox"/> Navigate (10%)	<input type="checkbox"/> Throw (20%)
<input type="checkbox"/> Computer Use (05%)	<input type="checkbox"/> First Aid (30%)	<input type="checkbox"/> Occult (05%)	<input type="checkbox"/> Track (10%)
<input type="checkbox"/> Credit Rating (00%)	<input type="checkbox"/> History (05%)	<input type="checkbox"/> Op. Hv. Machine (01%)	<input type="checkbox"/>
<input type="checkbox"/> Cthulhu Mythos (00%)	<input type="checkbox"/> Intimidate (15%)	<input type="checkbox"/> Persuade (10%)	<input type="checkbox"/>
<input type="checkbox"/> Disguise (05%)	<input type="checkbox"/> Jump (20%)	<input type="checkbox"/> Pilot (01%)	<input type="checkbox"/>
<input type="checkbox"/> Dodge (half DEX)	<input type="checkbox"/> Language (Other) (01%)	<input type="checkbox"/> Psychology (10%)	<input type="checkbox"/>
<input type="checkbox"/> Drive Auto (20%)	<input type="checkbox"/>	<input type="checkbox"/> Psychoanalysis (01%)	<input type="checkbox"/>

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed	55	27	11	1d3 + db	-	1	-	-

Combat

Damage Bonus **none**
 Build **0**
 Dodge **30** $\frac{15}{6}$

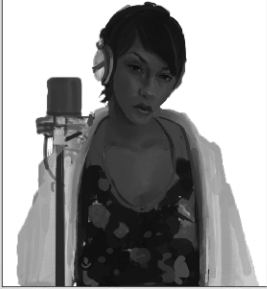


Modern Era Investigator

Name Ellie Stamford
 Player _____
 Occupation Sound Engineer
 Age 22 Sex Female
 Residence _____
 Birthplace _____

Characteristics

STR **55** $\frac{27}{11}$ DEX **65** $\frac{32}{13}$ INT **85** $\frac{42}{17}$
 CON **55** $\frac{27}{11}$ APP **90** $\frac{45}{18}$ POW **50** $\frac{25}{10}$
 SIZ **60** $\frac{30}{12}$ EDU **75** $\frac{37}{15}$ Move Rate **8** $\frac{+1}{-1}$



Major Wound

M11HP

Temp. Insane

Indef. Insane

50 69

Insane 01 02 03 04 05 06 07

HIT POINTS

Dying	00	01	02
Unconscious	03	04	05
	06	07	08
	09	10	
(11)	12	13	14
	15	16	17
	18	19	20

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

SANITY

CALL of CTAULAU

M10IP

LUCK

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

00	01	02	03	04
05	06	07	08	09
(10)	11	12	13	14
15	16	17	18	19
20	21	22	23	24

MAGIC POINTS

Skills

<input type="checkbox"/> Accounting (05%)	<input type="checkbox"/> Elec Repair (10%)	60 $\frac{30}{12}$	<input type="checkbox"/> Language (Own) (EDU)	75 $\frac{37}{15}$	<input type="checkbox"/> Science (01%)	50 $\frac{25}{10}$
<input type="checkbox"/> Anthropology (01%)	<input type="checkbox"/> Electronics (01%)	20 $\frac{10}{4}$	<input type="checkbox"/> ENGLISH		<input type="checkbox"/> ENGINEERING	40 $\frac{20}{8}$
<input type="checkbox"/> Appraise (05%)	<input type="checkbox"/> Fast Talk (05%)		<input type="checkbox"/> Law (05%)		<input type="checkbox"/> PHYSICS	
<input type="checkbox"/> Archaeology (01%)	<input type="checkbox"/> Fighting (Brawl) [25%]	30 $\frac{15}{6}$	<input type="checkbox"/> Library Use (20%)	60 $\frac{30}{12}$	<input type="checkbox"/>	
<input type="checkbox"/> Art / Craft (05%) SOUND RECORDING	<input type="checkbox"/>		<input type="checkbox"/> Listen (25%)	70 $\frac{35}{14}$	<input type="checkbox"/> Sleight of Hand (10%)	10 $\frac{5}{2}$
<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/> Locksmith (01%)		<input type="checkbox"/> Spot Hidden (25%)	65 $\frac{32}{13}$
<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/> Mech. Repair (10%)	55 $\frac{27}{11}$	<input type="checkbox"/> Stealth (20%)	60 $\frac{30}{12}$
<input type="checkbox"/> Charm (15%)	<input type="checkbox"/> Firearms (Handgun) [20%]	20 $\frac{10}{4}$	<input type="checkbox"/> Medicine (01%)		<input type="checkbox"/> Survival (10%)	
<input type="checkbox"/> Climb (20%)	<input type="checkbox"/> Firearms (Rifle/Shotgun) [25%]	25 $\frac{12}{5}$	<input type="checkbox"/> Natural World (10%)	10 $\frac{5}{2}$	<input type="checkbox"/> Swim (20%)	20 $\frac{10}{4}$
<input type="checkbox"/> Computer Use (05%)	<input type="checkbox"/>		<input type="checkbox"/> Navigate (10%)	10 $\frac{5}{2}$	<input type="checkbox"/> Throw (20%)	20 $\frac{10}{4}$
Credit Rating (00%)	<input type="checkbox"/> First Aid (30%)	30 $\frac{15}{6}$	<input type="checkbox"/> Occult (05%)		<input type="checkbox"/> Track (10%)	10 $\frac{5}{2}$
Cthulhu Mythos (00%)	<input type="checkbox"/> History (05%)		<input type="checkbox"/> Op. Hv. Machine (01%)		<input type="checkbox"/>	
<input type="checkbox"/> Disguise (05%)	<input type="checkbox"/> Intimidate (15%)	15 $\frac{7}{3}$	<input type="checkbox"/> Persuade (10%)	10 $\frac{5}{2}$	<input type="checkbox"/>	
<input type="checkbox"/> Dodge [half DEX]	<input type="checkbox"/> Jump (20%)	20 $\frac{10}{4}$	<input type="checkbox"/> Pilot (01%)		<input type="checkbox"/>	
<input type="checkbox"/> Drive Auto (20%)	<input type="checkbox"/> Language (Other) (01%) LATIN	10 $\frac{5}{2}$	<input type="checkbox"/> Psychology (10%)	10 $\frac{5}{2}$	<input type="checkbox"/>	
	<input type="checkbox"/>		<input type="checkbox"/> Psychoanalysis (01%)		<input type="checkbox"/>	

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed	30	15	6	1d3 + db	-	1	-	-

Combat

Damage Bonus **none**
 Build **0**
 Dodge **35** $\frac{17}{7}$



Modern Era Investigator

Name _____
 Player _____
 Occupation _____
 Age _____ Sex _____
 Residence _____
 Birthplace _____

Characteristics

STR

--	--

 DEX

--	--

 INT

--	--

 CON

--	--

 APP

--	--

 POW

--	--

 SIZ

--	--

 EDU

--	--

 Know

--	--

 Move

--	--

 Rate

	+1
	-1

Major Wound

--	--

Max HP

--	--

Temp. Insane

--	--

Indef. Insane

--	--

Start

--	--

Max

--	--

Insane 01 02 03 04 05 06 07

HIT POINTS

Dying	00	01	02
Unconscious	03	04	05
	06	07	08
	09	10	
	11	12	13
	14	15	
	16	17	18
	19	20	

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

SANITY

CALL of CTAULAU

Max MP

--	--

LUCK

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

00	01	02	03	04
05	06	07	08	09
10	11	12	13	14
15	16	17	18	19
20	21	22	23	24

MAGIC POINTS

Skills

<input type="checkbox"/> Accounting [05%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Elec Repair [10%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Language [Own] [EDU]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Science [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Anthropology [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Electronics [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Law [05%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Appraise [05%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Fast Talk [05%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Library Use [20%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Archaeology [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Fighting [Brawl] [25%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Listen [25%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Sleight of Hand [10%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Art / Craft [05%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Locksmith [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Spot Hidden [25%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Mech. Repair [10%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Stealth [20%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Firearms [Handgun] [20%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Medicine [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Survival [10%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Charm [15%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Firearms [Rifle/Shotgun] [25%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Natural World [10%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Swim [20%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Climb [20%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Navigate [10%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Throw [20%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Computer Use [05%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> First Aid [30%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Occult [05%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Track [10%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
Credit Rating [00%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> History [05%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Op. Hv. Machine [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
Cthulhu Mythos [00%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Intimidate [15%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Persuade [10%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Disguise [05%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Jump [20%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Pilot [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Dodge [half DEX]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Language [Other] [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Psychology [10%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		
<input type="checkbox"/> Drive Auto [20%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/> Psychoanalysis [01%]	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>			<input type="checkbox"/>	<table border="1" style="display: inline-table;"><tr><td></td><td></td></tr></table>		

Weapons

Weapon	Regular	Hard	Extreme	Damage	Range	Attacks	Ammo	Malf.
Unarmed				1d3 + db	-	1	-	-

Combat

Damage Bonus

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Build

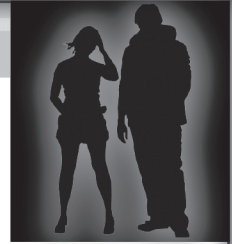
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Dodge

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Backstory



Personal Description _____

Traits _____

Ideology/Beliefs _____

Injuries & Scars _____

Significant People _____

Phobias & Manias _____

Meaningful Locations _____

Arcane Tomes, Spells & Artifacts _____

Treasured Possessions _____

Encounters with Strange Entities _____

Gear & Possessions

Cash & Assets

Spending Level _____
 Cash _____
 Assets _____

Quick Reference Rules

Skill & Characteristic Rolls

Levels of Success:	Fumble 100/96+	Fail > skill	Regular ≤ skill	Hard ½ skill	Extreme ¼ skill	Critical 01
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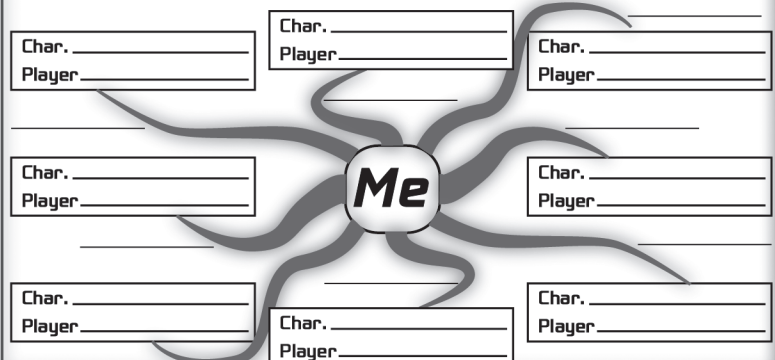
Pushing Rolls: Must justify reroll; Cannot Push Combat or Sanity Rolls

Wounds & Healing

First Aid heals 1HP; Medicine heals +1d3 HP

Major Wound = loss of $\geq \frac{1}{2}$ max HP in one attack
 Reach 0 HP without Major Wound = **Unconscious**
 Reach 0 HP with Major Wound = **Dying**
Dying: First Aid = temp. stabilised; then require Medicine
Natural Heal rate (non Major Wound): recover 1HP per day
Natural Heal rate (Major Wound): weekly healing roll

Fellow Investigators



CALL of CTHULHU

Horror Roleplaying
in the Worlds of H.P. Lovecraft

The Old Ones ruled the earth aeons before the rise of man. Traces of their cyclopean cities can still be found on remote islands, buried amid the shifting desert sands, and in the frozen wastes of the polar extremes. Originally they came to this world from the stars. They sleep now, some deep within the earth or beneath the sea. When the stars are right they shall again walk the earth.

Call of Cthulhu is a tabletop roleplaying game based upon the worlds of H. P. Lovecraft. It is a game of secrets, mysteries, and horror. Playing the role of steadfast investigators, you travel to strange and dangerous places, uncover foul plots, and stand against the terrors of the Cthulhu Mythos. You encounter sanity-blasting entities, monsters, and insane cultists. Within strange and forgotten tomes of lore you discover revelations that man was not meant to know.

You and your companions may very well decide the fate of the world.

Ask for the Call of Cthulhu Keeper Rulebook and the Investigator Handbook at your Friendly Local Game Store .



SCRITCH SCRATCH

For two to six players, *Scritch Scratch* and can be played in one or two sessions. Set in the modern-day, in a quiet valley somewhere in the north of England, this adventure concerns the demise of an age-old tradition in the quaint village of Muscoby—and the consequences of forgetting the Old Ways.

Muscoby has never not had a rat catcher. Old Gurteen has been carrying on the tradition in the village, but recently he was involved in an accident and is now hospitalized. With Old Gurteen away, who will ensure the rat population is kept in check?

Six pre-generated investigators are provided for use with this scenario, which is a great introduction to *Call of Cthulhu* while also being a suitably mysterious and horrific evening of fun for more experienced players.

*Scritch, scratch, see the rat,
Bright eyes and twitching tail,
Scritch, scratch, chase the rat,
'Cross hill, and stream, and dale.*

*Scritch, scratch, catch the rat,
Hang him by his tail,
Scritch, scratch, good old rat,
Their appetites curtail*

*Scritch, scratch, no more rats,
The children all shall wail,
Scritch, scratch, the wood's come back
The falling of the veil . . .*

CHA23157 \$4.95

ISBN-13: 978-1-56882-406-2

50495



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Printed in USA

